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Vol. 44, No. 1 APRIL 3, 1920 Price 15 Cents

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MOVING PICTURE WORLD

DED BY J.P. CHALMERS IN 1907

LOOK OUT FOR JIMMY

HE'LL STICK YOU UP AND FRISK YOU OF MORE THRILLS THAN YOU EVER BELIEVED YOU HAD CONCEALED ABOUT YOU

BERT LYTELL in ALIAS JIMMY VALENTINE

Scenario by FINIS FOX by PAUL ARMSTRONG

Maxwell Karger METRO Director General

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1920, by the Chalmers Publishing Company.

THE CLASSIC EXAMPLE OF A SUCCESSFUL ADVERTISING MAN WAS P. T. BARNUM—HOW WOULD HE EXPLOIT A PHOTO-PLAY TODAY?

WITH RITCHEY posters of course! With his instinctive knowledge of crowd psychology he would have appreciated the like knowledge possessed by the RITCHEY organization. He would also have appreciated our ability to denude a theme of its non-essentials. He would have perceived our ability to depict the very soul of a photo-play upon a poster. He would at once have recognized the tremendous force and power of the RITCHEY poster delineations and the conviction and the sincerity of their execution.

But P. T. Barnum is long since dead. How, therefore, can we make such positive statements about him?

Because the men who inherit his mantle—the men who are the acknowledged motion picture advertising authorities of the present time *do* use RITCHEY posters. They use them exclusively and exclusively for the reasons given above.

The list of such men is long. So long that we can only give it in part, but here follows some of the prominent examples:

L. J. Selznick, Selznick Pictures, National Pictures, Republic, Select Pictures; A. S. Kirkpatrick, Robertson-Cole; Morris Kohn, Realart Pictures; Frank Hall, Hallmark Pictures; Jas. A. Berst, United Picture Productions; Joseph Schnitzer, Equity Pictures; W. E. Schallenberger, Arrow Film; A. A. Lee, Gaumont; Wm. Yeardsley, First National; Warner Bros., Robert McLaughlin, Argus Pictures; etc., etc.

RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

Ritchey LITHO CORP. N.Y.

CALIFORNIA STATE LIBRARY

Five Million just like him—

It's a big field—*give it a big thought!*

Five million dimes—five million quarters—burning holes in five million little pockets. Five million steady patrons who will turn into five million grown-ups in a year or two. Can you afford to neglect this monthly turn-in of nearly five million dollars? *Are you getting your share of this business?*

What sort of entertainment do these five

million boy patrons want? You know the answer: *Serials!* Thrilling adventure—hairbreadth escapes—deeds of daring and physical prowess—*mystery!*

But you can't get them with the old time

stuff. These five million boys are learning and they want the best. Give it to 'em and you've got 'em! Five million of them!

Universal saw this five million market—

Universal *knows* this five million market. Universal is *making serials* for this five million market that are *new stuff*—as up-to-date as the boys themselves—that fit them to a "tee." Do the boys like these new serials? Brother, *they eat 'em alive!*

The Full-house Five! A whole year's

capacity business is waiting for you—your share of *fifty-two* multiplied by *five million,* multiplied by, say, *fifteen cents*—roughly, thirty-nine million dollars. "The Lion Man"—"Elmo, the Fearless"—"The Moonriders"—Eddie Polo in "The Vanishing Dagger"—Marie Walcamp in "The Dragon's Net." See them; book them at your Universal Exchange today.

UNIVERSAL

IT'S just as important to know what to leave out of a News Reel as to know what to put in. It calls for the keenest care and expert skill to pick out of the maze of daily happenings only the really worth-while, and so to blend that selection with proper regard for balance, contrast, interest and variety as to make the perfect release. Your audiences may not realize the artistic skill expended in assembling an International News Reel but *you* know it–and you *further* know that this expert care in selection is one of the reasons why your people, consciously or unconsciously, prefer the International to any other News Service.

International News

Released through

UNIVERSAL

JOE HIMSELF

"MONKEY STUFF"
"THE JAZZ MONKEY"

Universal Jewel

Joe Martin Comedies

THE MISSUS

"A JUNGLE GENTLEMAN"
"THE GOOD SHIP ROCK'N RYE"
"A BABY DOLL BANDIT"
"OVER THE TRANSOM"

Universal Jewel

UNIVERSAL

OPEN TO EXHIBITORS ONLY

$250.00

FOR THE

BEST NAME

FOR

THE GREATEST NOVELTY REEL EVER PRODUCED

What the Reel Is

Within a few weeks Universal will release a 1,000-foot novelty reel. This release will consist of a number of startlingly odd and original subjects. The entire world is being combed for material which will present an irresistible appeal to photoplay patrons possessing even the most jaded of appetites. It will be a combination of humor, travel and adventure. It will contain examples of marvelous trick photography, the like of which the industry has heretofore never seen.

The Name We Want

We want a NEW NAME that will present an irresistible appeal to photoplay patrons of every degree from the type of audiences which attend the palatial picture palaces to those whose sole amusement resort is the 200-seat house. The name should be short and distinctive. Under no circumstance will a name in which the word "Magazine" appears be considered.

Terms of the Contest

This contest is for the single prize of $250. It is open to Exhibitors only. There are no other prizes. It costs nothing to enter it. There is no limit on the number of names you may suggest. IF MORE THAN ONE EXHIBITOR SUGGESTS THE NAME SELECTED BY THE JUDGES, AN AMOUNT EQUAL TO THAT OF THE PRIZE WILL BE AWARDED TO EACH OF THE WINNERS.

Contest Period

The contest for this $250 prize for the best name to be given Universal's wonder-reel opens with the publication of this advertisement in the current issue of this trade paper. IT CLOSES FRIDAY, APRIL 30th. All suggestions must be in the hands of Universal by midnight of that date.

Write your suggestions on one side of the paper only, and be sure to give the name and address of your theatre. Write clearly and legibly. Lists of names not containing the name and address of your theatre will not be considered.

THE JUDGES

In selecting the Judges for this contest, Universal has obtained the services of three men who are known wherever motion pictures are shown. Their decision will be announced as soon as possible after the closing of the contest. They are

S. BARRETT McCORMICK
Managing Director
Circle Theatre, Indianapolis

WM. A. JOHNSTON
Motion Picture News
New York

JAMES L. HOFF
Moving Picture World
New York City

IMPORTANT

In forwarding your lists of names, be sure to address them c/o Hal Hodes, Universal Film Manufacturing Company, 1600 Broadway, New York City.

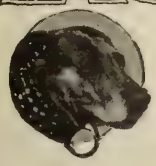
UNIVERSAL

An Artist, gifted and beautiful–
A Play known across the world–
A Title that lures by its unending suggestion–
UNITED ARTISTS CORPORATION
presents
DORIS KEANE
in Edward Sheldon's Celebrated Play
"ROMANCE"
Produced Under the Direction of
CHET WITHEY
UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, General Manager

TELL THE WORLD YOU'VE GOT A NEW **FIVE REEL SENNETT COMEDY** – AND WATCH THE WORLD TRY TO GET INTO YOUR THEATRE

RELEASED APRIL 25th

MACK SENNETT'S



SENSATIONAL NEW
FIVE REEL
SPECIAL COMEDY

"DOWN ON THE FARM"

WITH AN ALL STAR SENNETT CAST INCLUDING BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES FINLAYSON, BERT ROACH, HARRY GRIBBON, BILLY ARMSTRONG LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND ALL OTHER FARM ESSENTIALS AND ORNAMENTS IN A RIOT OF RUSTIC ROMANCE AND REVELRY

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER

ALBERT E. SMITH presents

LARRY SEMON in "THE FLY-COP"

Hist!

Sh-h-h! He's off again. On a new trail this time—as one of those regular made-to-order-by-mail "deteckatives," Larry the laugh-maker, gumshoes himself into one hilarious hole after the other. Under the ground and up in the air he leads the merry man-hunt until—but that is the big ***surprise*** of this Larry Semon comedy.

Ha! Ha!

That's what this COMEDY contains. And lots of them. It begins with a laugh and ends with a roar. Its another sparkling gem in the crown of this king of comedy that takes it place alongside of "The Grocery Clerk" and the host host of other high-class comedies that has been Vitagraph's contribution to the merriment of a nation.

BRIGHT SKIES

With ZASU PITTS
and a notable
BRENTWOOD
CAST
directed by
HENRY KOLKER

A quaint comedy characterization in which humor and pathos are harmoniously blended. As Sally a little waif of the tenement district, ZaSu Pitts has a role admirably suited to her individuality.

Another Brentwood Success

ROBERTSON-COLE

40 PRODUCERS 20,000 EXHIBITORS 100,000,000 FANS

have been asking for something "different" every day for years.

There have been a few really "different" and really good, practical ideas in moving pictures. 100% of them have been 100% successes from the viewpoint of *all* of these fans, *all* of these exhibitors and *all* of these producers.

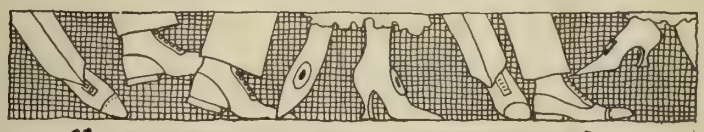
"COMEDYART" is the latest and greatest of really "different," really good practical ideas.

8000 of the fastest thinking exhibitors have recognized it. Their inquiries have been received and referred to our branches, and their contracts are already flooding our offices.

Where do YOU stand in this list? YOU also have our postage-prepaid inquiry cards. There is still time to get in on the ground floor. Put it off and forget it, or use the card NOW and win with us.

SPECIAL PICTURES CORPORATION
434 H. W. HELLMAN BLDG. LOS ANGELES CAL.

COMEDYART



"UNEASY FEET"

is the 1400-foot comedy part of our first "COMEDYART" production released March 28th. For 1300 feet of rollicking, situation and classy slapstick comedy, there is not a sub-title nor a face on the screen. NOTHING BUT FEET. It is as "different" from the usual comedy as day is from night, and it's a knockout that will make your house the talk of the town.

GOD'S COUNTRY

is the 400-foot Artcolor with this release. It is stunning. It makes men think deep; it raises them out of themselves, it leaves them happy. When God fashioned the earth, His most awe-inspiring work became the "Rockies"—the backbone of the Americas. That's where this comes from. And because our Color process, latest child of Science, is fully protected by patents, you can bet that this is "different."

MEMORIES

This 200-foot Novelty is a riot. A "different" comparison of yesterday's "rum-hounds" with today's "powder-puff-fans." Yes, it's "different."

2000 feet of "different" value. Use that card right now, and a "different" kind of price will reach you in a hurry.

SPECIAL PICTURES CORPORATION
434 H. W. HELLMAN BLDG. LOS ANGELES CAL.

COMEDYART

TURN AWAY BUSINESS RIGHT FROM THE START

A GOOD picture means capacity business, but not always from the *start*. Opening shows are sometimes poorly attended because the public must have time to "catch on." When they do, your house fills up every day and you preside at a busy box office. *But why not keep that box office busy COMMENCING WITH THE OPENING SHOW?* Why not fill those seats from the very beginning? When you advertise a sure fire star-name and a sure fire play-title, you line 'em up outside before your attraction opens — and IF the attraction is as good as

ALICE BRADY

IN

"SINNERS"

you keep on doing this, show after show, until the end of the engagement. Guarantee record receipts by seeing that nearest REALART office TO-DAY. From the Play by Owen Davis, Scenario by Eve Unsell, Direction of Kenneth Webb.

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK CITY

THE BIG

OF SHORT FEATURES
THE FIRST

LINKS OF A MIGHTY CHAIN
Finley & Hastings L.A.
GRACE CUNARD
POLLY MORAN
"SMILING BILL" JONES

3 STARS IN 3 SHORT FEATURES WITH 3 PRODUCTIONS

EACH NOW READY

MKH

Produced under Personal Supervision of I. Bernstein

PRODUCED BY THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA

FOR MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF.

EASTERN REPRESENTATIVE - JOE BRANDT - 1600 BROADWAY N.Y.

1 + 2 + 3 = $

POPULAR

GRACE CUNARD

in

26 TWO-REEL SENSATIONAL COMEDY-DRAMAS

Supported by COLE HEBERT

"Ride 'er "Cowboy!"

Serio-Comics full of thrills and.... hearty laughs.....

Will out-feature many seven..... reelers

— NOW READY —

1. "The Gasoline Buckaroo"
2. "The Man Hater"
3. "A Daughter of the Law"

STATE RIGHTS now selling — JOE BRANDT 1600 Broadway-N.Y

PRODUCED BY — THE NATIONAL FILM CORP'N OF AMERICA HOLLYWOOD, CALIFORNIA —

FOR — MARION H. KOHN PRODUCTIONS

EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF. —

1 + 2 + 3 = $

NOT FOOT-AGE
BUT LAUGH-AGE

DYNAMIC

POLLY MORAN

"Post Graduate Pie Wielder— High Chieftess of the Slapstick"

26

two reels.....
Comedies that are funnier than Near Beer

Directed by
WARD HAYES

Photographed by
Bert Glennon

—NOW READY—

1 "The Ragged Road to Romance"
2 "A Scrambled Romance"
3 "The Society Bug"

— STATE RIGHTS SELLING —
JOE BRANDT
1600 Broadway – NY

PRODUCED BY—
THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA —

FOR— MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF —

1+2+3=$

GENIAL —

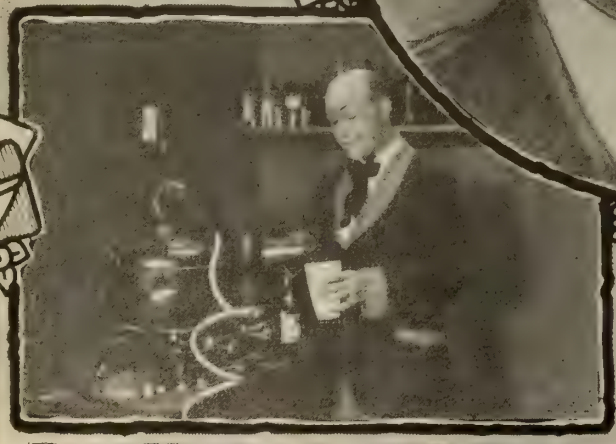
"SMILING BILL" JONES

NOT FOOT-AGE
BUT LAUGH-AGE

PERSONALITY
PLUS —

Directed by
ROBIN WILLIAMSON

Photographed by
Bert Glennon



"Stilly Night - Silent Night"

26

one-reel polite comedies
that delight the eye and...
stir the imagination —

— NOW READY —

1 "Harem — Scarem"

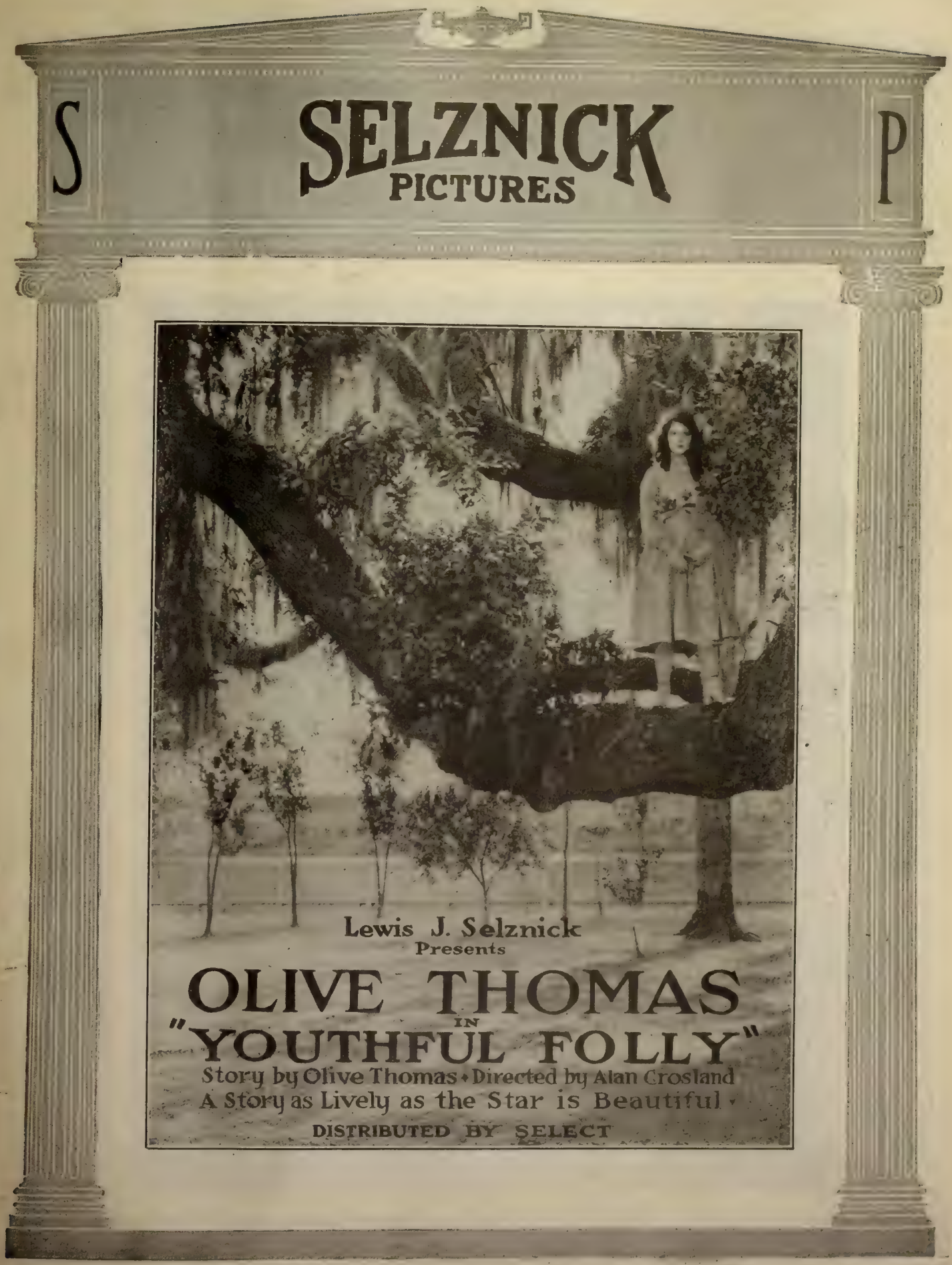
2 "The Blow that Killed Father"

3 "A Dog-Gone Shame"

Warning: Don't let your competitors get ahead of you on this one — wire —
JOE BRANDT
1600 Broadway - N.Y.

PRODUCED BY —
THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA —

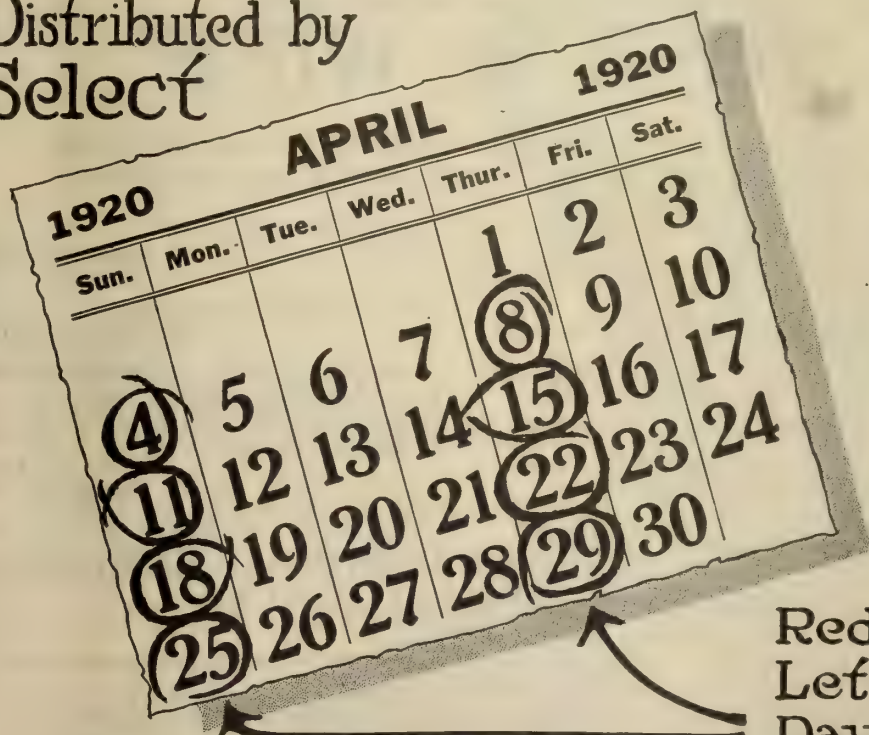
FOR —
MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF. —


S
SELZNICK
PICTURES
P
Lewis J. Selznick
Presents
OLIVE THOMAS
IN
"YOUTHFUL FOLLY"
Story by Olive Thomas • Directed by Alan Crosland
A Story as Lively as the Star is Beautiful
DISTRIBUTED BY SELECT

S
SELZNICK
PICTURES
P
Lewis J. Selznick
presents
EUGENE O'BRIEN
in George Barr McCutcheon's
"A Fool and His Money"
Adapted by Ella Stuart Carson
Directed by Robert Ellis
He Found the Castle Haunted
—and He Married the Ghost
Distributed by Select

SELZNICK NEWS

Distributed by Select



Red Letter Days in April

Release Dates for SELZNICK NEWS

SUNDAY, April 4, is the big day! It marks the initial release. It brings the culmination of plans which Lewis J. Selznick has had in mind for years—plans which have been worked out with unusual thought and care.

You know the value of the news reel. You'll be grateful for the effort expended to make

SELZNICK NEWS "D-i-f-f-e-r-e-n-t"

N NATIONAL NP PICTURES P

The Verdict on "JUST A WIFE"

The initial National Picture Theatres release is sweeping the country. These "glad tidings" tell the story:—

Sincere congratulations. Pictures like this will always be a welcome relief.
HAROLD FRANKLIN, SHEA'S HIPPODROME
Buffalo, N. Y.

Exceptional production; played capacity seven days, Alhambra and Isis.
CHARLES OLSON
Indianapolis, Ind.

Consider it wonderful picture of exceptional merit.
REGENT THEATRE
Rochester, N. Y.

Is picture of exceptional merit.
ECKEL THEATRE
Syracuse, N. Y.

A huge success from every angle.
POLI BIJOU THEATRE
New Haven, Conn.
Fred A. Valles, Mgr.

Patrons proclaim it best production of the season. I consider this one of the unusual productions of the year.
W. H. CLUNE
Los Angeles, Cal.

"BLIND YOUTH," second National production, will be ready about April 8th

The title alone makes it sure-fire at the box-office. The play's long run on Broadway has created its own photoplay audience to be measured only in the millions.

—and then comes

"THE INVISIBLE DIVORCE"

National Pictures are Big Specials

Don't judge them by their low cost to members

Judge Them by Their Box-Office Receipts
and
ADVERTISE THEM ACCORDINGLY

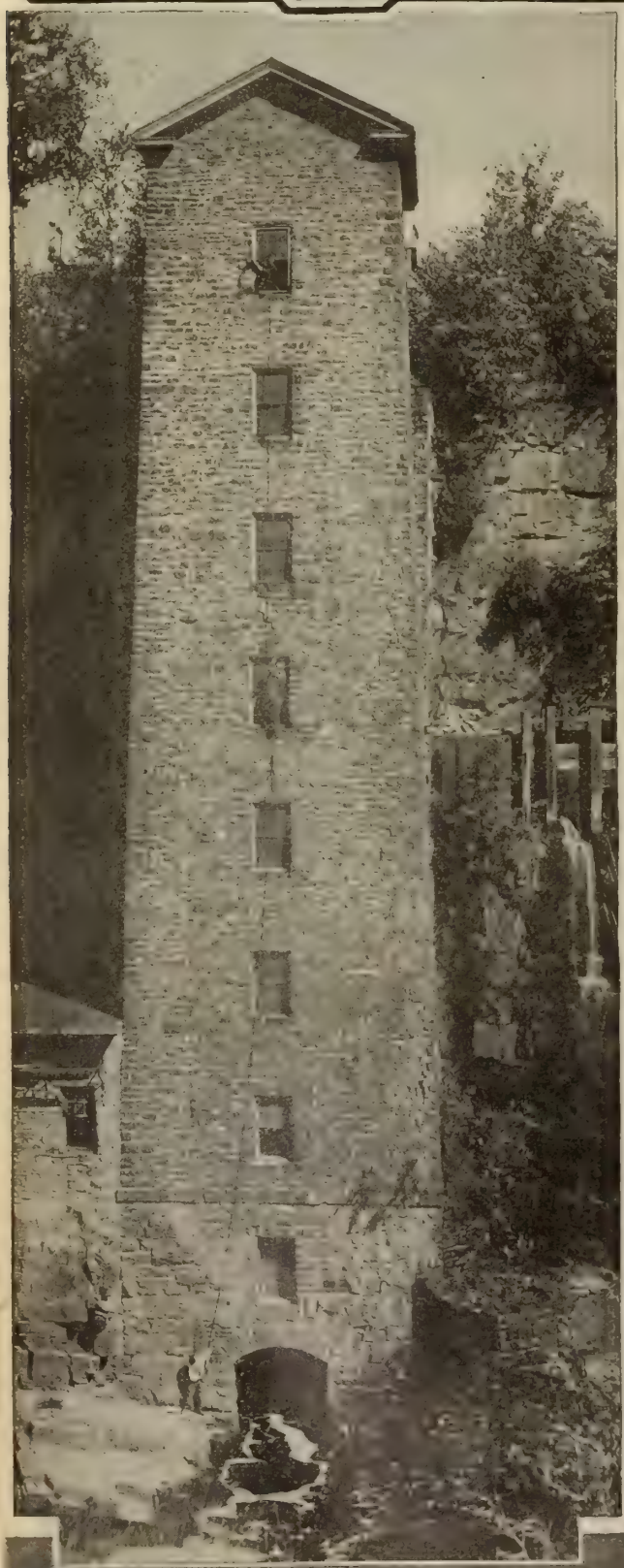
Distributed by Select

National Picture Theatres, Inc.

LEWIS J. SELZNICK, President

R
REPUBLIC RP PICTURES
P
TYRONE POWER
in a terrific drama of modern life
"THE GREAT SHADOW"
Written by R. Berliner Directed by Harley Knoles
Produced by Adamac Producing Company Ltd
A Favorite American Actor in One of the Strongest Roles of His Brilliant Career
REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
729 SEVENTH AVE., NEW YORK
BRITON N. BUSCH, President
EXCHANGES EVERYWHERE

REPUBLIC RP PICTURES



Seeing

If Exhibitors Are *Ever* Asked to
the Times. Republic Exchang
Open and Anxious to

CHARLES

in "THE

Story and Direction by
JOS. A. GOLDEN

Fifteen Gripping
Two Reel Episodes

The star is nationally known as "The King of Thrills."

The story has all the elements that make for success.

The production is worthy the highest class theatre.

The possibilities for advertising and exploitation are tremendous.

The entire Republic organization is back of you when you start your campaign.

Each episode will add new patrons for your theatre. Here's your opportunity to start a "whirlwind" of mouth-to-mouth advertising.

Buy Sure-Fire Business
Insurance for 15 Weeks

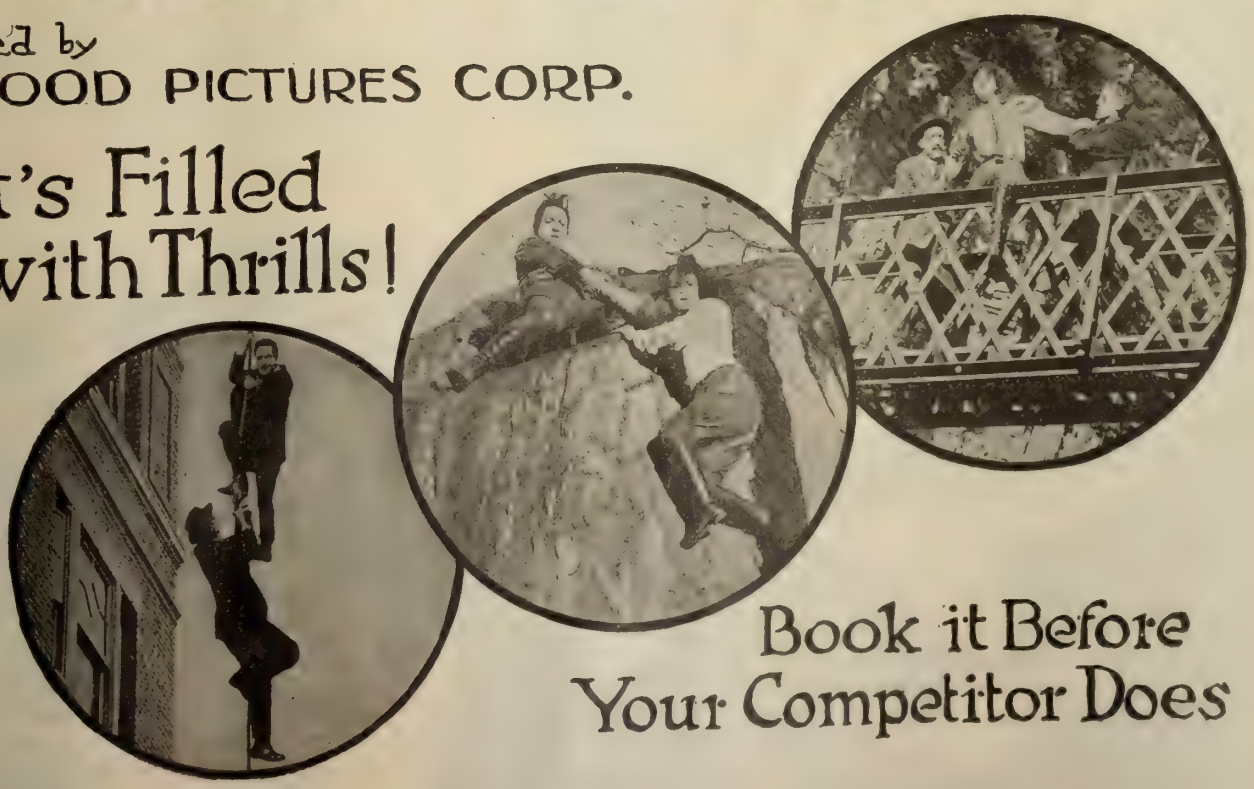
Is Believing

"Buy a Pig in a Poke" this is Not One of
es the Country Over Are Always
Show Prospective Renters—

HUTCHISON WHIRLWIND"

Produced by
ALLGOOD PICTURES CORP.

It's Filled
with Thrills!



Book it Before
Your Competitor Does

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
729 SEVENTH AVE., NEW YORK
BRITON N. BUSCH, President
EXCHANGES EVERYWHERE

AMERICAN FLYING A PICTURES

Samuel S. Hutchinson, President
American Film Co., Inc. *Presents*

The Honey Bee

From The "Best Seller"
By **SAMUEL MERWIN**

with **Marguerita Sylva**

Famous Grand Opera Prima Donna

A story that millions have read. A star who is internationally famous. Directed by Rupert Julian, the man who staged "The Beast of Berlin" and "The Fire Flingers." Can you wonder that "The Honey Bee" is packing theatres the country over?

In the cast are Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Kid McCoy, and many others. Over 3,000 extras in the great Carpentier fight scene. A prologue from Maeterlinck's "The Life of the Bee." A wealth of paper and exploitation aids.

Secure detailed booking information from American Film Company representative at your nearest Pathe Exchange.

Produced by
American Film Co., Inc.

Distributed by
PATHE

An Announcement of Importance To STATE RIGHT BUYERS

Victor Kremer Film Features, Inc., has acquired SCREEN SMILES for distribution in the United States and Canada.

SCREEN SMILES is a series of Animated Topical Sayings.

The subjects comprise the most timely and wittiest remarks of America's leading newspaper writers.

The illustrations are the work of America's leading film cartoonists and present the most remarkable animated drawings ever devised for the screen.

SCREEN SMILES was viewed by the FIRST NATIONAL EXHIBITORS' CIRCUIT OF NEW YORK and of NEW ENGLAND, with the result that the rights were contracted for forthwith for New York, Northern New Jersey and New England.

SCREEN SMILES is now available for State Right purchase.

It is destined to become a standard and permanent feature of every exhibitor's program in the United States and Canada.

SCREEN SMILES will be given the most elaborate publicity and advertising campaign ever accorded a short length subject. The exhibitors' advertising accessories for SCREEN SMILES are worthy of a feature production.

Inquiries for State Rights will be accorded prompt attention. Get your bid in now. SCREEN SMILES will not be on the market long.

(Signed)

Reply to

VICTOR KREMER FILM FEATURES, Inc.

SUITE 908-909 126-130 WEST 46th STREET, NEW YORK

Phone: Bryant 8352

VICTOR KREMER

Offers

BRYANT WASHBURN

IN

SKINNER'S DRESS SUIT

THE ADVERTISING ACCESSORIES ARE BRAND NEW, MORE ELABORATE THAN THOSE SUPPLIED ON MANY FEATURES, AND INCLUDE A DISTINCT NOVELTY—A CUT-OUT WHICH WILL DRAW CROWDS LIKE MOLASSES DRAWS FLIES. ASK ABOUT IT.

STATE RIGHT BUYERS

OUR announcement last week that "Skinner's Dress Suit" is now available for State Rights has brought a veritable flood of wires and letters from buyers. Territory is being disposed of faster than even our confidence in "Skinner's Dress Suit" indicated. Consider the star and the title, plus an exploitation campaign embracing every angle of the production and you have a guaranteed Box Office Success.

GET YOUR BID IN NOW
TO-MORROW MAY BE TOO LATE

WIRE

VICTOR KR

Suite 908-909

CHARLIE CHAPLIN

"A Burlesque on Carmen"
"The Champion"
"A Jitney Elopement"
"Work"
"By the Sea"

(ESSANAY-CHAPLIN BRAND)

"A BURLESQUE ON CARMEN" is packing first-run theatres in every sold territory. It has already packed the Rivoli for a week's run on Broadway.

"The Champion" is playing at New York's Rialto Theatre this week.

"Work," "The Jitney Elopement" and "By the Sea" are all scheduled for Broadway runs.

Exhibitors are cleaning up everywhere with these Essanay-Chaplin Comedies—Our buyers are happy and satisfied.

How about you?

THE CARMEN BEAUTIES REVUE, WITH THE CARMEN BEAUTIES IN PERSON IN CONJUNCTION WITH "A BURLESQUE ON CARMEN," IS A BIG ROAD SHOW SUCCESS. WRITE FOR DETAILS.

OR WRITE

EMER FILM FEATURES, Inc.

126-130 WEST 46TH STREET, NEW YORK

Phone: Bryant 8352

Sure Thing As a Draw

says

Variety

Benny looks like a sure thing as a draw and easily cops the honors from all the pugilistic and athletic stars who have hopped before the camera. . . . The Picture Should Draw Like Wildfire.

ALL CRITICS EXTRAORDINARY OF BENNY

Lightweight Champion Benny Leonard screens excellently and goes about his work like a veteran screen performer.

IN "THE

Its action goes into high speed from the start and keeps hitting the pace without a let up.

It Dramatizes the Melodrama of the Newspapers

says

The Morning Telegraph

It is up-to-date.
It dramatizes The Melodrama of the newspapers.
Leonard makes a good serial star . . . he looks like a millionaire.
But when he gets into action against a crowd of villains, you know that it is a real scrap.

AND WID'S

ROY McCARDELL'S STORY PLAYS UPON THE FAN'S IMAGINATION

Produced by

ASCHER'S ENTERPRISES, Inc.

FOREIGN RIGHTS CONTROLLED

PROCLAIM THE DRAWING POWER

Contains the Sensational Qualities the Masses Are Looking For

says

Moving Picture World

This serial contains the sensational qualities that the masses are looking for. The line of thrills in which the author indulges has occasional variations from the regulation article; and as the serial advances the plot gains speed.

LEONARD

Benny is a widely advertised fellow and curiosity to see him will undoubtedly prove one of the picture's best box-office assets.

EVIL EYE"

With its skillful direction, clever acting and rapidly succeeding thrills, this serial should prove a tremendous drawing card.

Exhibitors' Trade Review

DAILY SAYS

THEY WANT TO BE THRILLED AND THIS DOES IT

Will Pull Tremendously

says

Motion Picture News

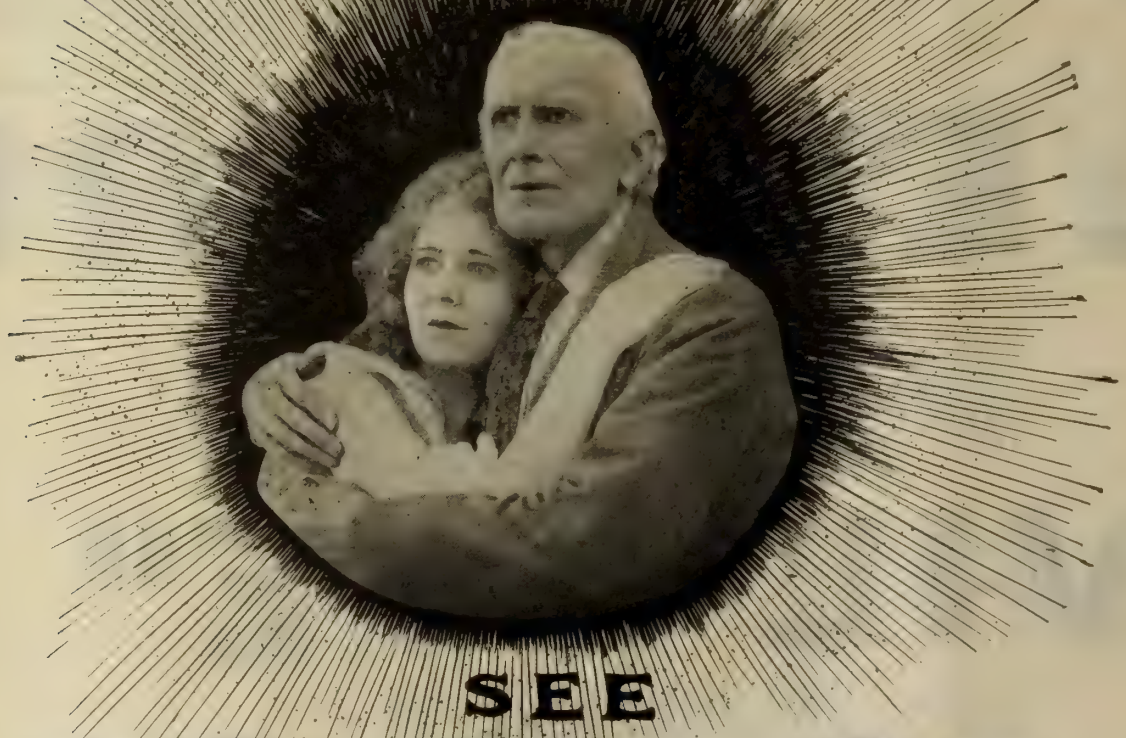
The story . . . coincides almost exactly with the recent Wall Street Bond Robberies which ought to help make it draw. The Star's name will also pull tremendously.

Booked by

HALLMARK PICTURES CORP.

BY E. S. MANHEIMER

HAVE YOU THE VISION?



SEE

"DEMOCRACY"

"THE" VISION RESTORED

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DEMOCRACY PHOTOPLAY COMPANY

LEE FRANCIS LYBARGER PRESIDENT

THOUGHT DRAMA PRODUCTIONS

STUDIO, 2826 DECATUR AVE.

NEW YORK CITY

The Story of a Girl Who Wanted to be a Boy!

Bubbles is a joy forever, with her little heart bubbling over with buoyant youthfulness --there is no villian to worry about--fun and laughter run riot until Dan Cupid takes a hand and stops the show. You know the rest--handsome hero, blushing bride and Bubbles whispering into her hubby's ear, *"If music be the food of love; play on!"*

Pioneer Film Corporation
Offers

Mary Anderson
as

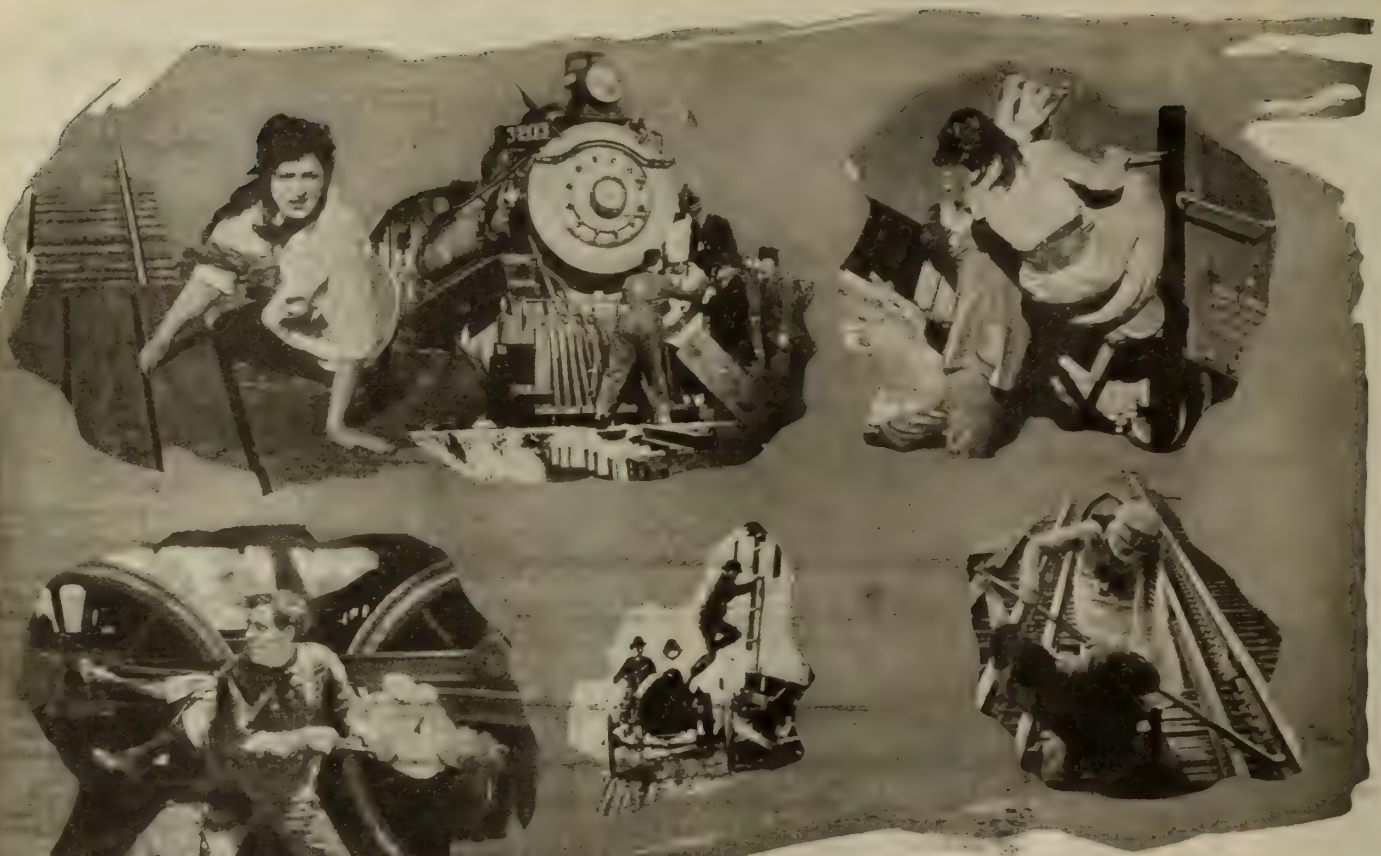
Bubbles

THAT'S FOR JOY

IF YOUR HEART IS BLUE
AND YOU'RE FULL OF TROUBLES
PUT ON A SMILE AND
GO SEE
"BUBBLES"

Pioneer Film Corporation
126 W. 46TH St. New York

PIONEER ATTRACTIONS



The IRRESISTIBLE APPEAL OF ADVENTURE

Which Grips Old and Young Alike
Is To Be Found in Each of the

20 EPISODES (of 2 REELS each)

of

THE ADVENTURES OF HELEN

(Adapted from "The Hazards of Helen")

ACTION—SPEED—ADVENTURE

In Every Reel
And the Star is

HELEN HOLMES

THE ORIGINAL DAREDEVIL

INDEPENDENT EXCHANGES will find this a good paying proposition. For unclosed territory apply to

Aywon Film Corp., 729 Seventh Avenue, New York, N. Y.

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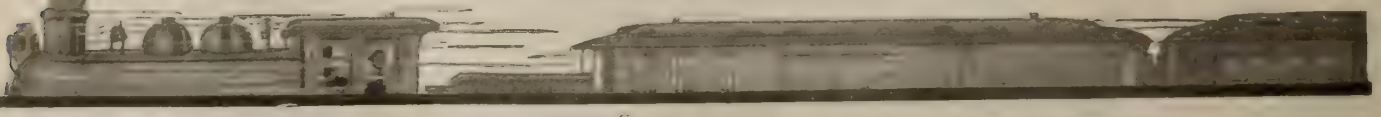


$500.00 CHALLENGE

The capacity of the PALISADE LABORATORIES is 1,500,000 feet per week. The dead line, however, is 1,000,000 feet and we will not, under any circumstances, print more than this amount. We are thus enabled to give extraordinary attention to everything we turn out.

At the present time we are open for approximately 300,000 feet per week. Our past performances have caused us to be known as

AMERICA'S FINEST LABORATORY

and we maintain a uniform standard of quality.

We do not use any so-called "developing machines," nor do we turn out our product with a sausage grinder, therefore our slogan is

"Not How CHEAP, but How GOOD"

We are ready to do business with any concern that appreciates the highest quality on the screen and is willing to pay a fair price for such service.

We believe the crew of the PALISADE LABORATORIES is the most efficient and highest salaried in the United States. Each person has been selected for special excellence in his particular branch of work and is a well known expert in his line.

Our confidence in our forces is such that we are willing to

Challenge Any Laboratory on Earth—or Elsewhere

to match their skill against our own in turning out a print of a five reel picture, the loser to donate $500.00 to any charity agreed upon.

A letter or phone call will bring our representative.

PALISADE FILM LABORATORIES, INC.

Palisade, N. J. **Opposite 129th St.** **Tel. Morsemere 621-2**

H. J. STREYCKMANS, Gen'l. Mgr. **PAUL RIPLEY, Superintendent**

THE NEWS, NEW YORK

12

GRIFFITH'S LATEST, "THE IDOL DANCER," VISIONS SOUTH SEA

"THE IDOL DANCER."
Produced by D. W. Griffith.
Presented at the Strand Theatre.

Mary	Clarine Seymour
Dan McGuire	Richard Barthelmess
Rev. Franklin Blythe	George MacQuarrie
Mrs. Blythe	Creighton Hale
Walter Kincaid	Kate Bruce
Donald	Thomas Carr
The Blackbirder	Anders Randolph
The Rev. Peter	Porter Strong
Old Thomas	Herbert Sutch
Wando	Walter James
Black Slave	Adolphe Lestina
Pansy	Florence Short
Native Boy	Ben Grauer
Native Musician	Walter Kolomoku

By McELLIOTT.

Mr. Griffith has gone and done it again! Twanging upon the harp of life with all his might, he has made a pictorial love story of the tropic seas, visioning romance there as a languorous and heavy scented flower.

Richard Barthelmess and Clarine Seymour are the players featured.

Miss Seymour, who is of a dark, accented beauty, fits very well the role of French-Samoan-Javanese maid who dances wild, strange dances to her "devil-devil," and who wears a sort of super-Hawaiian costume in preference to the staid ginghams which the white missionary offers.

Some of Richard Barthelmess's earnest devotees will bewail the fact that he is in this a crude, unshaven creature, but they'll surely not find fault with his playing. He seems to me to have added several inches to his histrionic stature and is to the life Dan McGuire, beachcomber, torn by the many emotions with which the director (or the scenario writer; one never knows) endows him.

"The Idol Dancer" tells a story that is purely theatrical, but it gives, and Mr. Griffith takes, many opportunities for the sort of grouping and the effects he manages so very well. There's a rather doubtful element of comedy in the person of Florence Short, as Pansy, a little South Sea flower who grows wilder hour by hour. The audience —or optience—at the Strand yesterday afternoon was vastly amused by her curious wrigglings.

"FIND"

Clarine Seymour Is Big Hit in Griffith Film

CLARINE SEYMOUR, who plays the vivid, [illegible] role of "The Idol Dancer" at the Strand Theatre, is evidently a D. W. Griffith "find." So far as we know, this is the first picture in which she has been starred. Her stellar honors sit gracefully upon her.

Personally Directed

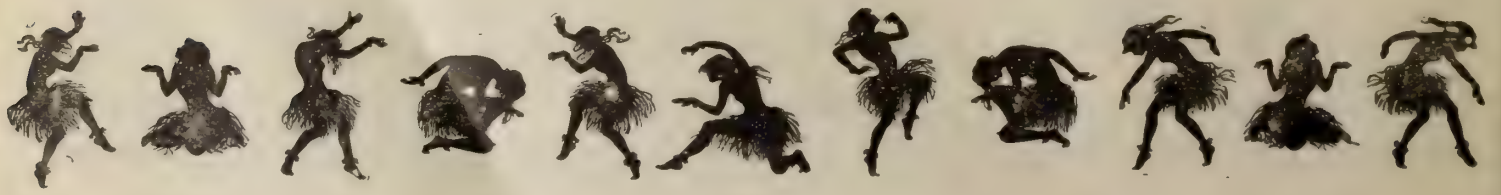
by

D. W. GRIFFITH

A romance of
the South Seas
from the story by

Gordon Ray Young

Photographed by
G. W. Bitzer



THE EVENING TELEGRAM NEW YORK

"The Idol Dancer" Another Griffith Screen Masterpiece

RICHARD BARTHELMESS.

Again the magic which in this case is another term for the imagination insight of David Wark Griffith is manifest in the new film at the Strand Theatre. "The Idol Dancer" is a work that takes its appointed place in the growing list of master works by this arch wizard. Here is a story of the South Seas told with all the tropical wealth which the story demands. The watcher lost in enchantment, rides the surf of the Pacific, wanders in the tangled jungle, watches with many thrills the head hunters and cannibals.

It is not about them that the story centres. It is rather in the conflict between a dissipated beachcomber and an invalid from the north, both ... with a wisp of a girl who flutters through the play in the semblance of a South Sea Island maiden.

With that unfailingly keen eye for contrast, Mr. Griffith suddenly transports the audience from the languors of the tropics into the rigors of the north in winter as he reveals the invaded departing for the south.

How this oddly assorted trio live through a great crisis, how the invalid meets the great adventure and goes out of life, not like a weakling but like a hero, is only one of many fine episodes.

The regeneration of the ne'er-do-well beachcomber is a graphic bit of psychology which the camera, it might be supposed, could never reveal, yet here it is clearly defined on the screen.

The parting between the two young men is an unusually poignant moment.

For thrills there is the attack of a South Sea pirate and his black minions on a group of helpless women and children while the men are absent on a pearl fishing expedition. The summoning of the men by means of a vibrant drum is one of the best scenes among many excellent scenes leading up to a climax of great power.

Let it not be forgotten that there are moments of delightful comedy in "The Idol Dancer." The manner in which a South Sea beau marries his South Sea belle by knocking out her front teeth is one of these scenes.

Miss Clarice Seymour, who appears as the Idol Dancer, is one of the most effective of youthful screen stars. Richard Barthelmess wins a new triumph as the beachcomber. His facial expression alone makes this film worthy of several visits.

Mr. Griffith's genius is not only apparent in the excellent pictures, but in the alluring quality of the presentation. The music is worthy of a special word of praise, particularly in the adroit use of a Hawaiian orchestra to express the emotions of the little heroine of the South Seas.

Wins new triumph as beachcomber in "The Idol Dancer" at the Strand.

The Latest BIG First National Special

King W. Vidor

presents

"The Family Honor"

His First Picture for First National

A thrilling romance of Dixie. Now showing at all "First National" Exchanges. See it for yourself!

CAST

Florence Vidor
Roscoe Karns
Charles Meredith
Little Ben Alexander
George Nichols
J. P. Lockney
Harold Goodwin
Willis Marks

Written by
John Booth Harrower

Directed by King W. Vidor
Scenario by William Parker
Photography by Ira H. Morgan

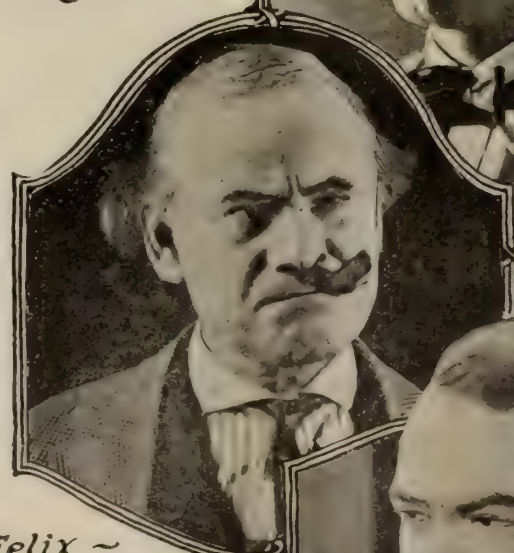
A "First National" Attraction

The Sister upheld "The Family Honor."

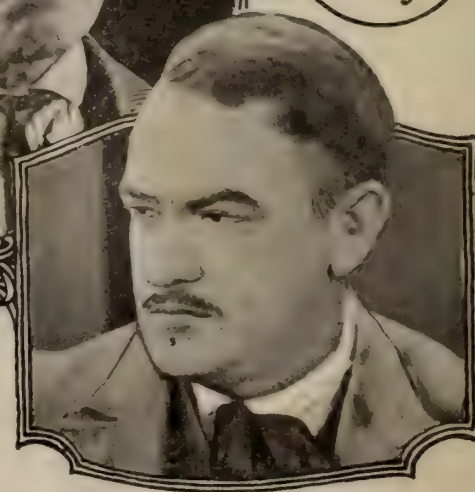
The Brother sought to destroy it. ~

He wasn't 'fraid of burglars.

The Mayor's son who counselled wisely



Felix ~ Darkhorse of the village underworld.



The Sheriff who led the raid

DONT EVER MARRY

A "First National" Attraction

Joseph M. Schenck presents

NORMA TALMADGE

in

"The Woman Gives"

From the novel by Owen Johnson

Directed by Roy Neil

Photographed by David Abel
Technical Director, Willard M. Reineck

She shrank back trembling as the evil-eyed Oriental leered at her insinuatingly.

Like a tigress she sprang between the ruffians and their dazed victim.

"Remember in your work that genius is only infinite patience."

She saw him sneaking through the hall, waiting for his prey.

"Sometimes a woman is forced into being a faithless wife."

"What jealous?" she laughed. "Can't I even smile at another man?"

Screen's Leading Emotional Actress

In Her Second Picture for First National

A thrilling drama of the New York artists' colony, with all the glamour of Bohemian life in the great city, its free and easy ways, its gaiety; its romance; portrayed with the emotional intensity of which Norma Talmadge is capable.

Trying in vain to rouse him, she was startled to see the Chinese dive-keeper creeping stealthily toward her.

"Don't go away," she whispered, "for, I-I love you."

"Don't go out tonight, please! Fight it out now!"

Her plea to the Chinaman was met with stolid indifference.

"Bob is heartbroken," he said, "and he needs you."

"Oh, it's all right now," she whispered, "forever."

A "First National" Attraction

You can't afford to sew yourself up until you consider our new

FIRST NATIONAL FRANCHISE

It's going to be the biggest, fairest, most stable method of handling film ever offered exhibitors and producers.

We don't want to talk until we can ***talk turkey.*** We want to be ***right!***

The vast work of our statistical staff is nearing completion. We will soon know the Franchise Rating of every theatre in the country.

Say NO to all efforts to sew you up.

EXHIBITORS DEFENSE COMMITTEE

Composed of Members of

The First National Exhibitors Circuit, Inc.

Address:
Exhibitors Defense Committee
c/o First National Exhibitors Circuit, Inc.
6 West 48th Street, New York

HERE'S A GREAT SHOWMAN'S PICTURE!
"BEFORE THE WHITE MAN CAME"

A FEATURE PRODUCTION THAT WILL HOLD A UNIQUE PLACE IN THE PICTURE INDUSTRY

EVERY CHARACTER PORTRAYED BY AN INDIAN

It is full of the red-blooded tribal struggles of the old West in the days before the white man had penetrated the fastness of the Indian country.

WONDERFUL EXPLOITATION POSSIBILITIES

FOR THE SHOWMAN THIS PICTURE

Offers an opportunity for some wonderful exploitation, and with the proper handling will prove a big money-maker.

STATE RIGHTS NOW SELLING!

A PICTURE ONLY FOR LIVE WIRES

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 WEST 42ND STREET NEW YORK CITY

ANNOUNCING Chester

"Where laughs

SUPER-TEST *PRE-*

Rivoli Theatre, New York,
Week of February 22

Booked for 70 Days
Greater

Human appeal is the inspiration of these mirth masterpieces.

The cleverest baby the screen has ever known is the star.

"Hubert," an amazing monk, is the "lead" in action that keeps your patrons on the edge of their seats and howling with glee.

A horse, unguided, dives 100 feet and rescues the child.

A collie sets a new mark for canine cleverness.

A pig is the clown.

You'll book it when you see it.

EDUCATIONAL

729 Seventh Ave.

Educational Films Corporation announces the acquisition of the world's rights to:

Chester-Outing Scenics,
to be released weekly.

Chester Comedies,
to be released monthly,

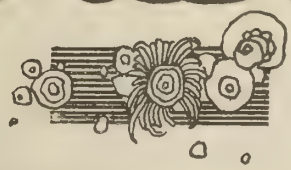
Chester Screen cs,
o be released bi-weekly.

"Stereospeed" Camera Product,
to be released weekly.

A Brighter Idea

Comedies

are born...



RELEASE SHOWINGS

Rialto Theatre, New York
Week of March 14
By Loew Theatres in
New York

This is the first of a series of thirteen-a-year two-reel comedies to be produced by C. L. Chester for Educational.

They will be released solely through our own exchanges, which will handle only short subjects of known quality. Dates will be announced later.

Exhibitors are invited to ask for our plans, now being completed.

These will be sent only on request to those writing on their theatre's letterhead.

The new plans are revolutionary.

FILMS CORP.
New York City

Educational Films Corporation offers unusual opportunity for producers of superior short reel products
Unequalled facilities for the specialized distribution and exploitation of this product are available
Producers must be able to satisfy Educational Films of the quality of their present product and give guarantees for the maintenance of the standard.

STATE RIGHT BUYERS

EMMET DALTON

Two-Reel Westerns

PRODUCED BY GREAT WESTERN PICTURES CORPORATION

FIRST THREE RELEASES

"ACROSS THE CHASM" "WHEN A MAN'S A PAL" "THE DESERT MAN"

Sold for

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ALABAMA AND SO. CAROLINA
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Jacksonville, Florida

TEXAS, OKLAHOMA AND ARKANSAS
Specialty Film Company
Dallas, Texas

VIRGINIA AND NORTH CAROLINA
Truart Pictures Corporation
Richmond, Virginia

KENTUCKY AND TENNESSEE
Big Feature Rights Corp.
Louisville, Kentucky

THE *BEST* SERIES OF TWELVE WESTERN MELODRAMATIC STORIES EVER WRITTEN BY

WILLIAM ADDISON LATHROP

PRODUCED WITH SAME CARE AND DETAIL AS THE BIGGEST FEATURE PRODUCTIONS

For Territory, Communicate with the Selling Agents

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FILM SPECIALS

220 WEST 42nd STREET **NEW YORK CITY**

Moving Picture World

Founded by J. P. Chalmers in 1907

Saturday, April 3, 1920

The Tradepaper of Features

"Beware the 'Kick Back' of Inflated Production" 53

Samuel Goldwyn warns "agin it" as he steps on the gangplank of an ocean liner, off for Europe on business bent.

Film Policy Like an Open-Faced Watch 57

Only you can see the "works" and Universal salesmen and exchange managers will show you "what makes it tick"—the "it' being well known as Enterprise.

Borrowed a Typewriter and Batted Out a Fortune 69

Couple-a young fellows in Los Angeles had an "idea"—and now it is five years old. Only a short story, full of "imagination" and founded on facts that make for gripping film adventure.

"Little Mary" Pickford Says: "Thumbs Up!" 120

Gaily she "'ops to it" and soon she will break into front-page movie news as "'Op o' Me Thumb"—created from Lunnon's story of Shoreditch and the slums.

Films That Create "Movie Fans" 101

Orrin G. Cocks declares that Educative Films, wherever they may be shown, help rather than hurt the regular picture showman by tossing the "movie bug" into virgin prospects.

Taking First Runs to the Neighborhoods and Outskirts 128

Managers of "outlying" picture theatres in Milwaukee form Mutual and Protective Association to combat "downtown" opposition.

Making Spring Floods "Ballyhoo" a Show 85

Not often is "Water, Water Everywhere" at an opportune time for the picture showman—but in Manayunk it was different. Read about Manayunk—a town and "not a moving picture."

"Gobs" of Film for Uncle Sam's "Gobs" 113

Brooklyn Navy Yard will be one big "Key City" for moving picture storage—20,000 reels, and all for Yankee Sailor Boys on the Seven (or more) Seas.

Only 18 Seats to Sell in a 1,200 Town 83

That's what Showman Smith of Rockford, Ohio, was up against after he had finished "listing the town" for big film feature at half-a-dollar "top."

Features That Sell Tickets for Picture Showmen.

Sargent's Advertising for Exhibitors, Richardson's sound advice on Better Projection, "Clip and Paste" packed with Photoplay Items for your program and your newspapers, the Best Exploitation section that's printed—look'er through from cover to cover. She's brimful of "meat" to swap for bread, butter and bankroll.

Advertising Index

MANUFACTURERS OF MOVING PICTURES

	Page
American Film Company, Inc.	26
Arrow Film Corporation	43
Associated Exhibitors, Inc.	Insert
Clerermont Film Company	3
Democracy Film Company	32
Educational Films Corporation	44-45
Equity Pictures Corporation	78
Famous Players-Lasky Corporation	Insert
Film Specials, Inc.	46
First National Exhibitors' Circuit, Inc.	36-42
Goldwyn Pictures Corporation	Insert
Hallmark Pictures Corporation	30-31
Metro Pictures Corporation	Insert
National Film Corporation	15-18
Pathe Exchange	Insert
Penn Import & Export Company	34
Pioneer Film Corporation	33
Realart Pictures Corporation	11
Republic Distributing Corporation	23-25
Robertson-Cole Company	14
Selznick Pictures Corporation	19-22
Special Pictures Corporation	12-13
United Artists' Corporation	8-9
Universal Film Mfg. Company	4-7
Vitagraph Company	10
Victor Kremer Film Features, Inc.	27-29
W. W. Hodkinson Corporation	Insert

CARBONS AND CARBON ACCESSORIES

Carbon Imports Company	156
National Carbon Company	153
Speer Carbon Company	161

ELECTRICAL AND MECHANICAL EQUIPMENT

Amusement Supply Co.	150
Automatic T. S. & C. R. Company	161
Baird, C. R.	150
B. F. Sturtevant	155
Erker Bros. Optical Company	152
Fidelity Electric Company	152
General Machine Company	152
Hertner Electric Company	154
Lucas Theatre Supply Company	159
Metcalfe, G. A.	158
Monsoon Cooling System	157
National Electric Ticket Register Company	152
Porter, B. F.	159
Reynolds Electric Company	150
Typhoon Company	149
Universal Motor Company	150

LOBBY DISPLAYS

Consolidated Portrait & Frame Company	158
National Plaster Relief Company	159
Menger, Ring & Weinstein	154

MANUFACTURERS OF INDUSTRIAL PICTURES

Palisade Film Laboratories	35
Rothacker Film Mfg. Company	152
Standard M. P. Company	156

MANUFACTURERS OF RAW STOCK

Eagle Rock Mfg. Company	158
Eastman Kodak Company	158

MOVING PICTURE CAMERAS

Bell & Howell	152
G. Gennert	159

MUSIC AND MUSICAL INSTRUMENTS

American Photoplayer Company	151

PROJECTION MACHINE MANUFACTURERS

American Projecting Company	159
Pathescope, The	154
Power, Nicholas, Company	164
Precision Machine Company	162-63

PROJECTION SCREEN MANUFACTURERS

Gold King Screen Company	156

MISCELLANEOUS

Andrews, W. G.	152
Bioscope, The	156
Cinema, The	154
Classified Page	160
La Cinematografia	156
La Vita Cinematografica	152
M. P. Directory Company	156
National Ticket Company	154
N. Y. Institute of Photography	154
Ritchey Litho. Corporation	2
Werner Film Protector Mfg. Company	161
Williams, A. F.	154

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Clad in a wisp of grass and an alluring smile, she dances straight into your heart in

D. W. GRIFFITH'S

"The Idol Dancer"

The Latest BIG "First National" Special

MOVING PICTURE WORLD

Short Subjects and Long

A RECENT interview with D. W. Griffith quotes him as saying: "The ideal show—an evening's entertainment—the thing for which I am working, requires from eight to twelve reels . . . an evening's entertainment made up of *one complete picture.*"

An editorial in the publication that printed the interview is headed, "The Day of the Short Subject." Both articles appear in the same issue. The editorial states, in part, that "The 'short subject,' as it is called today, is back where it used to be because exhibitors have found it to be an indispensable adjunct to their programs. The exhibitor has learned several things about his audiences. He has learned that his patrons don't give a tinker's dam how *long* a picture is. They only care how *good* it is. He has learned the value of contrast and relief in his programs—a thing that only the short subject can give. Before long the one and two reel drama will be revived. The five-reeler is going to be forced to fight for its five-reel existence."

In support of the one complete picture an evening standard, Mr. Griffith holds that the system of allowing spectators to enter a theatre when a picture is half over and get the finish of the story becoming acquainted with the beginning tends to weaken the character drawing and undo much of the effect of the director's work.

IN their contentions both the editor and Mr. Griffith are right. In other words, it is a question of quality and not of kind. There will continue to be packed houses of highly pleased spectators for the one-complete-picture theatres, and also for the five-reel-feature-and-short-subject theatres; and the one and two reel dramas will receive a royal welcome when they arrive. The five-reeler will not have to fight for its five-reel existence, if it is a worthy specimen of its class. It is only the *poor* five-reelers that will have to do any fighting. And the *poor* one and two reel dramas will be knocked out quite as readily.

The crux of the matter lies in the fact that there are as many different tastes among patrons of the moving picture theatres as there are among the supporters of the speaking stage. Mr. Griffith already has demonstrated that there is a large and enthusiastic public for the kind of picture entertainment he advocates. It is large and enthusiastic because when Mr. Griffith invites the public to look at a picture that is eight to twelve reels in length he is satisfied the production contains sufficient strength to match its length. It is a fact nevertheless that the public rarely gets enthusiastic over a subject eight to twelve reels long—and few producers have the temerity to undertake the task of making one.

THE marked success of short subjects proves that their place in public affection is secure. Practically no motion picture house of any pretension fails to include in its program two to three thousand feet of news, comedy and scenic films. The scenics have been responsible for the conversion into picturegoers of many who in the beginning never would have entered a theatre to see a dramatic production. The news weeklies, too, have beaten down the prejudices of many others—who came to scoff and remained to praise, who found unexpected elements of entertainment in the remainder of the list. That the short subjects are popular is indicated by the expansion of the older companies making them and the organization of new ones to create them.

Screen patrons do not buy their entertainment by the foot or by the yard. "They only care how good it is"—and how near it suits their taste.

While on the subject of merit it is a safe prediction to set down that motion pictures will be better, in larger quantities,

When screen novelists, scenario writers and directors learn not to encore the characters and situations in a serious story;

When exhibitors know more about the technical difficulties that must be overcome in making pictures and understand that there are elements in the building of all forms of drama that are absolutely beyond control;

When all branches of the film business learn more about the laws of dramatic construction.

As Kansas Sees Censorship

KANSAS exhibitors have taken up with the governor of their commonwealth the matter of the personnel of the state's censorship board. At the present time the three members are women. While adhering to the general proposition of Votes for Men, the picture showmen of the Sunflower State also are more urgently discussing with their chief executive the fallacy of censorship as a whole.

Just why there should be this demand for a change in the personnel of the board is not clear. As our correspondent tells us, in the days when there was a man on the board there was an absence of peace. Practically every subject was criticised and cut. While at present it is said the three women never agree, at the same time it is almost certain that two of them will. Rarely is a picture condemned in toto.

We incline to the view that after all the exhibitors do not love the women less but that actually they abominate censorship more.

Dr. Geare and the Flat Throw

THE marked success of short subjects proves that their Mr. Richardson describing the plans for projection installation in Crandall's Strand Theatre in Cumberland, Md., in which the machine room is placed directly opposite the screen and not near the roof. It is our belief the design of Architect Geare will provide material for careful study. The best screen results frequently are obtained in the smaller houses, in those not possessing any balcony—and for that reason. There seems to be no disagreement among the experts that the flat throw is the right throw. Also there seems to be practically unanimous agreement among the exhibitors that in a large house front-of-the-balcony projection is open to several administrative objections. Consequently any design that promises flat trajectory and at the same time the elimination of the objectionable features is worth while.

Art in Advertising

RECOGNITION of the artistry displayed in motion picture advertising is freely given in the March number of "The Printing Art," a handsomely printed technical publication issued by the University Press of Cambridge, Mass. The compliment takes the form of reprinting a four-page colored insert of Realart which appeared in the motion picture trade press February 28. We think advertising men exploiting the products of other industries will agree with us when we say motion picture display announcements lead all the rest in attractiveness.

Some Short and Snappy Stuff

"See How the Star Is Shining."
We're going to dedicate this song to Elaine Hammerstein, Selznick's star.

Modified Censorship Bill to Be Reported in Massachusetts

A BILL providing that the Massachusetts Department of Public Safety be given power to prohibit anything in a motion picture film or in connection with one which the department considers cruel, obscene, indecent, immoral or likely to debase or to corrupt morals or to incite to crime, is being drafted by the subcommittee of the Massachusetts legislative committee on mercantile affairs.

The sub-committee, it is learned, will present this modified censorship act to the full committee, which in turn will report it to the legislature.

Rejecting the proposed plan of censorship advocates to have a board of censorship of motion pictures in the department of labor and industries, the full committee appointed the sub-committee to draw up a bill that would do away with the censorship idea and yet would protect the public against any improper films. The sub-committee has decided, it is learned, that the public safety bureau is the body where the authority should rest, inasmuch as the bureau at present has supervision of films shown at Sunday performances.

Exhibitors to Ask Governor for Change in Kansas Censors

A CHANGE in the personnel of the board of censors in Kansas City is said to be a certainty. The board now consists of three women. There was a man on the board once—in the days when every film was cut and criticized, when every day there was a row, and when a distributor knew that any punch his picture had would be softened to a blunt end before the board got through with it.

The women censors have got away with their job pretty well, considering everything. The three women are of widely different types, and, as might be expected, they seldom agree. The wonder is that any picture gets through—the situation being saved, apparently, by the fact that one or another of the censors objects strenuously to every picture and the two others agree in its favor. It is true, however remarkable it may seem, that seldom do two of the censors agree on a proposition of condemning an entire picture.

The result has been that pictures move through the board fairly, steadily, with fewer cuts than occurred a few years ago.

But the Kansas exhibitors take the position that it is weakness to submit to censorship at all, when they know it is wrong, when they feel that the public resents censorship. Therefore it is the acme of base submission to allow censorship to be conducted in a manner positively against what they consider the public interest. They have taken the matter up with the governor and will secure changes in the personnel if possible.

H. D. Kline-Universal Suit Has Been Settled Amicably

THE suit instituted in the Federal Court of New York City by Harry D. Kline, who was formerly employed as manager of the production department in the Universal Film Manufacturing Company's studio at Universal City, against the film company to recover approximately $33,000 was discontinued on March 12.

While no statement was forthcoming in connection with the discontinuance of the litigation, it is understood that the controversy was settled amicably out of court. The order of discontinuance was signed by Judge Learned Hand upon the consent of counsel for both sides.

The film company set up a counterclaim of $150,000, alleging that Kline had been wasteful and extravagant in the expenditure of the corporation's funds in the production end of the business; that he had refused to consider the suggestions of the executives of the company and that he had demoralized the studio staff.

South Bend Mayor Charges Profiteering by Exhibitors

F. R. CARSON, mayor of South Bend, Ind., has started a war against alleged profiteering by certain motion picture exhibitors of that city. He called the various managers to his office and informed them of complaints that the proprietors of some of the theatres had bought cheap films for Sunday performances and then had boosted the admission price.

According to the mayor one South Bend theatre charged 28 cents admission on a Sunday for a show far inferior to that presented during the week for only 22 cents.

"This looks to me as if that manager was trying to take advantage of the Sunday crowds," said the mayor. "This must stop or I shall take drastic action against the theatres. I am strongly in favor of Sunday shows, but I don't favor profiteering."

He instructed the theatre men not to increase admission prices or cut programs on Sundays, and also ordered that the doors are not to be opened uptil 1 o'clock in the afternoon. He informed the proprietors that a continuance of the policy which had been brought to his attention would result in the city administration closing the theatres on Sundays. The theatre men all agreed to abide by his suggestions.

W. H. Swanson Returns to Salt Lake.

W. H. Swanson, president of the Swanson Theatre Circuit which operates the American, Gem and Strand theatres, has returned to Salt Lake City from a two-months' business trip to New York, where he attended the annual meeting of the First National officers and transacted other business. After spending a few days in Salt Lake City he went to Los Angeles on a brief business trip.

Max Spiegel to Build Theatre on Astor Site

MAX SPIEGEL, vice-president of the Strand Theatre Company, has closed a sixty-three year lease with William Vincent Astor, on premises 246-256 (inclusive) West Forty-fourth street, New York, making a plot of 100 by 125 feet. This property is located directly opposite the Broadhurst Theatre and joins the Little Theatre on the west.

Mr. Spiegel will be given possession of this property on May 1 next, when the buildings will be demolished to be replaced by a new theatre of the highest type of construction, with a seating capacity of 1,600, of which 1,000 will be located on the lower floor and 600 in the balcony. It is Mr. Spiegel's intention to devote his new theatre to the presentation of high class musical productions exclusively.

Plan to Use 200 Prints of "Is America Worth Saving?"

COLONEL ARTHUR WOODS, former police commissioner of New York, and now in charge of all welfare work for the American Legion, together with scores of other well-known men and women, visited the Universal Service Theatre during the last week and saw "Is America Worth Saving?" the straight Americanization picture produced by Harry Levey from the scenario written by Nicholas Murray Butler, president of Columbia University.

The picture was of particular interest to Mrs. Arthur Woods, who was present with her husband after war-time service overseas, for the reason that her great, great grandfather, Alexander Hamilton, is visualized in Dr. Butler's patriotic picturization along with Washington, Jefferson, Lincoln and Roosevelt. As the grand-daughter of J. Pierpont Morgan, and a direct descendant of the first secretary of the treasury of the United States in Mrs. Woods' veins flows the blood of America's two greatest financiers.

Dr. Butler has not yet seen the completed picture, but is expected home from Augusta, Ga., within the next few days, when he will aid Mr. Levey in putting the finishing touches to the film. Two hundred prints of "Is America Worth Saving?" will be circulated, and it is believed that within three months almost every person in the country will have had an opportunity of seeing it.

Balkan States Offers Big Opportunities for Pictures

A FINE field for motion pictures exists in the Balkan States, according to Captain Eaton Webster, of the Balkan Reconstruction Commission, who addressed the Associated Motion Picture Advertisers at their weekly luncheon at the Cafe Boulevard. Introduced by Charles Barrell, Captain Eaton explained that he was sent to the Balkans to do special work in Serbia and Jugo-Slavia.

"The opportunities for motion pictures in the Balkans are exceptionally fine," said Captain Eaton. "The people there are motion picture 'fans.' American motion picture enterprise would be just the thing that would bring a ready response from the people.

"Another point is that the Serbs are born motion picture actors. Anyone taking a picture in that country would not have to bother about taking 'extras' along with him."

Secured from Sundry Sources

George Mayne Heads Salt Lake Theatre Managers' Association

THE Salt Lake Moving Picture Theatre Managers' Association elected officers for the ensuing year at a recent meeting at the American Theatre. George Mayne, manager of the Swanson Theatre Circuit, was elected president; M. H. Hanauer, of the Broadway Theatre, vice-president; George E. Carpenter, manager of the Paramount-Empress Theatre, secretary, and W. E. Shipler, of the Empire Theatre, treasurer.

The managers appointed a committee with power to act, to which will be referred petitions for all sorts of screen advertising, charities and so forth. Applications for these favors have become so numerous of late that the theatres have been compelled to take steps to regulate the practice. The committee consists of H. S. Rand, of the Isis Theatre; M. H. Hanauer, of the Broadway, and Grant Pemberton, of the Casino.

The managers put themselves on record as opposed to the proposed daylight saving time legislation and agreed to file with the city commission a petition against such an ordinance.

Following a few announcements in connection with the Utah education campaign, which opens this week, advertising slides are to be barred from the screen, according to the managers' decision.

Revenue Figures Show Big Theatre Attendance Increase

ONLY as a result of prohibition can officials of the Bureau of Internal Revenue account for the great increase in theatre attendance, which has increased more than 50 per cent. in the last year, according to the admission taxes collected.

According to a report just secured from the commissioner of internal revenue at Washington, D. C., admission taxes collected during January amounted to $6,713,993.72, an increase of $2,419,420 over the collections of the same month in 1919. That this increase is not due merely to the holidays in December but is an actual and permanent condition is proven by the fact that collections for the eight months ended with February amounted to $41,236,658.66, as compared with $25,083,887.76 during the corresponding period of last year, an increase of approximately 65 per cent.

The report also shows that $412,979.11 was collected during the month on motion picture films leased and licensed, as compared with $435,454.36 during the preceding month, while $37,190.47 was received from the seating tax. Other collections in which the moving picture industry is interested included $19,348,187 collected on freight shipments, $1,452,645 on express packages, $14,297,577 on personal transportation $952,696 on seats, berths and staterooms, and $2,321,212 on telegraph and long-distance telephone messages.

Chamberlain Company Buys Opera House in Shamokin

THE Chamberlain Amusement Enterprises, Inc., Shamokin, Pa., have consummated the biggest real estate deal in the history of the city with the purchase of the G. A. R. Opera House for $100,000. It has a frontage of 75 feet and a depth of 160 feet and has a larger stage than several of the leading Philadelphia theatres.

L. J. Chamberlain, president and general manager, is one of the pioneers in the operation of picture theatres and has made his chain of theatres successful and popular. His theatres are the Victoria Theatre and Opera House, Shamokin; Theatorium and Valentine theatres, Mount Carmel; Victoria, Tamaqua; Victoria, Bloomsburg, and Victoria, Sunbury. He also controls options on several other properties in the central and eastern part of the state, and he owns the Opera House site at Lewisburg.

Junior Rockefeller Praises Screen Aid in Y. W. C. A. Drive

ADDRESSING a group of 250 workers in the Y. W. C. A. drive for $1,500,000 at a recent meeting held at the Hotel Commodore, John D. Rockefeller, Jr., gave high praise to the part the motion picture industry is playing in carrying the campaign to the goal which has been set.

"The motion picture industry has been of tremendous assistance in the launching of this drive to raise a sum which will enable the Y. W. C. A. to further increase its efficiency," said Mr. Rockefeller. "Through the screen it has enabled us to reach millions of people and to inform them of the drive and its purposes. The Y. W. C. A. fills a civic need and is one of the most effective means of combating the social evil. Much of the success which we are going to have in the campaign just inaugurated will be due to the co-operation of the motion picture industry."

Mr. Rockefeller denied that in a speech made at the Lexington Theatre, coincident with the official opening of the drive, he had said that "the city has too many immoral motion picture shows."

She Saw Patrick Calhoun, Long Lost Brother, in Film

THAT the motion picture as a medium for the discovery of missing persons is now world-wide in its scope is revealed in a letter received by the W. W. Hodkinson Corporation from a former American girl in Johannesburg, pleading for aid to complete her joy after recognizing an actor in one of the firm's productions as a brother whom she has not seen or heard from in eighteen years. As a result the Hodkinson organization has instituted a search for Patrick Calhoun, who appeared in "The Law Divides," starring Kathleen Clifford.

Snapped Too Soon.
Virginia Faire, of Universal, got talking to Elaine over there, but we had to break it up to get this because press hour was approaching.

Rita Sutton, of 71 St. Amant street, Malvern, Johannesburg, writes that she attended a performance of the picture in the South African metropolis and immediately recognized her long lost brother in the opening scene. As Calhoun played an important role his subsequent appearances, she says, made assurances doubly certain that it was he. Thereupon Miss Sutton consulted the theatre manager and learned of the Hodkinson organization's connection with the picture.

Do You Want to Help?

"We loved each other so before our separation that I believed him dead when I failed to hear from him. Will you please do your utmost to help find him?," Miss Sutton's letter concludes.

Motion picture players and acquaintances are urged to aid "The Law that Divides" in re-uniting the Johannesburg girl and the object of her many years' search.

Picture showmen save $4.80 by subscribing to Moving Picture World. The newsstand price is 15 cents the copy. By the year, $3. Give your order to your local newsdealer but insist on having the magazine come direct by mail.

HERE is the list of the Reviews printed in this issue, beginning on Page 135. By consulting these and the Consensus of Trade Press Reviews department, the exhibitor should be greatly aided in the selection of his pictures.

Shore Acres (Metro)
Nurse Marjorie (Realart)
The Flaming Clue (Vitagraph)
Youthful Folly (Selznick)
The Idol Dancer (First National)
A Child For Sale (Graphic)
Molly and I (Fox)
The Woman in Room 13 (Goldwyn)
A Woman Who Understood (Robertson-Cole)
Lifting Shadows (Pathe)
The Inner Voice (American Cinema)
The Virgin of Stamboul (Universal)
Haunted Spooks (Pathe)
Edgar, the Teacher's Pet (Goldwyn)
The Girl in Number 29 (Universal)
Husbands and Wives (Gaumont)
The Cost (Paramount)
Love Without Question (Jans)
The Fighting Shepherdess (First National)
Black Shadows (Fox)

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

We Wish We Had a Nose for NEWS As Keen as Some Guys Have for BOOZE.

Exhibitor Owned and Likewise Controlled.

Monday. — Associated Exhibitors.

Tuesday.—First National Exhibitors.

Wednesday. — United Picture Theatres.

Thursday. — National Pictures, Inc.

Friday.—Second National Exhibitors.

Saturday. — Associated First National.

Sunday.—(Sacred Screen Advertising) M. P. Exhibitors' League and Theatre Owners of America, Inc.

—o—

The Music Box will be the name of a theatre Sam Harris and Irving Berlin will erect on Astor property in Forty-fifth street.

Some picture showman may now build The Film Can.

—o—

"From Overcoats to Films" might be a proper headline for the story that notes the fact that John C. Ragland becomes general manager of Kane Pictures.

—o—

Go Put It Back, Rod!

Poor Rod La Rocque has been bothered greatly for the last few weeks with what the w. k. F. P. A. insists on calling the "guiltiest" feeling.

Rod, you see, did the stealing from Constance Binney in "The Stolen Kiss," and he sort of feels that he has been guilty of larceny—grand larceny — the idea being that if you steal it from Constance Binney is it GRAND larceny.

—Charles Reed Jones.

—o—

"Receives Many Bids for 'Blindness of Youth,'" is a Morning Telegraph headline that indicates that somebody had an eyeopener.

—o—

If you're very dry you'll find five Stills listed in the New York telephone directory.

The "drys" may thus be (w)ringing wet.

Fish-hook Fastened Bearskin Trimmed with Alley Cat-pelts.

"Make me a gown," said Cecil B. De Mille to Claire West, who designs all the gowns for Mr. De Mille's productions, "which would set a man mad to caress the wearer one moment and make him want to kill her the next A feline sort of dress that will be sinuous and graceful, and yet in some subtle way, repelling."—Publicity.

—o—

Smith C. McGregor, of Stamford, N. Y., presenses a barber's riot when some theatre bills Harold Lloyd's "Don't Shove" as "Don't Shave."

—o—

"Silas" invites attention to a newspaper headline reading:

"1,200 Insane Saved at a Theatre Fire."

And comments: "D'ya suppose this could have been at a 'Fewer and Better'; or, maybe, it was at The Blue Flame.'"

—o—

Some day a producer is going to forget to state, in pufflicity, that "no expense will be spared to make this production the greatest, etc."

—o—

Some Dangerous Titles.

"Dangerous Days" (Goldwyn).

"Dangerous Hours" (Paramount).

"Dangerous Talent" (American).

"Moments," "Weeks," "Years," unattached.

But Viola Dana, per Metro, is to become "Dangerous to Men."

—o—

Add to P. A.'s pet phrases:

"Every available billboard was covered . . ."

—o—

Special April 1 attraction:

"April Folly."

Bill it as "April Foolery."

Vitagraph Pufflicist Who Draws a Very Long Bow.

Miss Joyce is so skilled in the use of the bow that the scene had to be taken several times in order to have her miss the bulls-eye as the scrip calls for. —Press-sheet.

—o—

"Butchered to Make a Scenario Writer's Holiday" is a Louella O. Parsons editorial caption that is surprising—in that such a mild-mannered lady could think up such shivery stuff.

—o—

Randolph Lewis
Director of Publicity
Pathe
Announces
the Engagement of
Mr. Hercules Hokum
and
Miss Lotta Bunk

—o—

Nominate Your Own Stars.

If the presidents of six film producing corporations should become opposition attractions, in the same week, by personally appearing at the Broadway, Rivoli, New York, Strand, Rialto and Capitol would the crowds attracted and the records that might be broken be an indication of the merits of the pictures the several concerns produced?

—o—

Pete Smith's word for it. Marshall Neilan walked into the studio one morning, gave the "once over" to a flock of actors, property men, directors, assistant directors, carpenters, scene shifters, extra people, wardrobe folks, etc., and said:

"Good morning, overhead!"

—o—

In the event of the women having their own candidate for president we might presume to suggest Miss Legoty Hoover, of Wistaria photoplays.

Some Silly Slides to Save Simp Shows

Rupert "Hughes to the line." Let the chips fall our way.

Florence Reedbirds are tender and toothsome.

Burton Holmes are always happiest.

Frank Mayo, but his credit is perfectly good.

When **Owen Moore** than you can pay, try bankruptcy—the easy way.

PickFord when buying an automobile.

Fairbanks Scales the highest fences and jumps the widest ditches ever **Doug.**

Marguerite Curls are cute and cunning. Ask the **Clark.**

DeHaven of rest is a cinema between 5 and 7 o'clock p. m.

Hypocracy and **hip-pocketry** are kindred "spirits" under prohibition.

Hodkinson pictures are **Warrented.**

"Old Lady 31" is **old** rather young for her age.

This beautiful Spring weather must make Betty **Blythe.**

Your audience will slide **out** when one of these slides slide **in.**

"Stop That Shimmie" is a screen comedy and **not** a constitutional amendment.

"The **Forged** Bride" probably sued for an **"Invisible** Divorce."

Joseph Limerick Kelley is bringing home the Gerald **Bacon** with his pufflicity.

Sounding a Few St. Clair Flats

By H. T. Snowden.
(Robertson-Cole, Detroit)

"Do you speak Jewish?"

"Yes. Enough to get around the Hotel Astor."

—o—

Titles and Their Meanings.

"Easy to Get" (Paramount). They can't be referring to liquor.

"Other Men's Shoes" (Pathe). A Pullman porter with a bad memory.

"Dangerous Talent" (American). Chorus girls.

"April Folly" (Paramount). Investing your bankroll in an air-dome.

—o—

I am inclined to believe that I have promoted a lot of dissention among the followers of the "mystic cubes," as articles have appeared in these columns from time to time in which various wits have attempted to abuse this profitable and unprofitable pastime with such terms as:

Mississippi Marbles.
Carolina Cricket.
Nubian Hockey.
African Golf.
Ethiopian Polo.
Leaping Dominoes, etc.

While some of these vulgar phrases have been credited to me, I feel that a grave injustice is being done this essential pastime, so I would suggest that all exponents of the art refrain from using these expressions and refer to the sport as

Tennessee Tiddle-de-Winks.

—o—

Do You Know That——

There is no more nourishment in licking a two-cent stamp than there is in licking a one center.

If all of the reels of film manufactured in 1919 were laid end for end, they would cover the distance between Sevastpol, Russia and Peoria, Illinois.

Adolph Zukor drinks nothing but Jewish beer. A friend of his He-brews it.

Cast-off sprocket holes properly welded together will make classy open work stockings for your wife.

—o—

No, Adolphus, the New York Trimming Co. does not manufacture marked cards.

—o—

"The Garter Girl" and "My Lady's Garter" are films that might appropriately be booked in the Star and Garter Theatre, Chicago.

—o—

You Can't Keep the Old Boys of Pufflicity from Bustin' In.

An announcement of importance and interest to the motion picture industry is contained in the statement of. . . . — Morning Telegraph.

—o—

"To Donate Use of Their Homes for Charity Purposes" is a headline that may indicate some really "sumptuous" interiors in forthcoming pictures.

Well, Boys, What About the High Prices That Drive the Public to Vaudeville

By J. R. DENNISTON
Family Theatre, Monroe, Mich.

IT isn't very often that I rush into print, and I am not doing it this time to blow my own horn, but I've got something in my system that I simply must get out, so am asking the courtesy of the columns of your valuable paper to use as a safety valve for my pent-up emotions.

I am going to start my rampage by asking this question. Is the high-salaried star and the high-priced production killing the goose that laid the golden egg? Now don't laugh, because I know there is nothing startlingly new in this idea, but I have had some experiences recently which I wish to recount here for the benefit of the boys throughout the state who read the Michigan Film Review. I hope that this will bring out some replies, whether they agree with me or not, as it is always interesting to get the other fellow's viewpoint.

"Hope You Are; I'm Not."

You boys all remember how the producer opened the season of 1920 with extravagant promises of fewer and better pictures. You remember that gospel of optimism they preached up and down the state, declaring that all signs pointed to the harvesting this season of the greatest riches the industry had ever known. Well, boys, I hope you are all raking in the coin by the bushel, but I am frank to say that the season of 1920 has not as yet made a millionaire of me.

Candidly, boys, how much better are the average run of pictures you are receiving this year than the ones you used last season? There has been some improvement, no doubt, but has it been in the same proportion to the increase in price.

Camouflage for Extravagance.

I think a great many of us are beginning to realize that most of the talk about better pictures and better times was camouflage, a smoke-screen behind which the producers hope to hide their mad extravaganza of price boosting, in which each seems to vie with the other in establishing a record for high prices. They told us, didn't they, that the people had so much money they didn't know what to do with it and all we had to do was to raise our prices and more than make it back?

I don't know what experience the rest of you birds have had in raising admission prices, but my experience has been that any further increase in admissions, if not actually resented, has had the effect of cooling the ardor of the picture fan. At any rate, they have not broken down the doors in any mad rush.

> *HIS COMBINATION SHOW WILL "LICK" HIGH PRICED SPECIALS*
>
> *I DON'T know what experience the rest of you birds have had in raising admission prices, but my experience has been that any further increase in admissions, if not actually resented, has had the effect of cooling the ardor of the picture fan. At any rate, they have not broken down the doors in any mad rush to see the high price pictures we have shown."*
>
> *"Well, we fellows who are equipped to run vaudeville, we should worry. I am at present running vaudeville three days a week to make up the losses sustained on high priced pictures."*
>
> *"I do not know that the same thing would prove true generally, but in my town, where we depend upon the laboring class for most of our business, I can take a four or five act vaudeville bill with an average program picture and lick the high priced special to a standstill."*

Runs Vaudeville Three Days.

I claim the bird of the golden egg in the picture industry is being slaughtered, because the high admission prices are driving the public to the vaudeville houses and other places of amusement. Well, we fellows who are equipped to run vaudeville, we should worry. I am at present running vaudeville three days a week to make up the losses sustained on high-priced pictures.

Take your pencil and do a little figuring. Monroe is a two-day town, so we will figure on a two-day basis. For the big picture we are asked to pay $250. To this must be add another $50 for exploitation, so your show is costing you $300 for two days in addition to your regular daily nut.

Comparing Costs of Programs.

Now let us figure on a vaudeville show against this program. You can buy a pretty good program picture with a minor star for two days for $50. You can get five acts of good vaudeville for $200 and you still have $50 left for advertising, but you will not need the half of it because photos are furnished free and it is not necessary to use as much newspaper space to advertise a vaudeville show as it is to exploit a feature picture. Then you have this advantage—that while the public has been pictured to death, the vaudeville game has not been so overdone. You have another advantage—there's no war tax on salaries.

I do not know that the same thing would prove true generally, but in my town, where we depend upon the laboring class for most of our business, I can take a four or five act vaudeville bill with an average program picture and lick the high-priced special to a standstill.

When the theatres begin to pass up the high-priced pictures and the producers begin to realize we can run our houses without their product, then and not until then will we again be able to buy pictures on a live and let live policy. Who is next? Come on, boys, let's get to the bottom of this thing.

Every issue of Moving Picture World contains helps to ticket selling—aids to the exhibitor in small towns where help is most needed to make a success in theatre management. Subscribe—$3 the year.

Leggo! I Got a Date with "The Girl in Number 29," Says Frank Mayo.
But the girl's not playin' fair—she's got two lovers. Suppose there'll be a battle and then the final close-up.
Four excellent views of the Universal picture.

Mayor J. Hampton Moore and Col. Woods Made Members of Americanism Committee

OWING to the death of Major R. W. Pullman, secretary of the Americanism Committee organized by Franklin K. Lane while secretary of the interior, the active efforts of the committee were halted.

A reorganization of the committee has been effected, with W. A. Ryan as its executive secretary, with offices at 1520 Broadway, New York. Mr. Ryan was selected by the committee at the suggestion of Mr. Lane, with whom he has been associated for many years. Mr. Ryan was formerly controller of the U. S. Reclamation Service and secretary of the Railroad Wage Commission, of which Mr. Lane was the chairman.

Mayor J. Hampton Moore, of Philadelphia, and Colonel Arthur Woods, of the Americanism Commission of the Legion of Honor, have accepted the committee's invitation to become members.

In answer to the invitation of Chairman Lane nearly all the leading producers, directors, stars and distributors have signified their desire and intention to co-operate in the making of one- and two-reel films in which shall be embodied lessons in practical Americanism, with the especial motive of affording inspirational example to the youth of the nation.

The enthusiasm and interest manifested in the first release, "The Land of Opportunity," shows what popular appeal lies in the stories of achievement of those who have attained to greatness through their own effort and worth.

Among the stars who have volunteered to assist in the making of films are Lionel Barrymore, Irene Castle Tremain, George Fawcett, George Fitzmaurice, Tom Mix, Chester Conklin, Dorothy Phillips and Norma and Constance Talmadge.

In the preliminary work of this committee the distribution of "trailers" embodying extracts from the speeches and state papers of Lincoln and epigramatic utterances by Franklin K. Lane and Herbert Kaufman, all the national distributing concerns are heartily co-operating.

Nine thousand trailers are now in circulation attached to 9,000 prominent features, and will be shown in every theatre in the United States whose management is interested in the Americanism movement. The reception given these by audiences everywhere indicates that a popular chord has been struck. The response is immediate and enthusiastic.

"Forbidden Woman" in Cleveland.

Clara Kimball Young in "The Forbidden Woman" opened at the Strand and Orpheum Theatres, Cleveland, Ohio, for week beginning March 21, appearing simultaneously in both theatres on the same day. Both theatres were packed to capacity at all performances of the day, and all existing records of both theatres were broken in point of paid admissions and attendance. Paul Gusdanovic controls the Equity franchise rights for northern Ohio.

Christies to Build Studios for Features on Fifteen Acres of Land Bought Last July

ADDED speculation as to what is to become of the forty acre tract of land lying in the center of the film sector of Hollywood, known as the Beesemeyer tract, has arisen since the discovery that the remainder of the tract, twenty acres of which was recently announced as having been acquired by Al Kaufman, who is planning a big studio, was bought by the Christie Film Company last July, and has been held by Christie since that time as the basis for a big studio.

No announcement had been made by the Christie Film Company until the return of Charles H. Christie to Los Angeles this week, when he stated that the Christie Film Company had been the first to secure a big plot of ground in this forty-acre tract. It is understood that the Christies acquired fifteen acres of ground which includes nearly all of the tract not covered by Kaufman's recent deal.

Realized Need of More Space.

The Beesemeyer tract, which may soon spring up with two large studio centers, lies on Sunset Boulevard between Western avenue and Gower street, the latter corner being the present site of the Christie studios.

Commenting on the land deal, Charles H. Christie said: "We have long realized that when the time was ripe for our entry into the field of big productions we would eventually have to spread out beyond the limits of our block, which we are building up within the boundaries of Sunset, Gower, El Centro and Salem streets. This property is now being built up continually, and at this location we shall continue the production of our already established one and two-reel Christie Comedies. We have decided to cut all production of comedies other than those which bear our name. But the short subjects known as Christie Comedies will require practically all of the space which we now have, with carpenter shops, dressings room buildings and open and closed stages now arranged for.

"The fact that we are going into feature productions on a large scale makes this enlargement necessary. We have always realized that the most successful way to produce big features is to have the sets well segregated and give plenty of space to each producing company.

"The features already arranged for and those which we are negotiating to secure will give us a program of production, beginning in June with "So Long, Letty," which will require the best services of every part of our organization. So we must protect ourselves and have plenty of acreage on which to spread out when the necessity for additional buildings and stages requires our further building."

"Big Four" Lists Sennett's Five-Reel Comedy April 25

ANNOUNCEMENT is made by Hiram Abrams, of United Artists Corporation that the Mack Sennett big new five-reel comedy "Down on the Farm," which had been acquired for release by the "Big Four," would be issued on April 25.

That productions of this type have been hungered for by the leading exhibitors throughout the country is exemplified on every hand through the reports that have been received by Mr. Abrams from the sales managers of all of his branch offices, who have waxed most enthusiastic over the wonderful manner in which this sensational feature comedy has been accepted. Contracts galore have been signed on this production and records for the exceptional number accepted have been made by the United Artists sales department in the short period of time the men in the field have had to acquaint the exhibitors with this product.

"The Flapper" Has 24 Principal Characters.

The cast of "The Flapper," in which Lewis J. Selznick is to present Olive Thomas as star, with tentative release in May, contains twenty-four characters in principal parts. This was made known for the first time this week in an announcement from Myron Selznick, head of production of Selznick pictures, in which the characters and the players were named. Olive Thomas is cast in the part of Ginger King, and the role of her father, Senator King, is taken by Warren Cook.

No Use in Spoiling a Swell Picture Like This with a Bum Caption.
However, it might be said that it is a scene from Pathe's "Rio Grande," and Rosemary Theby is going to get a kiss if the saddle don't slip.

Save $4.80 by subscribing to Moving Picture World. The newsstand price is 15 cents the copy; subscription $3 the year.

Universal Branch Managers Convention Agrees on "Plain, Open-Faced Policy"

THE Universal branch exchange managers for the eastern district were assembled in New York City early last week for an important pow-wow to consider plans for the Universal fall sales campaign. The convention had for its purpose an attempt to get the exhibitor's point of view, through the territorial manager, before establishing new policies for the coming season. Similar conventions will be held in other sections of the country. The second, in Chicago, will begin Sunday, March 28.

The New York meeting was the most enthusiastic gathering of Universal men ever held. The assembled branch exchange managers represented the most important centers in the United States, and each gave voice to cheerful accounts of Universal popularity.

Harry M. Berman, general manager of exchanges, presided at all meetings of the film men, held at the Universal office and at the Hotel Astor. They greeted with enthusiasm his announcement that Universal plans to mould its ideas of the fall campaign with the policies of the country's exhibitors. The exchange managers, being in close touch with the exhibitors, were solicited for information as to what the exhibitor likes and wants. Upon this information, all new Universal plans will be based.

Exhibitor Desires Guide Policy.

The discussion revealed that Universal does not intend to set any new and questionable precedents in the film world or to promulgate any new "wrinkles," but is projecting a plain, open-faced policy calculated to give the exhibitor what he wants.

The main business of the conference was transacted in the Universal offices on Sunday, the opening day of the convention. The exchange managers in rotation were given the floor and pumped for their ideas. E. H. Goldstein, general sales manager, warmed up the meeting with a red hot sales talk.

All phases of the Universal product was discussed with a view to possible improvements, every brand being taken up in its turn. The serial subject came in for an unusual amount of consideration. Every exchange manager reported extraordinary success with serials, giving as a reason the unusual advantages this form of Universal product extends to the exhibitor, in the way of guaranteed product, advertised stars, protection against competition and advance advertising.

Those Who Attended.

Art A. Schmidt, district manager for the Universal territory east of the Mississippi and north of the Ohio, was the principal out of town man on hand. George Uffner and Charles Rosenzweig, of New York; F. S. Hopkins, of Buffalo; Herman Stern, of Pittsburgh; E. J. Smith, of Cleveland; Louis Baum, of Cincinnati; W. D. Ward, of Detroit; Ralph Abbett, of Indianapolis; Edward Golden and W. H. Hill, of Boston; Vernon Carrick, of Philadelphia; Morris Josephs, of New Haven, and Jules Levy, of Toledo, completed the list of visiting exchange men. Mr. Maurice Fleckles, an official of the Universal Company, also attended.

On Sunday evening, Mr. Berman was host at a dinner at the Hotel Astor for his assembled managers. After the dinner, the entire assembly adjourned to the Broadway Theatre to attend the opening of Priscilla Dean's new picture, "The Virgin of Stamboul." The exchange men were delighted with the picture and enthusiastic over the prospect of selling it.

Paid Respects to Times Square.

Despite the volume of business transacted, the visitors found plenty of time to pay respects to Times Square and other points of interest. W. D. Ward, of Detroit, even hopped a Fifth avenue bus and dashed over to the Hippodrome (via Grant's Tomb, which was just passing astern of him when he realized his mistake).

Louis Baum, Cincinnati's bid for fame, won the leather D.S.C. of the New York engagement. He proved by mouth and by deed that the most "non-consequental" part of the convention was the business conference. He strongly urged that the next convention be held in Charleston, W. Va., where he maintains, there would be no disturbing factors.

The high water mark of the conference was reached in an able speech by Charles Rosenzweig, of the New York office, on how to sell film. He concluded, modestly, with the remark that his knowledge of the picture game extends as far north as the Bronx and as far south as Tenafly, N. J. He was loudly applauded. The visitor who applauded reaped rich reward, later, in the form of Rosenzweig's abundant hospitality.

The convention came to a close about Monday night sometime.

Tourneur Aids Government in Spreading Americanism Through the Picture Screen

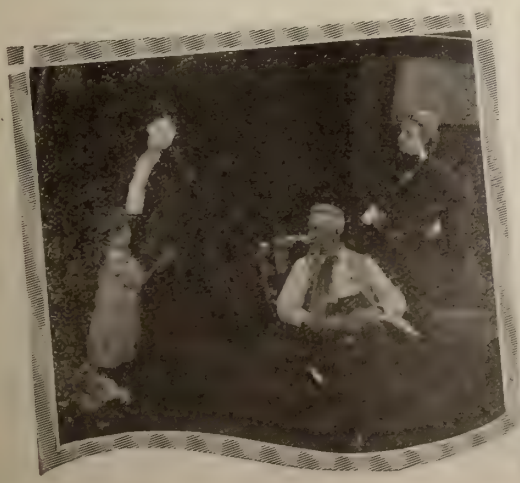
MAURICE TOURNEUR has been requested by the Department of the Interior to co-operate with a government plan to spread propaganda for true Americanism through the medium of the screen. He is one of several prominent producers who have been requested to participate in this movement.

"There is much to be done in this country just now," remarked Mr. Tourneur. "The unsettled conditions that always follow great wars must be straightened out, but we are fortunate that in this great crisis we have such a medium as a motion picture screen to carry its message to the people. The Department of the Interior has not suggested what sort of stories it wishes, and as yet I have not fully decided just what sort of a picture I will make for them. It will take a lot of careful study to determine just which phase of life is the best to play on, but I will start work on it right away."

Pacific Signs Eileen Sedgwick.

Eileen Sedgwick, remembered as the blond heroine in the Universal serial, "The Great Radium Mystery," has been signed by the Pacific Producing Company to appear in two-reel westerns. Her first is "Sergeant Hammond of the N. W. M. P.," which was written by Francis Power and will be directed by William Craft. Others in the cast include Joe Moore, George Williams, Robert Kortman and Joe Dickson.

It is a virile story of the great Northwest, with many elements which will make it different from the usual western. It will be released through Universal.



"Children Not Wanted"—And Then They Go and Plant the Little Girl in Every Scene. Who Titles These Here "Fillum" Plays?
And then they don't even try to persuade her to leave, but encourage the little thing to remain. Edith Day seen in new Republic release.

Carpentier Here from France; to Start Work Soon on Robertson-Cole Special

GEORGES CARPENTIER, the idol of France, heavyweight champion of Europe and challenger for Jack Dempsey's crown, accompanied by his bride and his manager, M. Descamps, arrived in New York on March 23 on the French liner La Savoie. The Frenchman came here under contract to work in a Robertson-Cole special, which will be directed by John G. Adolfi and produced by a studio in New Jersey. Work on this super special will soon commence.

A royal welcome was extended Carpentier from the moment that the Customs cutter drew up alongside the La Savoie at Quarantine with its cargo of newspaper reporters and celebrities of the sporting world until the Carpentier party disappeared behind the portals of the fourteen room suite at the Biltmore.

Would he speak a word of greeting to the American press? He would, and said in his attractive broken English and through his interpreter that his one message to America was one of thanks for the assistance that she had so generously given to his beloved "patrie" when she needed it most.

There was no doubt in Georges' mind as to which nation had gone into the world war at the crucial moment. He said: "France realizes the debt she owes the United States and she shall never forget the blood spilled by your valiant sons for the defense of her soil and to save the world from the threat of autocracy."

Georges has a distinguished war record with more than two years of actual service on the fighting front, first in the capacity of a general staff chauffeur, and later as a bomber and observation aviator. Georges was thrice decorated and received several citations for his work over the German lines in an artillery observation plane during the last assaults against Verdun by Crown Prince Wilhelm's armies. It was after this siege that Carpentier's nerves gave way under the strain of battle duty and he was sent to training camps as an instructor.

Carpentier was met down the bay by Adolfi and John F. Rielley, publicity director for Robertson-Cole. Adolfi, who will be remembered for his work in "The Cavell Case," continued to register silence when asked to give an inkling as to the plot of the story Carpentier is to be starred in. "It will all come out in good time," he smiled as he bundled Georges and Mrs. Carpentier into their auto on the trip from the pier to the Biltmore.

The public interest in the fighting groom and his bride is intense.

Just Landed! Georges Carpentier Shaking Hands with John G. Adolfi, Robertson-Cole Director, Who Will Supervise the New Film Star's Work.

Jack F. Rielley, advertising and publicity director, in center, will undoubtedly commence to tell the boxer about the special Robertson-Cole will present him in.

Martin Coming to New York.

Frederick Martin, manager of publicity and advertising for the Famous-Lasky Film Service, Ltd., distributors of Paramount Artcraft pictures in Great Britain, will sail for New York with Mrs. Martin on April 10 for a three weeks' business trip, according to a cable received by E. E. Shauer, of the foreign department of the Famous Players-Lasky Corporation.

Mr. Martin will devote his time to a study of film conditions and the methods used by American exhibitors in exploiting Paramount Artcraft productions in order that the service rendered by his department may be made more useful to British exhibitors.

Industry's Donation to Y. W. C. A. Fund Is Set at $15,000; Drive Now Under Way

THE sum of $15,000, the share of the $1,500,000 campaign of the Y. W. C. A. for funds in New York apportioned to the motion picture industry to raise, should be easily attained if the vigorous efforts of the committee in charge meet with deserved response. The committee has the indorsement of the National Association of the Motion Picture Industry.

Under the chairmanship of Rose Tapley plans are rapidly materializing for a thorough canvass of the studios and exchanges in New York. Miss Tapley has systemized the work by the appointment of captains for each corporation, in most cases the wife of some prominent member of the organization. These captains meet each day at the Y. W. C. A. luncheons at the Commodore.

Two benefit performances have been arranged. On Friday, April 2, the big screen production of Edgar Rice Burroughs' story, "The Return of Tarzan," will be shown at a Broadway theatre to be designated later. Numa Pictures Corporation, through Louis Waiss, has shown this courtesy. The corporation will also take charge of what promises to be an unusual street advertising campaign for the performance. On April 3, through the courtesy of Hugo Riesenfeld, a program of screen and dance numbers will be given at the Rivoli Theatre. Mrs. J. Stuart Blackton has been active in arranging an attractive program that includes Harriet Hoctor and Edward Chalif dancing a Russian mazurka, a toe dance by Zaza Arroyo, Violet Blackton in a number, Petite Coquette and young Charles Blackton in "The Little Horseman." Two of the two-reel Country Life subjects will be the screen portion of the bill. These two entertainments will be given at 9:30 of the two mornings.

The committee in charge of the raising of the fund and working under Miss Tapley's supervision includes Mrs. Frank Wilson, for the Griffith Productions; Mrs. John Flinn and Miss L. A. Wicker, for Famous Players-Lasky; Mrs. Hirem Abrams, for United Artists; Mrs. Hallberg, United Theatre Equipment Supplies; Mrs. Charles Urban, Kineto Company; Mrs. Adolph Zukor, Paramount-Artcraft; Mrs. Lewis Innerarity, Pathe; Louella Parsons, Morning Telegraph; Grace Wynden-Vail, New York American; Beulah Livingstone, Talmadge Studios; Mrs. Oscar A. Price, United Artists; Mrs. W. E. Atkinson, Metro; Mrs. J. Stuart Blackton, Blackton Productions; Mrs. E. W. Hammons, Educational; Helen Hancock, Exhibitors' Trade Review; Marguerite Jones, Motion Picture News; Anita Loos, Miriam Kurzman, and Mrs. Walter Miller.

Campaign headquarters for the industry are room 12, New York Theatre Building. The Americanism Committee of the Motion Picture Industry of the United States, through Executive Secretary W. A. Ryan, kindly placed its quarters at the disposal of Miss Tapley and co-workers. The drive runs through next week.

Cinematographers Elect.

At a recent meeting in Hollywood of the American Society of Cinematographers the following members were chosen to serve for one year on the board of governors: Joe August, H. Lyman Broening, William C. Foster, Eugene Gaudio, T. G. Gaudio, Frank B. Good, King D. Gray, W. L. Griffin, F. W. Jackman, R. S. Newhard, S. S. Norton, Philip E. Rosen, C. G. Rosher, H. A. Scott and L. Guy Wilky.

The organization, which now has a membership of fifty-seven active cinematographers, also elected the following officers: president, Philip E. Rosen; first vice-president, William C. Foster; second vice-president, L. Guy Wilky; treasurer, Fred W. Jackman; secretary, H. Lyman Broening.

Cosmopolitan Adds to Press Staff.

Elizabeth Whetsel, a graduate of Smith College, has been engaged by Harry I. Day to assist Arthur M. Brilant in the preparation of Cosmopolitan Productions publicity material for the fan magazines. Miss Whetsel was one of the honor graduates at Smith and has contributed to fiction magazines.

R. S. Cole Outlines Company's Policy in Convention Speech to Exchangemen

As a fitting climax to the convention of Robertson-Cole branch managers, which was held recently in New York, the announcement was made that the company will call its next semi-annual meeting in Los Angeles six months hence. The West is chosen in order that the exchangemen, supervisors and other executives may visit the studios and study the working methods of the companies which are making Robertson-Cole productions.

R. S. Cole
President of the Robertson-Cole Distributing Corporation.

The speech of R. S. Cole, delivered at the convention, was one of its features. Mr. Cole said, in part:

"First, a word of welcome. We had planned to delay our first convention until you had attained a certain quota. While you had been steadily moving in that direction, our plans for the future had progressed so much faster, and we had been so successful in our negotiations for big productions, that we decided it was best to hold our convention immediately so that you might learn of our plans and go back to your territory with a firm idea as to what we intended to do for you in the future.

No Divided Authority.

"We have had our troubles, but I rather imagine we have, to a very great extent, attained many of the ideals we had in mind. In regard to the personnel of our company, I think we have a very great advantage, because there is no divided authority. There is no great corporation with many interested persons in it all pushing along different lines, some perhaps with personal interests, and all together doing away with that one thing which is necessary—co-operation and unity.

"What we are trying to do is to get together a product which you will be proud to sell, and one which you will be glad to offer to the exhibitor. If you can do that we have given you the nucleus of a strong orginzation. You will be able to build the foundation which is so necessary in order that you may secure results in proportion to our investment.

Finances Are Strong.

"We have the privilege of viewing virtually every production, not already contracted for by our competitors, and deciding whether or not we care to include such product under the Robertson-Cole standard.

"I want to make a big statement. It is this: I don't care what production is offered us—whether they ask $100,000, $200,000 or $500,000—if we feel that the production is worth it, if we feel that our organization has the ability to get it back for us with a reasonable amount of profit, we have the finance to go into that proposition.

"It puts up to you men great responsibility, because while we are ready and willing to give you everything you need in the way of the right kind of productions, still, you can appreciate the fact that we must be influenced a great deal by what you accomplish for us.

A. S. Kirkpatrick
Vice-president and general manager of the Robertson-Cole Distributing Corporation.

In Regard to Producing.

"Were we to decide that we were to produce pictures, there is nothing that

Robertson-Cole Exchangemen Who Attended the Company's Convention.

Left to right, back row: Joe Desberger, St. Louis; Fred G. Sliter, supervisor, New York; Norton A. Levy, Cleveland; Louis Klar, Milwaukee; C. A. Saunders, Albany; T. R. Richards, Oklahoma City; C. L. Peavey, Omaha; C. E. Tyson, Washington; J. F. Gill, Philadelphia; George Moore, Pittsburgh; E. L. Wingham, Seattle; E. J. Hayes, Buffalo; W. A. Crank, San Francisco. Second row: I. F. Mantzke, Minneapolis; F. W. Young, Kansas City; F. Goldfarb, New York; J. B. Dumestre, Jr., New Orleans; C. W. Tyler, Indianapolis; Max Levy, Chicago; O. R. Hanson, supervisor, Chicago; Jerome Safron, Detroit; F. F. Kimmerle, Boston; Charles Casanave, Cincinnati. Lower row: J. S. Nelson, Denver; Newton E. Levi, supervisor, San Francisco; J. E. Merrick, field publicity director, New York; J. Allen Boone, western representative; A. R. Patten, Los Angeles; R. A. Davis, Atlanta.

We Have With Us To-day

Samuel E. Morris, from Oil City

IF you live in Oil City, Pennsylvania, it's most unconventional not to go into the oil business. It violates tradition. As the name implies, oil is the leading industry there. If you give Oil City as your address, people naturally suppose you are interested in oil—they may even think you sell oil stock and shun you accordingly. So if you want to be square with the world and you feel that oil is not your medium, then do the honorable thing and leave Oil City.

That's what Sam Morris did. And he has since risen to a comfortable armchair on the top of the motion picture industry.

"The credit for the move is not entirely due to me," Mr. Morris admits modestly. "My father moved me at the age of 6. But if he hadn't done so, I should have later."

From Oil City, Mr. Morris went eastward to Cleveland, where he went to school and learned that there are many lines of business besides oil. And when he was through school he went to Chicago, where he engaged in the tobacco business. And then he travelled to Europe, Asia, South and Central America, and the incense from Turkish cigarettes followed his trial across two hemispheres.

Obliged Pittsburgh Millionaires.

As Mr. Morris sold tobacco he studied men and conditions. By dealing with men of all nationalities and classes he learned how true it is that people the world over are the same. And the price of goodwill is the same in Paris, France and Paris, Missouri.

Early in his career he decided that of all the geometric designs on the market the most satisfactory one for a business man's coat of arms is the "good old square."

When he returned to his native heath Mr. Morris settled in Pittsburgh. Now Pittsburgh millionaires have to be amused. So, Mr. Morris obligingly went into the amusement business. A survey of the situation prompted, in fact shoved him into the motion picture end of the business.

He became identified with Lewis J. Selznick, who was then organizing the World Film Corporation. He struck his natural gait—which seems to be a walkaway.

Even Office Boys Respect Him.

From salesman and branch manager he soon lifted himself to one of the seats of the mighty. He now holds two of the most responsible positions in the industry. He is vice president and general manager of Select Pictures and general manager of the Republic Distributing Company. And he's the right hand man of Lewis J. Selznick.

He has reached the rarefied atmosphere where pay checks grow large and luscious. Even the office boys treat him with respect.

That he is commander-in-chief of an

Sam E. Morris.

army of salesmen and a super executive is due to his logical application of what appears to be just plain common sense.

"This is the dawn of the home rule in business," he says. "The day of the commercial autocracy is over. A policy that breeds rubber stamp men is as wrong as the Prussian military system. I develop my men and my men develop the business. We're co-operatives.

Business Is His Hobby.

"Business, that is the promotion of business along the lines of humanity and individuality, is my hobby," he continued. "I've passed through the stage of fads and experiments. I used to collect stamps and coins and books and even found myself assembling antiques. But now I find that I care much more for people than for things. I'd rather feel that I had developed a good man and started him on his way to success and made him an asset to our business than to create any work of art.

"The realm of business is just as big as you make it—the sky is the limit. However, I am not sure that the possibilities of business would have been revealed to me had I not been associated with a man of such unusual ability as Mr. Selznick. I have only applied his precepts."

New York Outshines Oil City.

"How about Oil City—have you any desire to go back?" he was asked.

"I went back—once," Mr. Morris replied. "I arrived at midnight and stayed half an hour—I walked up and down the railroad platform and looked at the sleeping town and somehow I couldn't feel I had made a mistake in choosing New York."

Many persons in rival producing companies wish Mr. Morris had stayed in Oil City. Lewis J. Selznick is very thankful that he didn't. But if Mr. Morris had decided to stay in Oil City and go into the oil business—well, the troubled waters of some big concern would eventually have been calmed by his presence. Instead of being at the top in the motion picture business, he'd be at the top in the oil business. Wherever he made his start, you could safely place your money on his getting to the top.

Titles for Kaufman Weeklies Given.

Titles for twelve Herbert Kaufman editorials which are being filmed by Lewis J. Selznick as short-reel features are announced by Mr. Selznick. The titles announced are "Little Red Riding Hood," "The Faded Butterfly," "Puppy Love," "Rich Man, Poor Man, Beggar Man," "Easy Money," "The Scarlet Letter," "Society Bad Man," "A Good Fellow," "Dictionary of Success," "Nature's Policeman," "What Next" and "Content."

Directors of the above subjects are John Lopez, Wray Physioc, William Schilling, Philip W. Masi and Burton George. The scenarios were prepared by Merle Johnson.

Moving Picture World is edited with small town showmen especially in mind. The "big fellow" can take care of himself. That's why there are so many easy and practical methods for exploiting pictures in every issue—ways to sell tickets and run a theatre as showmen.

Priscilla Dean on the Desert Sa—"Set." Center Shows a Native Dentist at Work.

Some oriental "shots" from the Universal special production, "The Virgin of Stamboul," in which Priscilla Dean is seen as Sari, the beautiful beggar girl.

Architect Geare Plans Flat Trajectory for Projection in New Crandall House

By F. H. RICHARDSON

FOR many years the writer has consistently and persistently objected to the way-back, up-high projection room location. He has, times almost without number, pointed out and explained the literally tremendous damage done to the industry by this atrocious procedure. He has taken theatre owners and architects severely to task for the handicap thus placed upon screen results, seemingly without much effect, so far as applies to the East, though the West has given greater heed and has been inclined to follow more along the lines of common sense and scientific procedure.

Illustrative of the almost entire indifference of men who should have studied these matters to better effect, we recently called upon one of the largest exhibitors in New York City. We were invited into his office after a considerable wait, but he remained standing beside his desk, which was as plain a hint as could possibly be given that he did not consider our business as worth devoting much time to. It was a plain "get through quick" hint, and we did not, of course, feel privileged to consume time in setting the matter forth in detail, in all its many phases.

A Question of Importance.

This item is cited as evidence of the fact that even large exhibitors who have many hundreds of thousands of dollars invested, whom one would expect to give close study to matters of such large importance, do not understand that they are important. The man in question did not mean any discourtesy to his visitor personally. He simply utterly failed to grasp the significance of his visit and its importance as applied to his own business. His attitude is that of the eastern exhibitor in general toward this particular thing.

Quite recently, however, we have succeeded in getting what looks like forward action. We published an article in the editorial section a few weeks ago, describing and illustrating our idea of the possibilities of the front-of-the-balcony projection room location. This brought forth the first letter we have ever received from an architect indicative of desire to examine into the possibilities of the balcony location.

Reginald Wycliffe Geare, architect, Washington, D. C., wrote that he was applying an adaptation of the idea to Crandall's Strand Theatre for which he was then preparing the plans, the house to be situated in Cumberland, with a capacity of 1,800 seats.

Objections to the Steep Pitch.

Architect Geare very kindly offered to have made for the Moving Picture World a special drawing showing the details of the room, which offer was promptly accepted, with thanks. It appears herewith.

And now let us examine into the various objections to the up-high, way-back location.

The average exhibitor and architect seems obsessed with the idea that slanting outward of the side lines of the picture is the only evil attendant upon locating the projection room high above the screen. They know that the picture side lines are readily made perpendicular by a very simple expedient, and imagine that once that is accomplished all is well.

This view may be compared with that of the ostrich, which thinks that because his head is buried in the sand his entire body is concealed from view.

The evils resulting from pitch in projection, especially if coupled with a long projection distance (throw), are many and serious. First, there is the slanting side lines of the picture, which is, as before intimated, a minor, easily remedied fault. The remedying of slant in side lines does not, however, correct a very much more serious evil, namely, the distortion in the picture itself and all things contained therein.

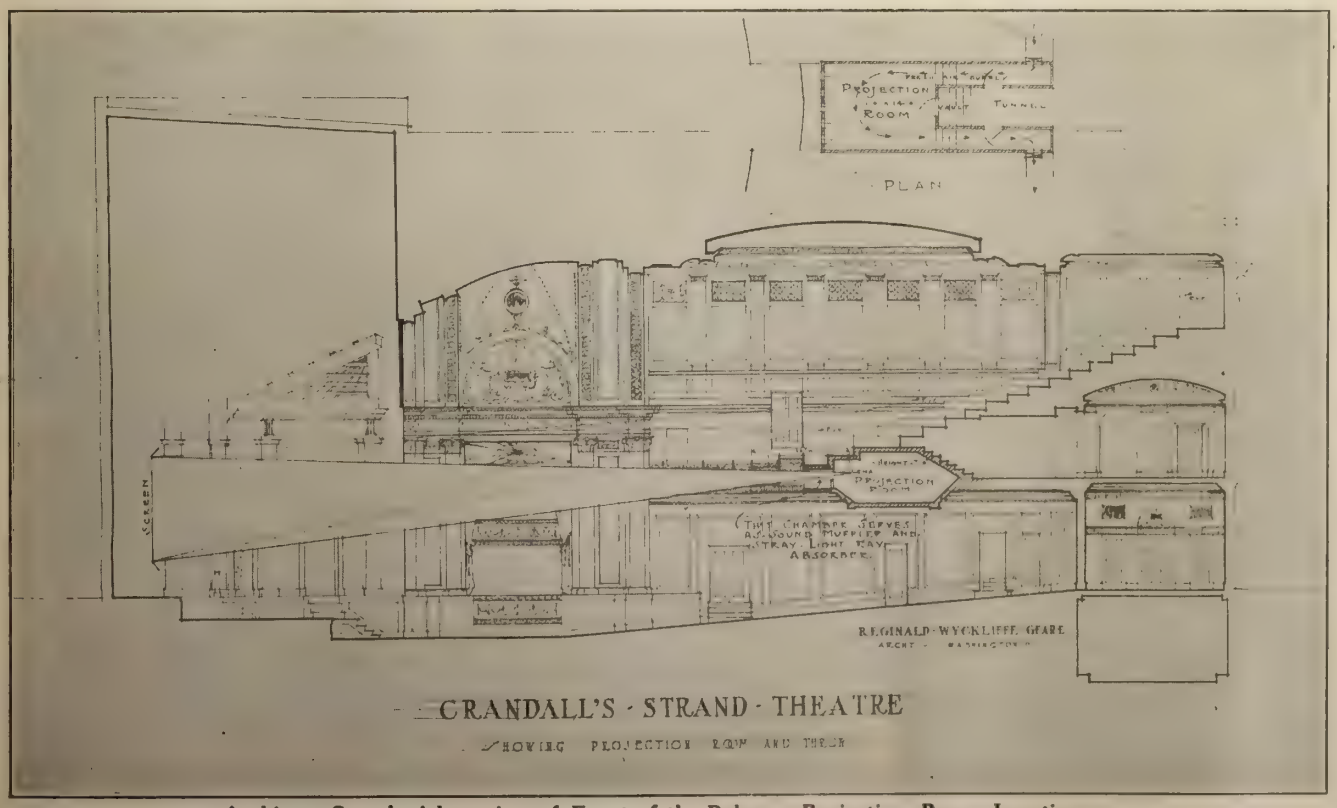
Throws Picture Out of Proportion.

Let us take, for example, a picture 16 feet wide. Such a picture would normally be 12 feet high, but let us suppose that by reason of pitch in projection it is 14 feet high—a not at all uncommon thing. We may readily remedy the resulting slant in the side lines, but we will then have a picture 2 feet too high for its width, in consequence of which everything contained in the picture will be taller in exactly that proportion, but not a bit wider if at the top of the screen (provided the picture be 16 feet wide at its top) and decidedly wider if at its bottom.

This means that a man who is normally 6 feet in height will appear to be 8 feet, but with little or no added width at his head and considerable added width at his feet.

Double Distortion Results.

This double distortion applies to every object in the picture, in greater or less degree, according to its location on the screen and its height. As applies to men and women it makes them tall and "skinny,"



Architect Geare's Adaptation of Front-of-the-Balcony Projection Room Location.

with feet proportionally larger than their head, though this latter is seldom noticeable without a normal figure to compare with. The distortion is especially noticeable and objectionable when figures advance down stage. There is no possible way in which this distortion can be remedied except by reducing the projection pitch or tilting the screen square with the lens, and the latter is in itself highly objectionable.

The distortion is especially objectionable to patrons seated at a heavy angle to the screen, if any such there be. Even with a normal, undistorted picture they, by reason of their location, get the effect of thinness in everything on the screen, which has the effect of making things appear abnormally tall. If we now add actual unnatural tallness caused by projection pitch distortion, then the effect is pretty bad—so much so that the value of the front side seats will be greatly reduced, if not entirely destroyed.

Spoken to on the matter of distortion the average exhibitor is apt to retort: "Yes, I know there is distortion, but the audience doesn't, so what does it matter if there is?"

Influence of Distortion Is Present.

Never was there greater fallacy of reasoning. Having nothing with which to compare, it is quite true that the audience, except for those seated at a heavy angle to the screen, if any such there be, is not actually aware that anything is wrong. But that fact is no proof that distortion is not doing damage, since the general effect is very much less pleasing, as you would readily see and understand were an undistorted picture placed beside the distorted one, and since patronage depends to a very great extent upon the generally pleasing effect of what those who purchase tickets see within the theatre, anything which detracts from the general effect adversely affects ticket sales. As well dispute the proposition that one and one makes two as to question that proposition.

Evils of the Long Throw.

Be it known that distortion is by no means the only evil brought about by the projection room location we are discussing, if, as is usually the case, the "up-high" be coupled with "way-back," which means long projection distance. Where the projection distance (throw) is long certain evils are set up, especially if the condition be aggravated, as it is in nine cases out of ten, by observation ports which are too small and poorly placed.

We make the unqualified assertion that not one man in a thousand has eyes sufficiently telescopic that he can stand 100 feet away from a picture of ordinary, theatre size and tell when it is in the sharpest possible definition—focus. This being true—and it is true, it follows that where the projection room is more than a hundred feet from the screen the picture is seldom in the sharpest possible "focus." True, the projectionist can sharpen the definition by using a good opera glass, but that is a thing he just simply will not do with sufficient regularity to insure 100 per cent. results. He feels that if the management takes so very little interest in high class presentation that it unnecessarily hampers the work by a wretched projection room location, it is not up to him to work under constant strain in an endeavor to overcome the handicap.

Three Factors in Good Projection.

Nor are we able to find much fault with this attitude. We have for many years emphasized three things, viz.: Remuneration sufficient to induce men of real ability and brains to take up projection; decent, healthful working conditions for the projectionist, and the very best service of which the men in the projection rooms are capable in return for the pay they accept. These things we hold to be fundamentally right, and for the best good of all concerned, but before the exhibitor demands high class work from the projectionist he should first show sufficient interest to do everything he can to make high class work possible.

Calls for High Amperage.

And there is still another very serious fault with the up-high, far-back projection room location, in that it usually calls for high amperage and an objective of very long focal length, which sets up a condition in which great waste of light between the aperture and objective is almost inevitable. True, this loss may be somewhat controlled by a special, very carefully planned lens system, but it cannot be entirely eliminated. This loss very often amounts to 50 per cent. of the light which under better conditions would be available at the screen—50 per cent. of the total input wattage. Often it even exceeds 50 per cent. because in the endeavor to get a brilliant screen under atrocious conditions the projectionist boosts his amperage far beyond the limits of common sense.

The only remedy for this condition is the shortening of the projection distance, which would be accomplished by a front of the balcony location.

Short Throw Makes for Sharpness.

The front of the balcony projection room location not only makes possible the elimination of light loss as before set forth, but also it places the projectionist within "seeing" distance of his screen, which makes for added sharpness of definition and generally improved results. And let me say right here that lack of sharpness of definition (focus) is a very serious matter indeed. If you want to know what it does to the eyes, have a stenographer make half a dozen carbon copies and try to read the last one. Of course, the lack of sharpness in a picture is never so bad as it is in the carbon, but any lack of sharpness, no matter how slight, reacts upon the eyes and makes for eyestrain, and the more of eyestrain there is in moving pictures the less satisfactory they will be to the people, hence the less they will be patronized, to say nothing of the eventual injury to eyesight of the people as a whole, as they come more and more to depend upon the moving picture for amusement and education.

Flat Trajectory, Undistorted Picture.

In addition to all this the front of the balcony location gives us a practically level projection, hence to all intents and purposes an undistorted picture. It therefore gives a decidedly more pleasing general result. There can be no possible reasonable argument against this latter proposition.

The usual stock objections advanced as against the front of the balcony location are, first, that seating capacity must be sacrificed. Second, that there will be noise from the room which will annoy the audience. Third, that there will be danger in case of fire, and fourth, that the light ray will be visible to the audience.

Taking up these objections in their order, first, it will not be necessary to sacrifice few, if any seats. But even suppose it were, we would call the undivided attention of exhibitors to the fact that the sacrifice of a reasonable number of seats will prove to be an excellent investment from the business point of view, if such sacrifice serves to make the remaining seats more desirable, hence more valuable. And that this will be the case we do not believe admits of serious doubt.

Room Thoroughly Fireproofed.

Second, the room may readily be so sound-proofed that even that part of the audience seated immediately over it will not be annoyed in the least. Mr. Geare has indicated the method to be employed in his most excellent drawing.

Third, the room will, of course, be of thoroughly fireproof construction, and there is no earthly reason why vent pipes ample to carry away every particle of smoke and fumes from even the most vicious film fire cannot be provided, the same to be, of course, thoroughly insulated for heat. These same pipes, together with proper fresh air intake pipes, will render the room healthful and ideal insofar as ventilation goes.

Generally of Minor Importance.

Fourth, inasmuch as the first ten, fifteen or even twenty feet of the ray, where it is very highly concentrated, will or may be hidden, we think objection four has very little effect, except in houses where the air is heavily filled with tobacco smoke, and even then we believe the good would more than counterbalance the evil effect of the visibility of the ray.

In closing allow us most cordially to thank Architect Geare for his excellent drawing and to commend his enterprise in working out a practical method of utilizing the balcony structure for housing the projection room. Such progressive men should be encouraged, as against those who have, up to this time, utterly failed in the giving of anything tangible in the way of a well worked out, apparently practical plan for projections room location, such as the one under discussion.

Tourneur to Go to Europe but Will Not Produce There

MAURICE TOURNEUR is planning to leave America this fall for an extended trip through England, France, Spain and Northern Africa. His contract with Famous Players-Lasky will expire in time for him to make several productions for the Associated Producers by the end of the summer months, when he expects to take the first vacation he has had in several years.

Mr. Tourneur emphatically states that it is not his intention to make pictures on the other side, and that this country is not only the ideal place for making pictures but the only practical place. "I had a taste of making pictures in Europe before I came to America," said Mr. Tourneur. "Over there it is the hardest thing in the world to get action, as practically all of the actors work in the theatres, and simply make their side money in pictures. For this reason, producers must govern their time to suit the convenience of the theatre managers. If there is a matinee, or rehearsal, off go the actors and the picture producer must stop work until he can get them back.

"It is easy to understand that making pictures under these conditions is almost impossible for a producer who is accustomed to the elaborate methods that are used in this country. The studios, too, are greatly inferior to ours. Their lighting systems are altogether out of the question."

While in London Mr. Tourneur will devote a part of his time in looking for story material for screen interpretation, but the main object of his trip will be to get a much needed rest.

Baker Getting Cast for Next Picture.

George D. Baker is assembling the cast for his next Cosmopolitan picture. The story is "A Whiff of Heliotrope," by Richard Washburn Child, and appeared a few months ago in Hearst's Magazine. Director Baker wrote the scenario himself. In the cast will be Wilfred Lytell, Julia Swayne Gordon, Ben Hendricks, Frank Nelson, and others.

Barrymore Does Amazing Transformation in Paramount's "Dr. Jekyll and Mr. Hyde"

By EDWARD WEITZEL

THREE things make the screen production of "Doctor Jekyll and Mr. Hyde" of unusual interest: The weird fascination of the Robert Louis Stevenson story to which he gave the title "The Strange Case of Doctor Jekyll and Mr. Hyde," the remarkable success achieved in the stage version by Richard Mansfield and the appearance of John Barrymore on the silver sheet as the man with the dual personality. Following so close upon the heels of Mr. Barrymore's triumphant first night as "Richard the Third" at the Plymouth Theatre the engagement of the picture at the Rivoli, New York, the week of March 28, will give the admirers of America's foremost tragic actor an opportunity to see him in another part that calls for much of the display of imaginative power, ability to evoke the baser passions of humanity and the sweep of tremendous force as a figure of sinister and malignant intent that is found in his impersonation of the crooked-back tyrant who fought his bloody path to the throne of England.

Changes from Jekyll to Hyde.

When it was announced that the Famous Players-Lasky Company was to screen the Stevenson story with John Barrymore in Mansfield's original dual role my mind traveled back to the night, some thirty years ago, when I first saw the stage version of the play and I recalled with what eagerness I waited for the moment when the actor went through his wonderful transformation before the eyes of the audience from the gentle, high-minded, distinguished appearing Henry Jekyll to the loathsome and inconceivable monster Hyde. The enthralling horror of it remains with me yet.

Then came the moment when the man who had dared to trifle with the mysteries of the unknown could no longer control the evil he had summoned and underwent the change from Hyde to the remorseful scientist before the terrified eyes of his closest friend. The thing was inexplicable. It was all done in full view of the audience. The toadlike form of Hyde with his demoniac features was in front of you and the next instant the haggard face and upright figure of Jekyll took his place.

Columns were written about the tricks used by the actor in making the change. The articles were wrong. Mansfield relied almost entirely upon his imagination and his readiness in bending it to his will. One writer contented himself with describing the effect the actor created and maintained

Presto! Change Dr. Jekyll to the Monster Mr. Hyde.
John Barrymore in Paramount's "Dr. Jekyll and Mr. Hyde."

that Mansfield threw a mist about himself and rose out of it as the other half of his dual personality. One thing is certain: the illusion was complete.

John Barrymore's Method.

With a fair knowledge of the wizardry of the camera to strengthen the thought I said to myself it will be well worth while to watch the clever trickery by which the actor, the director and the cameraman will deceive the spectator when John Barrymore makes these changes from one personality to the other. The filming of the picture will show me novel tricks in the use of double exposure and the "fade-in" and "fade-out." So I arranged to learn how it was done.

I saw the scene where Doctor Jekyll drinks the mixture that, he both hopes and dreads, will give him more than mortal power. I felt the breathless intensity and feeling of impending abomination the actor had at his command. I watched his face as the infernal drug took possession of him. I saw the handsome heaven-stamped features of Henry Jekyll change before my eyes and grow rapidly into the learing hell-owned lineaments of the repulsive Hyde. And I saw it done without trickery of any kind. The art of the actor sufficed.

With the genius of his predecessor John Barrymore stood under a strong light and wrought his magic by the aid of his imagination and his mobility of body and countenance. There are later scenes where he has the help of make-up and the slight-of-hand of the camera. But that first change is as amazing as it is convincing. Having shown you that there is no deception connected with his physical transformation, that he can do the thing demanded of him, he does not disdain the aid of skilfully wrought artifice.

Spanish Players in Cosmopolitan Picture.

The entire "Land of Joy" company of twenty-two Spanish players took part in several scenes taken at the Cosmopolitan Studio, 127th street and Second avenue, New York, recently, by Director Robert G. Vignola for his forthcoming Cosmopolitan Production, "The World and His Wife," featuring Alma Rubens. A magnificent Spanish period set comprising a whole mansion with sunken gardens, marble pool, and other rich men's extravagances was constructed at the studio occupying the entire floor space which normally is sufficient to permit four companies to work simultaneously.

Several hundred people were used in this set and the "Land of Joy" company took a prominent part, along with Alma Rubens, Montagu Love, Gaston Glass, Pedro de Cordoba, Charles Gerard. This production is Director Vignola's first picture for Cosmopolitan.

Marion Davies Works Eleven Months in the Year—Then Has One Month of Frolic—Called "April Folly."
Scene 1 shows her preparing for Scene 3 in this lavish Cosmopolitan production released by Paramount.

Keeping in Personal Touch

By SAM SPEDON

PEARL DOLES BELL, author of the Fox features, "The Elephant Man" and "Love's Harvest," starring Shirley Mason, has sold another story to Fox, "The Little Pagan." William Fox has secured an option on all Miss Bell's future productions.

* * *

Kenneth E. Finlay, of Baltimore, with Mrs. Finlay, are in New York at the Hotel Astor on business connected with the Broadway Theatre, of Baltimore, of which Mr. Finlay is manager. While in New York, Mr. and Mrs. Finlay were the dinner guests of several friends, and nightly were seen in some of the leading motion picture theatres with parties of friends. Mr. Finlay will return to Baltimore about April 1.

* * *

Randolph Bartlett, who has been holding an executive position in the Selznick New York office since his return from the coast, is to be transferred to the production department, and he will take up his new duties on Monday, March 29.

* * *

E. W. Fuller, Metro's Washington branch manager, was in New York the week end of March 14 to 21.

* * *

Tamar Lane, production manager of the Character Picture Corporation, returned from Tampa, Fla., on Friday, March 19, where he was producing "The Isle of Destiny." It is probable that the Character corporation will build a studio at Tampa, where conditions are favorable all the year 'round and types and scenery abound.

* * *

Edwin Bower Hesser, formerly with the Kinetoscope Company, and recently with Anita Stewart Company, is now in Los Angeles doing free lance scenario work.

Louis Vincent Korri, who has been for many years associated with the New York Sun and Globe as a writer, has joined the publicity forces of Robertson-Cole.

* * *

L. O. Lukan, Pathe's branch manager at Seattle, was in New York during the week of March 14 in consultation with Elmer Pearson, the general sales and exchange manager.

* * *

Nick Steele, independent producer of Los Angeles, arrived in New York on Snuday, March 21, with a series of two-reel Western dramas, several two-reel comedies, and some five-reel features. He is stopping at the Pennsylvania Hotel, and will remain two weeks.

* * *

J. H. Cooper, one of Oklahoma's prominent exhibitors, was in New York on Monday, March 22. Mr. Cooper is building a theatre in Oklahoma City seating 2,000.

* * *

John L. Reardon, formerly New York representative for Selznick pictures, has been appointed representative for the National Distributing Corporation in the Connecticut territory.

* * *

Hurley M. Walker, sporting editor of the Los Angeles Examiner and incidentally title editor of the Harold Lloyd comedies, resigns from the Examiner on May 1 to become permanently associated with the Rolin Film Company to write exclusively for its productions. He will pay a visit to New York, April 1.

* * *

A new post office will be established in the film centre at Forty-Second street and Sixth avenue to be called the Drew Post Office, named after S. Rankin Drew Post of the American Legion. This was brought about partly through the efforts of Bill Cook, of the Fox publicity staff, who is an active member of the post. The S. Rankin Drew Post is made up of motion picture and theatrical people who were recruits in the United States Army during the late war.

* * *

J. J. Miller is erecting a new house in the colored section of Charleston, S. C., seating 2,000.

* * *

Harry Olshan, one of Connecticut's ablest film men, has resigned his position with the Republic to open an exchange of his own. It is to be known as the New Haven Film Exchange.

* * *

S. T. O'Brien, Minneapolis special representative, succeeds W. C. Lestico as branch manager of the Minneapolis office of the United Picture Productions Corporation.

* * *

Dell Henderson returned from Tennessee on March 21, where he was securing "moonshine" atmosphere for a mountain story for Fox in which George Walsh is featured. The company was in the mountains five weeks, and endured many hardships in getting the scenes they were after. Mr. Walsh was severely injured in portraying one of the hazardous situations in the story.

* * *

Park and Whiteside have completed arrangements whereby the Corona Typewriter Company's window on Forty-Second street, near Broadway, New York, will be utilized for the first time to exploit a film. An advertisement of "Empty Arms" will be displayed there for four weeks beginning April 1.

* * *

E. N. Rose, of Charleston, S. C., is contemplating the erection of a new house there. Plans are being prepared for one of the most modern structures in the South.

* * *

W. S. Wilder, manager of the Strand Theatre at Norfolk, Va., has contracted for the installation of two new screen settings which will be gems of scenic art.

* * *

Albert Russell, former representative of the United Theatre Productions at Dallas, has been appointed branch manager at Los Angeles.

* * *

Charles Reed Jones, press agent, spent the week of March 21 in Boston in the interests of Burton King and Grace Davison,

"The Lost Daughter" About to Be Found.
Even though the canoe appears ground ed the hero still paddles on to greet his lost love. An Arrow "shot" from their latest release.

With Well Known Film Folk

star of her own company, who returned from her vacation on the west coast.

* * *

Merritt Crawford, assistant publicity director of Fox, says its like taking a constitutional to hike back and forth from the Fox studio, since old Sol has cleaned up the neighborhood and removed the Alps from the streets and sidewalks.

* * *

Henry Siegel, of Selznick Pictures, has been made general supervisor of Select, Republic and National distributing corporations.

* * *

J. Allen Boone, Robertson-Cole's manager of the Western branch, left for the coast on Friday, March 26.

* * *

B. E. Bristol, formerly cashier at Milwaukee for the United Theatre Productions, has been promoted to branch manager of Milwaukee.

* * *

Jack F. Reilley succeeds C. J. Verhalen as director of publicity and exploitation for Robertson-Cole. Mr. Verhalen resigned to open an advertising office in the Times Building, New York City.

* * *

J. J. Madden, manager for Jake Wells at Norfolk, Va., goes to Ocean View Casino April 15 to look after Mr. Wells' interests there.

* * *

Louis Loeb, formerly with Arthur Kane and the Famous Players-Lasky, is now in charge of the accounting department c Universal City.

* * *

Charles Condon, formerly with the Photoplay Magazine, is now connected with the Anita Stewart Productions at Los Angeles.

* * *

Rod La Roche, leading man in Constance Binney's "The Stolen Kiss," performs similar service for Corinne Griffith in "The Garter Girl." In the latter he doesn't have to steal it.

* * *

Miss Anna Sessions, manager of the Republic's Atlanta exchange, was out on the trail. Nat Bregstein met the lady at Albert Soitile's office in Charleston, S. C. Mr. Soitile controls most of the theatres in Charleston.

* * *

Frank Shaw, formerly of the Vitagraph publicity and casting departments of the Vitagraph, is assisting W. P. S. Earle, director of Selznick, at Fort Lee, N. J., studio.

* * *

Mr. Bonte, for years in charge of the New York Herald's art department, assumed charge of the art department of the Selznick Enterprises on March 15.

* * *

Leo J. Bamberger, head of the United Picture Productions Corporation's contract department, is a very busy man, with a score of expert statisticians on his staff, in contrast to the trio which were employed when he took charge in February, 1919. Mr. Bamberger has installed one of the most perfect systems of operation employed in the industry.

* * *

Jack Levy, of the Selznick Enterprises, is now the New York manager of the National Distributing Organization.

* * *

Peter Dawe, a veteran showman, owner of the Palace and Bison of Bridgeport, is said to possess the two oldest houses in the State of Connecticut, and at the same time they are said to be among the best.

* * *

Van Dyke Brooke, for many years a director and actor with the Vitagraph, left for Florida for a month's vacation on Wednesday, March 24. Mr. Brooke recently played a prominent part in "The Fortune Hunter," with Earle Williams.

* * *

F. G. Spencer, amusement promoter of St. John, N. B., was in New York the week of March 21 making one of his periodic visits to get in touch with the latest pictures and vaudeville novelties.

* * *

George Orth, of the Multination Film Corporation, got in personal touch on his way to Patterson last week to secure moving pictures of the floods along Passaic River.

* * *

Miss Eidler, cashier at the home office of the United Picture Productions, popular with all the trades people, is sporting a huge engagement ring nowadays. Lucky the man who marries a cashier.

* * *

Leo Emmerick has been appointed manager of the Lyceum Theatre, College Point, L. I., by the Whitestone Motion Picture Corporation.

* * *

Ross C. Cabol has nearly completed his new theatre at Torrington, Conn.

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Frederick H. Knocke, of the Cuban Medal Film Company, goes to Porta Rico, Saturday, March 27.

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D. DeSacadura, of the Salma, Limited, has left for France, Spain and Portugal for a three or four months' tour.

* * *

Gladden James has just finished taking part in "Good Women," the third of the Park-Whiteside productions.

* * *

Nathaniel L. Manheim, assistant to the secretary of the National Association of the Motion Picture Industry, has resigned his position. Mr. Manheim has occupied many positions of importance. He was for two years in the office of U. S. Senator Truman H. Newbury, of Michigan; five years secretary to Jacob J. Schubert, and five years with the New York Central Railroad.

"We'll Attack 'Em on This Flank,"
Says Harry Revier, laying directorial plans for Numa Picture "The Return of Tarzan.

* * *

John Evins, manager of the Odeon at Savannah, Ga., since January 1, has gained the reputation of being an up-to-date showman of the South. His house always has an inviting atmosphere. In the warm season he always gives a touch of coolness to it and an air of warmth in the cold weather. The creton draperies look clean and refreshing at this season of the year.

* * *

Sydney L. Cohan, manager of the Robertson-Cole studio on the coast, arrived in New York on Monday, March 22.

* * *

Jack Brown, formerly of the Vitagraph camera corps, is now with the Selznick outfit at the Fort Lee, N. J., studio.

* * *

John Clackin has resigned as manager of the Lyceum Theatre at New Britain, Conn.

* * *

A. Lucas, of Atlanta, will erect a new house at Savannah, Ga., to cost $350,000, seating 2,500.

* * *

Nat Granlund, manager of the Loew theatres at Nashville, Tenn., sent the executives of the Hyart Film Corporation a letter thanking them for the personal appearance of their two stars, Rubye DeRemer and Lillian Walker, at the opening of these two theatres recently. They were feted by Governor Belmont College and dined by the Rotary and Country Clubs.

* * *

Hugh Thompson, who just finished "The Slim Princess," with Mabel Normand, is now off the lot and visiting his many friends and neighbors in Los Angeles and nearby cities, a vacation between Goldwyn pictures.

* * *

Tom Terriss has gone to California and expects to remain three months directing pictures for Vitagraph.

* * *

Ben Taggart has been signed as leading man for Rubye DeRemer in Hyart Productions.

* * *

George L. Sargent is making his first picture for Vitagraph since his discharge from the army. Alice Joyce is the star.

* * *

John F. Pryor, William Smead and H. G. Tuggle, exhibitors from Danville, Va., were in New York the week of March 21. This trio of exhibitors are returning to their homes after an auto trip to the coast studios. Going by way of Texas and returning by way of the northern route.

* * *

Harry Reiver, who directed the "Return of Tarzan" for the Numa Company, has returned to New York from Los Angeles. Mr. Revier has had an offer to go to Europe for an American-European company and another to go back to the coast. He favors the former proposition.

* * *

David G. Griffith, who was associated with the Waldorf Producing Corporation, is in New York awaiting the outcome of a new proposition which he is considering.

* * *

Evart Overton, one time Vitagraph player, is now engaged in the oil business in New York. He looks the same—happy and prosperous—only more so.

PHOTOPLAY EDITORS
Copy Freely and Give Credit Occasionally

"Clip and Paste"

Specially Written for Moving Picture World.

PICTURE SHOWMEN
Copy for Live Fillers In Your Program

METRO productions just completed at Hollywood studios include May Allison, in "The Cheater"; Alice Lake, in "Shore Acres"; special cast in "The Hope"; Emma Dunn, in "Old Lady 31," and Mitchell Lewis, in "Burning Daylight." Work has just begun on Bert Lytell's "The Temple of Dawn" and Viola Dana's "Parlor, Bedroom and Bath."

ZaSu Pitts is finishing at Brentwood studios, in Hollywood, "The Heart of Twenty," a photodrama directed by Henry Kolker.

Clara Kimball Young is busily engaged on another Harry Garson screen production, titled "For the Soul of Raphael." Details are approaching the stage of completion and early announcements of distribution may be expected.

Roscoe (Fatty) Arbuckle has just signed a contract with the Famous Players-Lasky Corporation to appear hereafter only in five-reel feature comedy productions as a Paramount-Artcraft star. The number of millions involved are not mentioned.

Ridgewell Cullum's novel, "The Twins of Suffering Creek," has been purchased by William Fox for the purpose of screen presentation. Mr. Fox has assigned the stellar role to William Russell.

"Too Much Speed," the title announced for the latest Paramount-Artcraft picture to be made by Wallace Reid, has been changed to "What's Your Hurry?" The field is still open for a photoplay titled "Take Your Time."

Pittsburgh papers please copy: Charles Hutchison, who furnishes sixty thrills to the minute in "The Whirlwind," was born in Pittsburgh and educated in the University of Pennsylvania.

"The Crucifix of Destiny" is a photoplay, thus far unheralded, that is coming out of Los Angeles to create a promised or, at least, expectant sensation. Pandora Productions is responsible for the work and this film will be first out of Pandora's box.

Gloria Hope has the feminine lead in Owen Moore's third Selznick picture, "A Desperate Hero," which is being made in California under the direction of Wesley Ruggles.

Betty Compson, having established herself as her own "boss," will screen her first photoplay under the title of "The Test." Ralph Lewis, Claire MacDowell, Roy Stewart, Emory Johnson and Betty Schade will be in Miss Compson's support.

Walter Miller and Grace Darmond have been engaged to support Walter McGrail and Leatrice Joy in "The Invisible Divorce." The direction is in the hands of Tom Mills.

"The Rose of Nome" is the attractive title William Fox has fixed upon for his next Gladys Brockwell release.

Sounds like photoplaying a dog show: Mae Murray's Russian wolfhound, "Reno," and George Fitzmaurice's Airedale, "Scotty," are contesting for canine honors in "The Man Who Killed," the Paramount-Artcraft picture which Mr. Fitzmaurice is now directing.

Alice Hollister, star in Kalem pictures of some few years ago, makes her return to the screen in Goldwyn's production of Arnold Bennett's stage play, "Milestones."

Supporting Dorothy Dalton in "This Man—This Woman," the Paramount-Artcraft version of Avery Hopwood's play of the same name on which she is now at work, are Edward Langford, Augusta Anderson, Julia R Hurley, Charles Lane, Henry J. Carvill, Douglas Redmond and Ivy Ward.

COMING TO THE SCREEN.
Film Version of Plays, Popular Books and Original Scenarios for the "Fans."

"Lucid Intervals" (Paramount).
"A Chinese Gentlemnn" (Haworth).
"No Limit Carson" (Fox).
"The Invisible Divorce" (Brunton).
"The Henrietta" (Metro).
"The Spirit of Good" (Fox).
"The Third Eye" (Astra).
"The Midlanders" (Callaghan).
"Leona" (Hampton).
"The Make Believe" (Hampton).
"Held by the Enemy" (Paramount).
"L'Homme Riche" (Metro).
"The Ladder" (Paramount).
"The Conquest of Canaan" (Paramount).
"The Ugly Duckling" (Samuelson).
"Sitting on the World" (Butler).
"Three Keys" (Vitagraph).
"The Rubyat" (Earl).
"Virginia" (Universal).

Mary Pickford, having scored one of the greatest successes in her career as "Pollyanna," has begun work on a screen version of "'Op o' My Thumb," the stage play Maude Adams at one time presented.

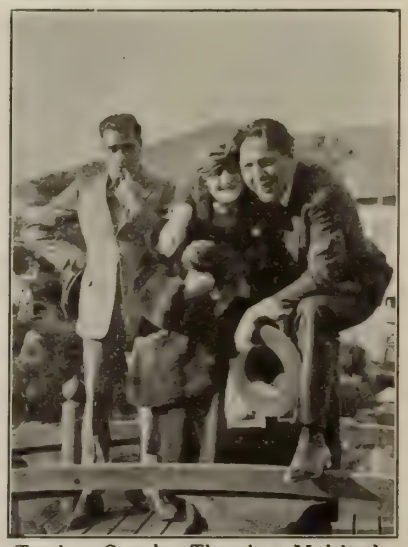
"Dollars and the Woman" is being prepared for the screen, with Alice Joyce the star and George Terwilliger directing. This will be Miss Joyce's first picture as the bride of young Regan, whose father owns the Knickerbocker Hotel, New York—if that is of any interest to you!

John Bowers has been engaged by Realart to become Mary Miles Minter's leading man. Incidentally Realart has coined a "sub-title" for Miss Minter—using her three M's to say "Magic Money Maker." Not bad, eh?

"Tne Harvest Moon" is shining brightly throughout the world's screen—with pretty Doris Kenyon the star. The class in astronomy may go further—and fare worse, perhaps.

Corinne Griffith has begun photoplaying Forrest Crissey's "Gumshoes 4-B." This was one of thirty stories awarded honors in the recent O. Henry memorial contest conducted by the American Society of Arts and Sciences.

Eugene Walters, author of numerous stage plays of great vogue, has been engaged by Metro to head its staff of eminent authors who prepare, originate or supervise scenarios for the movies.



Two's a Couple—Three's a Multitude.
A Metro trio, showing Maxwell Karger and Viola Dana as friends and Bert Lytell as the outcast.

Charley Ray has started work on his first production under his own direction and management. Sol Smith Russell's "Peaceful Valley" will soon be circulated, with Ray fitted to a part that seems likely to add further to his increasing popularity.

Thomas Meighan and the company making the Paramount-Artcraft screen version of "Civilian Clothes," under the direction of Hugh Ford, went to Baltimore to take exterior scenes at Camp Meade. Scenes were also taken in Cuba.

In "The Toll Gate," the Paramount-Artcraft picture which William S. Hart has recently completed, Anna Q. Nilsson is leading woman.

"Three Gobs," the latest Prizma release, shows the remarkable accomplishments of the navy during the late war and shows how deep sea divers, torpedo experts and aviators are produced in the training school of the navy.

Louis Weiss, of Numa Pictures Corporation, has a little job for some brave animal hunter. He wants to send a man to Africa to select and purchase a number of apes and ourang-outangs to be added to the animal family Numa is rearing in New York City. Line forms at the box office.

In "Paris Green," Charles Ray's forthcoming Paramount-Artcraft picture, the star plays a New Jersey country boy who spends forty minutes in the French capital and who on his return is hailed by the home folks as "the best French speaker in the village."

"Indiscreet Wives" is the title decided upon for Metro's next production, with Alice Lake starring. The picture is an adaptation of a stage play by Julie Herne, daughter of the late James A. Herne. Its original title was "An Outsider."

The screen presentation of "The Penalty" will be made by Goldwyn, to be circulated as an early attraction.

"Tillie's Punctured Romance" is going the rounds as a screen revival. In this comedy Marie Dressler, Mabel Normand, Mack Swain, Chester Conklin and the one and only Charlie Chaplin are shown disporting themselves in a day when they were all less famous than now—and they do their best work.

Frank Mayo is a screen star who is getting double publicity and popularity, appearing simultaneously on screens of the world in Universal's "Burnt Wings" and Radin's "Through Eyes of Men."

"The Scar of Shame" gets into picture titles with Lucille De Tar the stellar magnate. Recalls "The Scarlet Letter," somehow.

"Love Without Question," starring Olive Tell, is a photoplay adaptation of C. Wadsworth Camp's novel "The Abandoned Room."

Ora Carew is being film-starred in a dramatic feature called "The Lost Daughter." She will soon be "found" in numerous movie houses.

Mona Darkfather, real Indian star of the screen, is being presented in a version of "Hiawatha" which is said to handsomely visualize the great poem.

Arline Pretty—entirely equal to her name—is being screen-starred in "A Woman in Gray."

Mildred Harris Chaplin, despite rumors of domestic difficulties, is going right ahead with her screen work. She is now preparing "Old Dad," a photoplay worked out from a Woman's Home Companion story.

RUBBERNECKING IN FILMLAND

Business of Writing a Sweet Love Storey, in Which Appears a Good One-Legged Bootlegger

By GIEBLER

RUBBERNECKING may not be the place for any such—but this is going to be a Sweet Love Story! Page seven hundred and eighty-nine of The Low Down on Literature, in six easy lessons, says: "To write a love story, one must have a well established Love interest."

I've got that—her name is Bessie. She's been in the movies since she was knee high to a grasshopper, and I reckon she's pretty well established by this time.

Remarking further, the book says: "There must be a basis upon which to build the romance—a theme, a Story."

Regard the subjoined portrait of Edith. Doesn't she look like an interesting theme?

Elucidating some more, the book says: "There must be tenderness and sweetness."

All About a Sweet Love Story.

Finding this ingredient was hard work. I hope Blanche won't be offended by being spoken of as if she were one of the parts of a cooking recipe, but I was forced to make four trips out to the J. D. Hampton studio, where she does her acting, before I found her, and I'm referring to her as an ingredient to get even.

But at any rate I've got all the dope, and, since the love interest is the most important thing about a Sweet Love Story, I'll begin with Bessie.

I've met a mess of stars in my time, but I don't think I ever took part in a more pleasant interview. I hope Miss Love enjoyed it as much as I did.

Bessie doesn't seem to realize that she is a star. She showed none of the symptoms of astraitis, the dreadful malady that afflicts so many of our leading players. She didn't pull a single bit of leading lady stuff all during the time we were talking.

Bessie Talks of All But Herself.

Bessie told me the story of "The Midlanders," her first film under the management of Andrew J. Callahan, who organized a company for her especial benefit and exploitation.

Some stars have a very weak memory and a very vague idea about any part of the play in which they are not the central figure. Bessie was not that way. She spoke about every one else first—about Joesph De Grasse and Ida May Parke, her two directors, and the idea behind the two directors' system; about Curt Rehfeld's fine part of the one-legged captain of a houseboat, and the powerful role played by C. Norman Raymond as John Lindstrom, the captain's fanatical brother, and how Lloyd Bacon plays the part of a country editor to perfection, and about Jack Donovan, the scientific farmer, and Truman Van Dyke, who almost marries her in the play, and Sidney Dean as a judge, and Frances Raymond as the judge's wife; but almost nothing about herself until I asked about Aurelie, the heroine of the story.

Storey Value, by Edith.

A Little and Forlorn Orphan.

I wish you could have heard Bessie tell the story. I wish I could describe how little and forlorn she looked when she told about being in the Orphan's Home in New Orleans, and how the expression changed to one of daring at the point where she climbed a wall and followed the Mardi Gras parade and changed again to fear when she got lost, and how she made friends with a dog and got way down on the levee and was taken in by the captain of the houseboat and lived with the outfit with an Indian woman for a companion.

Just a Fifty Per Cent. Bootlegger.

The houseboat owner was a bootlegger, but not a very bad one, Bessie said. "You see he had only one leg," Bessie explained, "and, of course, he couldn't have been a very bad bootlegger, since he only had one boot to bootleg with."

Characters Really Not So Bad.

She was always explaining the characters, and at times apologizing for them. The bad people in the story were not really bad, only misguided, she said, and that part of the story when Truman Van Dyke as the judge's son was ashamed of her before the fine company at a party she had a good word for him by saying that his action was caused by a narrow view bred by inexperience with life.

"After I am on the river for years I go to live with the brother of the bootlegger in a little town. A newspaper there has a contest to determine the most beautiful girl in the county, and I win the prize."

Then Bessie did some more explaining and apologizing.

"It wasn't because I was really good looking, you know," she said with the utmost earnestness. "The whole thing was just a scheme to get subscribers for the paper. They had to give the prize to some one."

The Imagination of Youth.

Up to this time I had not understood Bessie's apologies and explanations, but after this remark I began to understand. The story was all real to her.

The bootlegger was her friend, and she wanted me to understand that he had a heart of gold in spite of his failings, and at that part of the story about the beauty contest she said it was only a circulation building scheme, although that development has nothing to do with the story, because she did not want anyone to think that she thought she was good looking enough to take a medal, just as any modest little girl would do if it had all actually happened.

To Live the Role Is Genius.

I've heard of players living a part while they are going through it—I've seen it done, in fact—but to live an entire story and regard all of its people and all of the circumstances as real as this girl does, well, I suppose that's what we call genius. That's the only name I know for it. But whatever it is I'm glad there are that kind of people in the world, and I'm sorry there are not more of them in the movies. There

Sweet Stuff, by Blanche.

Love Interest, by Bessie.

is certainly a lot of room for a whole lot of that kind of divine afflatus in the films.

Blanche Sets by the Telephone Board.

As has been previously explained the sweet-enin' for this tale was hard to find, but when I did find her, well, if you could have seen her sitting there at the switchboard of the Chesapeake and Potomac Telephone Company plugging in and giving parties the parties they wanted instead of parties they didn't want, and saying "Number, please," without pronouncing the last syllable of the first word "bah" instead of "ber," and without gumming up her vocabulary with gum, you would have said, "Isn't that just too sweet for anything," if her name had been Blanche Bitter instead of Blanche Sweet.

Miss Sweet was working in a story under the direction of Henry King, a story about Leonie, a 'phone operator, who is left a legacy by a rich aunt. Mr. King was making the scene where Leonie gets the legacy. Daisy Robinson was playing the part of Ethel, another hello girl, and Leonie's friend.

Baiting a Trap with a Thousand.

Leonie is afraid that the size of the check will give her heart failure or something, and hands it to Ethel to look at first. The check is only for one thousand dollars. This amount looks like a mere bag of shells to Ethel, but it seems a fortune to Leonie.

"There's only one thing you can do with one thousand," says Ethel. "Catch a husband."

After this scene was finished Miss Sweet came out of the set and we went into a hotel lobby and sat down, and she told me more about Leonie and how she spent her thousand in search of a husband. How she would come into the hotel where we were sitting and ask for a suite, and how the clerk would say, "Something at about seventy-five or a hundred?" and how she would ask, "Seventy-five or a hundred, what —month?" And how the clerkly nose would go up in the air as he replied, "No, Madame—day."

A Choice of Two Evils.

"After that I go up in a hydroplane," Miss Sweet informed me.

I don't think Miss Sweet likes the hydroplane idea very much, although she says she has "flown" once or twice—maybe that's the reason. I tried to tell her that it is much nicer falling out of a hydroplane than an airplane because you can't hit a rock when you 'light. But she said that water was just as hard as any rock when you strike it at the end of a fall.

And then Evans Turley, one of the many red-headed actors that infest the colony who was with me, butted into the conversation with the suggestion that she carry along a package of rain water crystals, guaranteed to make the hardest water soft. Turley may be getting something for boosting laundry compounds—but I'll let it go this time.

At any rate I had a very interesting conversation with Miss Sweet, even if we did almost quarrel about how long ago it was since she came out to the coast. I finally gave in. You've got to be polite to a lady.

Come Now to the Storey.

Now after all the Sweet Love stuff we'll get down to the Storey. I don't believe I could have picked a better girl for this part than Edith. If you could have seen her standing there in that beautiful set wearing a perfectly gorgeous gown, her black hair a-shining, her eyes a-snapping, and her lips a-curling in scorn and anger when William Courtleigh tried to kiss her, it being his duty as the rascal of the piece to act that way, you would have said, "My! What a vivid—what a dramatic Storey!"

I saw Miss Storey out at the Haworth studios, where Colin Campbell was directing her in "Moon Madness," an Arabian story written by Grubb Alexander. Wallace MacDonald is the leading man, and he was there all dressed up with a long robe and a burnouse, or whatever it is that Arabs wear on their heads, and was a fine contrast to William Courtleigh's spike tails and full dress outfit.

"Moon Madness" is a turgid romance, with the hot hearts and wild passions of the desert, and Miss Storey is just the person for the picturesque part she is playing in it.

Reminiscences of a Reformed P. A.

I think Edith Storey is one of the most striking personalities I've ever met. She is one of the kind of people you remember for a long time, but for that matter I remembered her for a long time before I ever met her.

Once upon a time, before I discovered that I had a rubberneck, I was acting as a press agent for a large theatre in a large city. The boss of the house decided to make a big splash. He booked a film that had been heralded as the big stuff of the year. The star was one of the country's most famous players."

We bought newspaper space in chunks, papered the town with 24 sheets, sent the ushers' uniforms to the cleaner, made the janitor change his collar, put cut flowers in the lobby, and a colored person with white gloves at the curb to open carriage doors, and boosted the price way up yonder!

The program was to be twelve reels—the big smash, a comedy, a scenic and Edith Storey in a film called "The Dust of Egypt." It's a sad story, mates, but Edith ran away with the whole show. "The Dust of Egypt" left the other picture so far behind that we couldn't see the dust.

That's the reason I remembered Miss Storey for a long time before I had the pleasure of meeting her.

Educational Says "Four Times Foiled" Set New Record for Prerelease Showing

A NEW record for pre-release showing in New York of a two-reel comedy is claimed by Educational Films Corporation for "Four Times Foiled," the first of the new C. L. Chester comedies. Educational has just contracted with Mr. Chester for the production of thirteen of these comedies a year.

Without advance announcement in the trade press or exploitation in the daily papers, "Four Times Foiled" was first shown at the Rivoli Theatre during the week of February 22 and given an unusual reception by the audiences. So pleased was Dr. Hugo Riesenfeld that for the first time in his management of the two theatres he sent the same comedy to the Rialto, it being shown at that house during the week of March 14, repeating its success.

Now comes announcement from the Educational offices that "Four Times Foiled" has been booked for seventy days over the Loew metropolitan circuit, including every one of the Marcus Loew Broadway theatres and the principal ones through the city. Although it is almost the invariable rule to play pictures but a single day at Loew's New York theatre, "Four Times Foiled" will be seen there for two days. This means a total run of eighty-four days for the comedy in the principal motion picture houses of New York before it is ready for general release.

While E. W. Hammons, vice-president and general manager of Educational Films, is delighted with the unusual record made by this picture, he declared that it was but a foretaste of the promise of the future.

"As good as this picture is," said Mr. Hammons, "it is not any accidental success. We know that the next of the C. L. Chester comedies will be just as good for it is almost finished now, and we have every assurance that the remainder of this product will come up to that standard. It is with such a guarantee that we will release them to exhibitors.

"We expect to be able to announce in a few days the acquisition of other comedy series whcih will be in classes quite by themselves. We are seeking the distinctly 'different' things in comedies and we believe that we will very shortly be able to offer a considerable part of the higher quality product. Producers of one and two reel comedies have been quick to grasp the advantage that obtains from having their product distributed by a company that has no concern with the so-called 'feature' subjects and that can offer them a specialization in distribution and exploitation that cannot be expected from companies whose chief concern is with the longer pictures."

She Puts "Joy" in Life.

"Rubbernecking's" got his "Sweet," "Love" and "Story" stuff, but we've got all the "Joy." Leatrice Joy, of National Pictures Theatres, Inc.

Equity Special Sold for Illinois to Circuit Exchange

JOSEPH I. SCHNITZER, general manager of Equity Pictures, announces the disposal of the first Equity special, "Silk Husbands and Calico Wives," for the State of Illinois to the First National Exhibitors Exchange, 110 South State street, Chicago. Negotiations were closed by R. C. Seery, representing First National, who has already arranged early bookings on the Asher Circuit and all Balaban & Katz houses. An extensive advertising campaign commensurate with the dignity of the picture will be inaugurated, with new and unusual methods of exploitation to direct the public attention to the unusual theme of the film.

Reports from the Colonial Theatre, Toledo, Ohio, where the production opened the week of March 21, announce record breaking attendance and increasing crowds. "Silk Husbands and Calico Wives" will open early in April at Harry Crandall's Metropolitan Theatre, with Crandall's entire circuit to follow.

Pioneer Adds Minneapolis to Co-operative Chain, Also Opens Exchange in Cincinnati

THAT Pioneer is making strides which will give it a full hundred per cent distribution in the United States within a short time is indicated by additions to the Co-operative Distribution System which has been built during the past year. The latest addition is the Merit Film Company of Minneapolis, which will take over the Pioneer franchise for the States of Minnesota and North and South Dakota.

The Merit Film Company is managed by F. W. Thayer and is located in the heart of Minneapolis, at 206 Film Exchange Building. Mr. Thayer has been long favorably known to the exhibitors of that section as an independent exchangeman.

The first picture to be scheduled for release in the new office will be "The Long Arm of Mannister," which is said to be one of the biggest successes that the Pioneer has ever handled.

The Pioneer Film Corporation also announces that in southern Ohio and Kentucky its productions will be handled out of the new office just established in Cincinnati. R. E. Kerly, who for the past year has been second in command of the Cleveland office, has been placed in charge of the Cincinnati branch, which will occupy quarters at 532 Walnut street in conjunction with the C. C. Hite Attractions.

The Detroit office has been moved to 302 Joseph Mack Building. A. W. Blankmeyer, who has been in charge, resigned to give his sole attention to his outside interests. It was with regret that the Pioneer home office accepted his resignation. He is being succeeded by Edward Fontaine. The physical distribution of the Pioneer productions will be handled by the Minter United Amusements, the sales force of which will co-operate with the Pioneer representatives.

Arrow Film Announces Changes in Its Staff

DON WALK, formerly of the Universal Film Manufacturing Co., has taken charge of advertising and publicity for the Arrow Film Corporation, according to an announcement by W. E. Shallenberger, president. P. B. Dana, who has been in charge of this work in the past, has been advanced to sales manager, and will confine his effort to that branch of the business.

Another acquisition to the Arrow offices is A. C. Novotny, who will be auditor in charge of Arrow accounts. Mr. Novotny was formerly connected with the William L. Sherry Feature Film Company, of New York.

Majority of Territory Sold on Jans Pictures

HERMAN F. JANS, president of Jans Pictures, Inc., who with Franklin Backer, general manager of the company, is now on a tour of the West in the interest of the series of six Olive Tell features, of which "Love Without Question" is the first, has wired his office that seventy-five per cent. of the territory of the United States has been sold on these productions and exhibitors are enthusiastic over the first picture.

In many cities visited by Messrs. Jans and Backer, special trade showings of this picture has been given, and reports which the company have received from exhibitors who attended these showings indicate that they consider the picture lives up to the advance claims made for it. Mr. Jans promises that the succeeding releases will be up to the high standard set by the initial release. The company also says that the second of the series, "A Woman's Business," is now well under way and will soon be ready for cutting and titling. Under the plans adopted by Jans Pictures, exhibitors will be able to take the entire series of six pictures.

Mona Darkfeather Films Adapted from "Hiawatha"

THE series of Mona Darkfeather films which have been booked by the Broadway Theatre, New York, and other first-run houses, and announced by C. B. Price Co., Inc., as being based on the poem "Hiawatha."

"Educational institutions are especially interested in these productions," says Mr. Price, "and many exhibitors are putting on special matinees for children which are endorsed by their teachers. It is a well-known fact that a picture must have entertainment value to a high degree to both entertain and educate, and those familiar with Longfellow know the many dramatic values he put into this work."

"Need Any Cowgirls?"

Asks Grace Cunard, star in Marion H. Kohn productions.

Wistaria Productions for Coming Year Will Be Handled on State Right Basis

THOMAS DEVASSEY, secretary of Wistaria Productions, Inc., announces that his company has definitely decided to market all their productions for for the coming year on the state right plan.

"I went over the field, and after conference with distributors of big productions found it would be a simple matter to get excellent distribution for 'Why Women Sin,' but believe it will be to our greater advantage to give a production of this magnitude to state right buyers, and in this way help them to make money and expand their field of activity. Only by giving independent exchanges an opportunity to secure these productions will the independent manufacturer keep these exchanges in a position where they can support the independent manufacturer.

"Our policy of distribution seems to have met with general favor among state right exchanges, judging from the number of inquiries among high-class independent buyers. For this reason, we anticipate no difficulty in disposing of the large productions we expect to manufacture in the near future, via this channel," says Jacques Kopfstein, sales manager of Wistaria.

Burston Considering Psychic Drama.

Louis Burston announces he has under consideration a drama which deals with the psychic as expounded by the leading spiritualists, and believes that the time is ripe for a film which will delve deeper into this subject.

Arrow Presents Feature with "All Indian" Cast

AN unusual photoplay has been obtained by the Arrow Film Corporation, in which every character is portrayed by an Indian. It is called "Before the White Man Came," and is said to be a beautiful love story, filled with exciting events, including a fight between rival tribes and several hand-to-hand encounters.

Arrow announces that the producer was very careful to see that the production is correct in every detail, and the story will prove of especial interest to children. It deals with two rival tribes that become embroiled in war through the love of an Indian princess for the son of a chief of her own tribe. The battles and tribal ceremonies are said to form interesting and thrilling spectacles and the entire production to be one that will appeal to lovers of Indian lore and tradition.

Byron Park Reports Big Demand for "Empty Arms"

BYRON PARK, general manager of Photoplay Libraries, Inc., announces that his company is encountering little difficulty in disposing of rights to "Empty Arms" in the various sections of the United States and Canada. Mr. Park recently returned from a tour of leading western cities.

"We have succeeded in arousing a tremendous amount of interest in 'Empty Arms.' A buyer must have more than the mere purchase price to secure this picture for his territory. He must possess the ability and means to put over 'Empty Arms' in a manner befitting its bigness. It has a tremendous theme, one which lends itself to the most impressive variety of exploitation. I have closed considerable territory and the names of the buyers will be announced within the next fortnight.

Kremer to Make Long Trip in Interest of His Films

VICTOR KREMER, president of the Victor Kremer Film Features, Inc., will leave soon for a tour of the state rights exchanges throughout the United States and Canada, in the interest of the five Chaplin comedies which his organization is distributing, together with "Skinner's Dress Suit" and the recently acquired novelty reel, "Screen Smiles."

Mr. Kremer's purpose in making this trip is not only to visit exchanges distributing the Chaplin productions, but to endeavor to dispose of the remaining territory. He will visit Philadelphia, Washington, Pittsburgh, Detroit, Cleveland, Chicago, Milwaukee, Minneapolis, Omaha, Kansas City, St. Louis, Dallas, Denver, Seattle, Los Angeles, Kansas City and Oklahoma City. The five latter territories last named are the only ones now open for the Chaplin comedies.

Her Easter Hat—We'll Bet.
Billie Rhodes appearing in "His Pajama Girl," being distributed by C. B. Price Co., Inc.

Success of "Hawk's Trail" Shows Public Likes Consistency in Plot, Says Burston

BEFORE leaving to attend a convention in Chicago, Louis Burston reported the sales of "The Hawk's Trail," King Baggot serial for Ohio and Kentucky to the David Warner Film Company of Cleveland; Michigan to the Strand Features of Detroit, and Kansas, Missouri and Illinois to the Standard Film Corporation of Kansas City.

"I am especially elated by reports coming in from all quarters where audiences have had a chance to see this serial," declared Mr. Burston, "for the reason that the public seems to specially applaud and praise what I might term the dignity of its story as well as its acting and general presentation.

"I have long been convinced that audiences want something like consistency in plot, incidents and episodes and sincerity in interpretation.

"When I considered starring King Baggot I was warned that this player's standards of acting were too deliberate and refined for what was to me then termed the 'hurly burly' of serial demands.

"During the several years I've been handling serials, I've never seen a new production command so many runs in sections where serials are not, as a rule, in favor. It certainly is very gratifying to find one's own judgment confirmed so emphatically by the general public as well as serial buyers."

Christie Company Announces Its First Feature Film Will Be "So Long Letty"

FOLLOWING up his statement made to our Chicago representative, as published in our last issue, Charles H. Christie, on his arrival in Los Angeles, called attention to the fact that "The Smart Aleck," featuring Chic Sale, produced for Robertson-Cole, marked the entry of the Christie Company into the production of films longer than two reels.

"We have already announced the acquisition of rights to 'So Long Letty,' which contains material for a big special picture," continued Mr. Christie. "This will be only one of a number of big features we will make, and production will start in June.

"We believe there is ample room in the market for features of the character we are planning, along the lines of comedy drama, with no particular emphasis on star parts, but with an adequate cast. The feature with Chic Sale is an example, including such members as Colleen Moore, Bob McKim, Walt Whitman, Lydia Yeamans Titus, J. P. Lockney, Bert Woodruff, Colin Kenny and Tommy O'Brien.

"We are looking over the field on both coasts for a cast for 'So Long Letty,' which will be produced under Al Christie's direction. We have an able corps of directors engaged in production of the Christie Comedies, including such men as Scott Sidney, William Beaudine, Frederick Sullivan, Allen Watt and Reggie Morris."

Dana of Arrow Enthusiastic Over State Right Condition

SALES MANAGER P. B. DANA, of Arrow Film Corporation, who has just returned from an extensive trip through the West, is enthusiastic over the condition of the independent market, and the progress made in this field in recent months.

"I have talked to some of the most prominent exhibitors," says Mr. Dana, "and not one has a word to say against the independent system. A year or eighteen months ago there would have been plenty of kicks. They are beginning to realize that there is a financial saving and also a minimum of detail in independent booking, that real pictures can be obtained for much less than have been spending in the past, and that audiences give them the same appreciation as other features."

During his trip Mr. Dana handled particularly the disposal of territory on the series of twelve "Tex, the Elucidator of Mysteries" pictures, and reports that of the twenty-five per cent. of territory unsold when he began his trip, only a small portion is not available for buyers. He is now giving his attention to Arrow's two latest features, "The Lost Daughter" and "Before the White Man Came."

Reelcraft Names First Two Subjects for Its Schedule

REELCRAFT Pictures Corporation has received word from the Los Angeles studio, that Texas Guinan has completed her first two-reel feature for re-release on the Reelcraft program, "Fighting the Vigilantes."

Billy West also announces the completion of his first release for Reelcraft, titled "The Artist." This picture was produced at the Hollywood Studio by Mr. West's producing company, headed by himself and Ethel Gibson, who has played leads opposite him in many of his pictures. Reelcraft also has two more producing units in process of organization, which will be announced shortly.

Lucille De Tar in "The Scar of Shame."

Lucille De Tar, the star of "The Scar of Shame," is supported in its enactment by Charles Eldridge, Florence Hackett, Mabel Young and Alex Rene. This is a dramatic story of a young girl, forced through circumstances to live with a band of gypsies, and tells of her efforts to establish her real identity against great odds. It is being sold on the state right basis by Tyrad Pictures, Inc.

Glennon at Camera for Kohn.

Bert Glennon, the cameraman responsible for the many artistic bits of photography in "The Kentucky Colonel" and the "Lightning Bryce" serial, made by the National Film Corporation of America, will be in charge of the cinematography for the Polly Moran and "Smiling Bill" Jones units of the Marion H. Kohn Productions.

Moving Picture World is sold on newsstands at 15 cents the copy. The subscription price is $3 the year. By subscribing, you save $4.80 on 52 issues-

Kremer-Chaplin Comedy Now Showing at Rialto

THE CHAMPION," the two-part Essanay-Chaplin Comedy, has been booked for a showing this week at the Rialto Theatre, New York. This marks the second of the series of Chaplin comedies which Victor Kremer controls to play on Broadway, "A Burlesque on Carmen" having enjoyed a week's run at the Rivoli last month. The showing of "The Champion" at the Rialto is the premier performance in the New York territory.

As announced, plans are now under way whereby "The Champion" will be offered to exhibitors in conjunction with the Athletic Girls Revue. A company of eight girls will execute a series of fencing, boxing and wrestling manoeuvers.

"The Jitney Elopement," "Work" and "By the Sea" are now being booked by the Kremer Exchange to various exhibitors as a Chaplin comedy series.

Movie Sales by Tower Film.

Tower Film Corporation reports the following territories sold within the past few days: "Some Nerve" and "Lord Helpus," each single-reel Charlie Chaplin reissues, sold to McDermond Theatre Amusement Co. of Salt Lake, for Idaho and Utah; "Some Nerve," to Tucker Bros. Film Exchange, Oklahoma City, Okla., for Oklahoma, and to M. & B. Distributing Co., Batesville, Ark., for Arkansas.

Consolidated Market for Feature.

Marion H. Kohn, head of the Consolidated Film Corporation, San Francisco, has installed a feature department in his exchange in that city and also in Los Angeles, and announces that his company is now in the market for reels of all lengths.

Carmen Revue Elaborated.

The Carmen Beauties Revue, the girl show, which is being presented in conjunction with Charlie Chaplin's "A Burlesque on Carmen," has been completely revised since its premier. The chorus is enlarged and several specialties added and the show now runs thirty-five minutes.

The new version of the show will receive a route of twenty weeks on one of the leading vaudeville circuits. A special stage setting rich in colorful Spanish atmosphere has also been constructed.

W. H. Productions Announces Sales.

W. H. Productions Co. announce the following sales made within the past few days: "The Straight Road," Bessie Barriscale reissue in five reels, to L. C. Baxley Attractions, Dallas, Tex., for Oklahoma and Arkansas; "Staking His Life," a five-reel William S. Hart reissue, to W. I. Film Service of Iidianapolis, for Indiana.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Independent Manufacturers Would Show Preference to Independent Exchanges

JOE BRANDT, of the National Film Corporation, New York, who spent several days in the city recently, was interviewed Monday, March 15, just before leaving for his home city. He announced that all independent manufacturers in the United States had been notified to attend a convention to be held at the Congress Hotel, this city, Wednesday and Thursday, March 24 and 25.

Mr. Brandt stated that the object of this convention will be to determine whether or not it will be possible for independent manufacturers to produce features and short subjects for independent exchangemen, with the certainty that these exchange owners can offer sufficient financial inducements to make it possible for independent manufacturers to sell their product to them, instead of accepting the offers made for their product by the large program organizations. This convention will consider carefully the charge of independent exchangemen that they are only offered what is left of the independent output, after the big program organizations have had their pick and choice.

The independent manufacturers do not deny that they have favored the large program organizations in the past, because it was impossible for them to continue producing, with the sole object of selling their product to thirty independent exchanges. This plan would necessitate a great waste of money and time, as it offered no certainty of the disposing of their product for the entire country.

Plan to Get Best Productions.

The independent manufacturers hope to be able to formulate a feasible plan at their convention which will enable independent exchangemen to secure the best of the output of independent manufacturers, without any greater cost to them than at present, with the assurance that as long as the independent exchanges are financially able to buy their output, these exchanges will have an even chance—and, possibly, the preference—with the large program organizations.

All in Class "A" Called.

In order to insure the best possible results, within the shortest period of time, for both independent manufacturers and exchanges, it was deemed wise to issue a call to all class "A" independent exchangemen throughout the country to attend the convention, to be held concurrently with the independent manufacturers' convention. This call has been sent out by J. L. Friedman, president of Celebrated Players Corporation, of Chicago, and he has received replies that each of the following exchanges will be represented:

Federal Feature Film Company, Boston; Chadwick Exchange, New York; Masterpiece Film Company, Philadelphia; Quality Film Company, Pittsburgh; Standard Film Service, Cleveland; Sabini Film Company, Atlanta; Pearce Film Co., New Orleans; Merit Film Company, Minneapolis; Midwest Film Company, Milwaukee; Standard Film Corporation, Kansas City; R. D. Lewis Film Company, Oklahoma City; Crescent Film Company, Kansas City; S. Frisch Films, Des Moines; Supreme Photoplays Corporation, Denver; Consolidated Film Corporation, San Francisco, and Greater Features Company, Seattle.

Both Sides Well Represented.

It will be seen from this list that the entire country will be represented at the independent exchange owners' convention. The list of independent manufacturers is also thoroughly representative; so that the deliberations of the two conventions, held in separate quarters of the same hotel, will proceed concurrently. Joint meeting or action can be taken at any appointed time by the two bodies, without any loss of time.

It is the opinion of prominent independents, both manufacturers and exchangemen, that on the deliberations of these concurrent conventions depend the most important results yet chronicled in the history of the independent movement.

Locklear, Dare Devil of the Skies, Now Has Own Company

ORMER LOCKLEAR, who is at present thrilling picture theatregoers throughout the country by his daring aerial feats in "The Great Air Robbery," a Universal-Jewel production, has now his own company. The new organization, which will be known as Locklear Productions, Inc., was formed Tuesday, March 16, with the following officers: Joseph Brandt, of the National Film Corporation, New York, president; Isadore Bernstein, vice-president and supervising director of productions; Eddie Eckels, of the Capital Film Company, secretary, and S. L. Barnhard, president of the Capital Film Company, treasurer. Mr. Bernstein resigned his position as general manager of the National Film Corporation to accept his present position with Locklear Productions, Inc.

Ormer L. Locklear.

It will be seen that Mr. Locklear's name does not appear in the list of officers, and it is understood that he is leaving the business department of the concern entirely in the hands of his experienced associates.

Locklear has created such intense interest in "The Great Air Robbery" that numerous exhibitors have already placed him high up on the list of big drawing cards. His exploits in the air are not only daring but sensational, and the thrills he creates have a novelty that tends to advertise his name widely. His dramatic work in the film has also won favorable comments.

Will Create Many Thrills.

The Locklear Productions, Inc., has already planned to make productions that will give him great opportunities as a thrill raiser and at the same time provide an atmosphere of artistry and refinement. Isadore Bernstein has already purchased a Randall Parrish story, "The Air Pilot," which will be used in Locklear's first production for the company bearing his name. This book was published in 1913 and is now in its fourth edition.

Joe Brandt is very enthusiastic over the acquirement of his new star and he is equally pleased with the story which has been selected for Locklear's first picture, for the company bearing his name. Distribution arrangements for "The Air Pilot" are already being considered and will be announced later.

Offices in the Consumers Building.

It may be of interest to know that Lieut. Locklear has not confined himself alone to aviation and its thrills. He is a professional swimmer and fancy high-diver, a motor cyclist of note and the winner of numerous medals and cups in boat racing. At the present time he owns and drives the sister machine to Barney Oldfield's Golden submarine, which cost him the round sum of $14,000. However, the doughty Locklear is making it pay for itself in rapid time by his skillful work at the wheel.

The executive headquarters of Locklear Productions, Inc., are in the Consumers Building, Chicago, and the eastern office is in Room 201, at 1600 Broadway, New York.

Harry Rice, who secured Lieut. Locklear for "The Great Air Robbery," has conducted all negotiations concerning Locklear Productions, Inc., and will represent Mr. Locklear's interests for the coming three years.

United's Board of Directors Holds Its Meeting in Chicago

THE board of directors and the officials of United Picture Theatres, Inc., held the regular quarterly meeting at the Hotel Morrison, Chicago, Tuesday and Wednesday, March 16 and 17. It was originally intended to include Thursday in their work, but the officials and several members of the executive committee of the organization were obliged to leave a day earlier than expected, to attend to some urgent business which had been discussed in secret session, the opening day.

Officers Who Were Present.

The officers present were: J. A. Berst, president; Milton Goldsmith, treasurer;

Charles C. Johnson, secretary; David G. Rogers, southern division manager; Alfred Tanzer, special representative; Jack E. O'Toole, manager Chicago and Milwaukee offices, and Herman Hertz, of Los Angeles, assistant treasurer.

It was announced at the opening session that over 2,000 theatres throughout the United States were franchise holders and stockholders of United Picture Theatres, Inc., and that the present rate of growth indicates that the 3,000 mark will be reached in the very near future.

A general discussion concerning new productions was then engaged in and resulted in the mapping out of a series of feature pictures for the next six months that will cost over $1,000,000.

President Berst then announced the first four releases for this years as follows: "The Corsican Brothers," "Women Men Forget," "The Eternal Mother" and "Face to Face," the first featuring Dustin Farnum, the second Mollie King, the third Florence Reed and the fourth a big mystery drama with an all star cast.

Executive Committee Elected.

An executive committee was then elected to act until the next quarterly meeting of the board of directors. The members are Harry Hall, Troy, N. Y.; George J. Schade, Sandusky, Ohio; C. M. McCloskey, Uniontown, Pa.; W. G. Hartford, Pawtucket, R. I., and Leo Brecher, New York City.

The board of directors then discussed the acquisition of the Triangle and Lynch exchanges by their organization and unanimously approved the action of the officers in negotiating and completing the deals. The acquisition of another important distributing company was then advocated, and the officers and the executive committee were invested with full powers to act in the matter, so that an announcement may be made prior to the next quarterly meeting of the board.

President Berst then announced that he had closed a contract which will give United pictures billboard showings in about thirty of the largest cities of the United States, the contract being in force for one year. This had been done to forestall the possibility of finding national advertising billboard space reduced during the ensuing year. The cost of this contract is over $600,000, Mr. Berst stated.

The board of directors then advocated and resolved that every franchise holder of United pay for at least three pictures in advance, recognizing that, in order to compete with the larger companies for the purchase of independent pictures in the open market, a large war chest will be necessary. The directors then set an example, in several instances, by paying in advance for as many as ten pictures individually.

It was the consensus of opinion at this juncture that the theatre owners of the country represented by United, with its 2,000 theatres in various towns throughout the United States, are capable of purchasing pictures of the latest value, from a box office standpoint.

To Open United Trade Boards.

The directors next decided on the establishment of United boards of trade throughout the respective exchange centers, and they immediately proceeded to establish a 100 per cent. representation of United in their respective districts. They are confident that a close community of the theatres throughout the country will be the immediate result.

At one of the closing sessions of this quarterly meeting, attention was drawn to the fact that the common stock of United Picture Productions Corporation, now being traded on the New York curb, had risen sharply while the meeting was in session in Chicago. This, it was declared, was partly due to the heavy buying by the directors of United Picture Theatres, Inc., themselves.

It was freely predicted that at the next quarterly meeting of the board, which will probably be held in Los Angeles, that United Picture Theatres, Inc., will be in a position to furnish the theatres of the circuit three pictures a month, of a standard fully equal in merit to "The Corsican Brothers" and "Women Men Forget."

Those Present.

The following members of the board of directors were present at the quarterly meeting in Chicago: W. H. Linton, Utica, N. Y.; Leo Brecher, New York City; George J. Schade, Sandusky, O.; Harry Hall, Troy and Buffalo, N. Y.; Neil Birk, New York City; Abe Goodside, Portland, Me.; C. M. McCloskey, Uniontown, Pa.; Fred Seegert, Milwaukee, Wis.; W. G. Hartford, Pawtucket, R. I.; W. P. Cuff, Chillicothe, Mo.; I. W. Rogers, Poplar Bluff, Mo.; George H. Hines, South Bend, Ind.; Henry Savage, Boston, Mass.; Thomas Norman, Racine, Wis.; George Monroe, Omaha, Neb.; M. H. Gwynn, Dallas, Tex.; Phil Meyers, Minot, N. Dak.; S. M. Boas, Fall River, Mass.; A. G. Hettesheimer, Cincinnati, O., and H. T. Treffer, Davenport, Ia.

The following exhibitors were added to the board of directors at the opening session of the Chicago meeting: Abe Goodside, Portland, Me.; W. H. Linton, Utica, N. Y.; S. M. Boas, Fall River, Mass., and H. T. Treffer, Davenport, Ia.

Letters of regret were read at the opening session from the following directors, who were unable to attend: Henry Crandall, Washington, D. C.; L. M. Boas, Fall River, Mass.; James Beatty, San Francisco; E. W. Bickert, Boise, Idaho; D. H. Schumann, Pasadena, Cal.; Henry Turner, Missoula, Mont.; L. J. Chamberlain, Shamoken, Pa.; Frank D. Hill, Reading, Pa.; Fred Schaefer, Chicago; H. Gainsboro, Flushing, L. I.; Peter A. Adams, Paterson, N. J., and Gustav Koenigswald, Brooklyn, N. Y.

Carl Laemmle Reassures Bashful Bewitching Maids

CARL LAEMMLE arrived in Chicago Wednesday, March 17. He stopped several days and then left for Los Angeles, where he will remain from six to eight weeks. He will have entire charge of Universal City during that time.

When seen, Mr. Laemmle announced the signing of Carmel Myers for a long term contract. Miss Myers was formerly a Universal star and had a large following. She is now starring on Broadway, in a big dramatic success, and will reappear on the list of Laemmle notables just as soon as her present engagement expires.

When the writer called on Mr. Laemmle, he was the central figure of a group of Chicago's loveliest girls, who were posing for a flashlight photo. These girls are among the host of entrants in the National Elks Convention Beauty Contest, at present being conducted by the Chicago Herald-Examiner in conjunction with Universal.

"Don't be afraid to get close to me," said the head of Universal, as several of the young women showed signs of bashfulness, at the command of the flashlight men to form a more compact group. Mr. Laemmle's smile was most encouraging and the girls took him at his word, as they beamed back their sweetest.

But there was a big reason why the bevy of bewitching damsels should look their prettiest for Harry Rice, Universal's dynamic publicity man has taken advantage of the Elk's contest to secure the loveliest girl in Chicago for Universal City.

Arrangements have been made that Universal will engage the winner of the contest on a year's contract, at $10,000, to appear in moving pictures at Universal City. Many hundreds of Chicago's prettiest girls are being photographed and reproductions appear in the Hearst dailies, morning and evening.

What's Your Neighbor Doing? "Get In" On the Live News Pages! Late News from Every Point

Let's Take Up a Collection and Give Shirley Mason a Subscription to a Modern Fashion Magazine.
Clogs and Scotch shawls don't go in Na Yawk! Dramatic bits from "Molly and I," made by Fox.

Advertising and Exploitation

By Epes Winthrop Sargent

You Might Think Boston Would Learn But We Still Get the Same Old Black

GENERALLY a person learns through experience, but Boston managers for years have contributed to turn out the rottenest looking dramatic pages to be found in this country. Press work is poor and to make things worse there is a fad for hand lettered and drawn designs, though few large spaces are ever taken in the Boston papers. It seems strange that in the last quarter century no Bostonian has ever thought to use light type faces and outline designs, but apparently it has never occurred to anyone to try this experiment and week after week the evil looking smudges appear and no one ever seeks to offer a change.

Two Usual Displays from the Boston Globe.

Poor presswork seems to be characteristic of most New England prints, and Boston leads the rest. In any other part of the country there would be at least one live wire manager to lead the way to better things, but Boston sticks along with one and two column small spaces printed as black as ink will print and generally loaded with confused lettering and badly drawn sketches and half tones. In the two examples we reproduce from the Boston Globe, we have not picked the worst, merely selecting one drawing and one half tone. The half tone is a stock Paramount cut which has printed well in most papers. Here you can make out Huck's ear and the high light on his nose.

In the Scollay Square the design is in silhouette and does not mud up, but the lettering of the title is poor and runs together because it is only an 85 lines across two columns. We have seen similarly small displays in other papers gotten over, but it cannot be done in Boston though they have been trying as far back as the oldest inhabitant can remember. Where all are so bad it probably does not matter much, but there is a great chance for one man with advertising brains to do something different and for a time stand out on the page like a house afire on a moonless night.

—*P. T. A.*—

Theatres Combine in Circulation Scheme

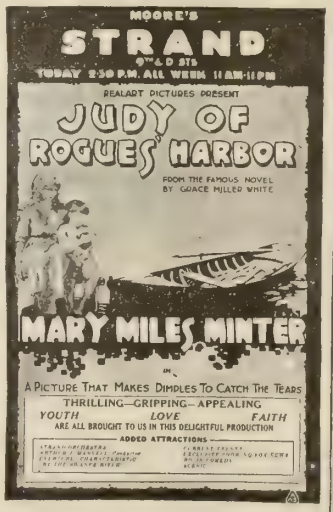
PRACTICALLY all of the theatres in Salt Lake City united with the Telegram in a picture players guessing contest. Primarily, it was a circulation scheme for the newspaper with six cash prizes and ticket prizes ranging from two passes good for two each to two different theatres to twelve single admissions to one house. There were thirty-five local awards in all. In conformity with the post office rulings a tie gave each contestant a similar prize.

The contest was staged for nine weeks and in that time the Telegram printed daily the picture of a photoplay star. The persons guessing the largest number took the prizes. To help in the selection, correctness of spelling and neatness of the submission were to have weight in the awards. At first glance it would seem that such a scheme worked only for the paper and that the theatres were held up for the ticket prizes, but as a matter of fact such a stunt will widely advertise pictures to the public and bring a direct return to the theatres in paying patrons.

—*P. T. A.*—

Washington Chain Displays Avoid Clashes While Showing Distinction

TOM NORTH, who is now managing director of the Tom Moore theatres in Washington, D. C., sends in some samples of the work of E. G. Evans, his general publicity man. In an effort to get individuality in display for three large houses, Mr. Evans has recourse to a variety of expedients, but we do not particularly like the benday backed display for the Strand. The benday is good, but the cut is too light in tone. It sinks in. A black and white, strong in blacks, to match the boat, would have been better. It is 135 lines across three columns.



Two Displays from Washington.

The Garden is much better from every angle and takes about 175 lines. The reverse comes up well and no important line in the black is small enough to fade in. The three big names stand out and the rest does not matter. The hand lettered title looks almost like type and a striking cut attractor helps much. It is a very pretty display. A third house is not shown here, but it stands well on the page. There seems to be a tendency in Washington to let each house stand "on its own," instead of grouping them in a single large space. This makes it necessary to make each display work harder than where three announcements are grouped and can unite to dominate the page. With Tom North on the job we look for some good stunt stuff presently. What Tom used to do in the old V-L-S-E exchange was ample, if you remember those happy days.

—*P. T. A.*—

Chain Houses Use Lightline to Gain Effect of Larger Spaces for Display

SAMUEL SIVITS, of the Rowland and Clark theatres, Pittsburgh, sends in some more of his displays for the Pittsburgh houses, one in line and the other combined line and benday. The three houses take only five fives between them, with the Liberty and Regent getting the better on the display, yet the common combined space stands out better than would a two fives for any one house and by using light line where others seem to prefer the blackest type, Mr. Sivits gets more for his money than do those who run more to black type and

Tell It With Tents When the Circus Comes

overloaded white space. The individual display is not always as strong, but the mass effect gets over.

The reproductions are from the engraver's proofs and the half tones do not show as well in the paper, but they get over, for a coarse screen is used, which does not mud easily. We think that mortised type would be much better for the smaller letters, but where so many measures are used it is probably

Two Displays from Samuel Sivits.

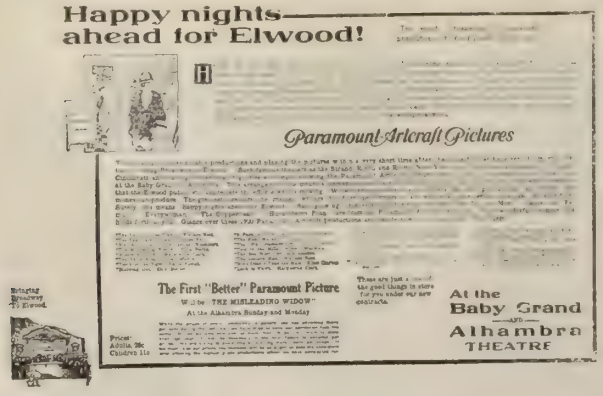
argued that what is lost in legibility is gained in general effect.

With the Washington chain houses getting divorces from each other and the Pittsburgh theatres getting better results with combination it seems to be difficult to figure the answer, but the real solution is that the Washington spaces are larger, each house often taking as much as the three Pittsburgh theatres.

—*P. T. A.*—

Small Town Exhibitor Takes Half Pages to Tell All About His Coming Bookings

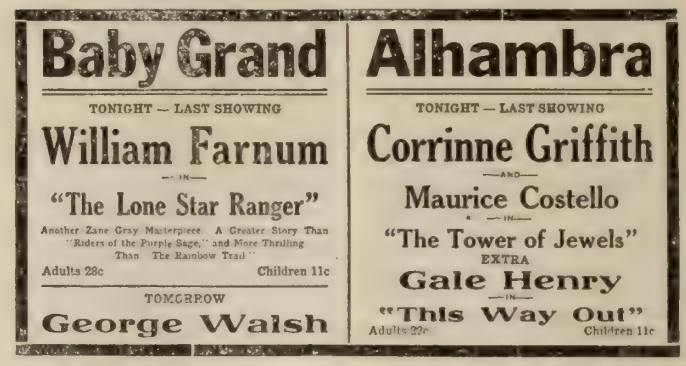
ANNOUNCING his consummation of Paramount-Artcraft bookings, the manager of the Baby Grand and Alhambra theatres, Elwood, Ind., takes a half page to get his patrons enthused, apparently working on the theory that it is easier to put over a brand than to gain interest for the products bearing the trade mark. This is a very neatly set half page, though the lines are too



A Half Page Taken by a Small Town Exhibitor to Put Over a New Brand.

long to be easily read even where large type is used.

It would have hurt the looks a little to double up the column, but set in two or even three columns, the announcement would have been more easily read. Apparently the houses work on the general plan of making the brand popular and then letting the brand do the work. The regular advertising is about five inches deep with two columns to each house. There is opposition in the town but they both take things easy, the other houses using a



The Regular Space, a Four Fives.

single six apiece for regular advertising. With such small space bills it is easy to afford a flash now and then if only for the moral effect.

—*P. T. A.*—

Circus Atmosphere Sold Rialto Patrons on Shirley Mason's "Her Elephant Man"

APART from four camels for a perambulator and a circus front for the house, the Rialto, Denver, carried the sawdust suggestion into the newspapers and took half pages on Sunday with the big top and the horses and the "bulls" and everything. The result was a big week's business, the

A Half Page with a Scene of Sawdust.

additional sale more than repaying the additional costs. There is a powerful drag in the circus; perhaps an even stronger appeal than in behind the scene stories, and to play up this atmosphere is to sell almost any play with three rings and a kid show. The Fox house went the limit and cleaned up.

—*P. T. A.*—

Snappy Lines Give Jazz to Program Boxes

GIVING life to program boxes the Palace, Hamilton, Ohio, uses snappy lines at the top and bottom of each box or a comment on the author or producer of the attraction announced in that particular space. Some of the lines have a real selling value and all of them give an appearance of importance to the usually dead spaces. It is a small thing, but it brightens the program wonderfully and it doubles the advertising value of the program.

—*P. T. A.*—

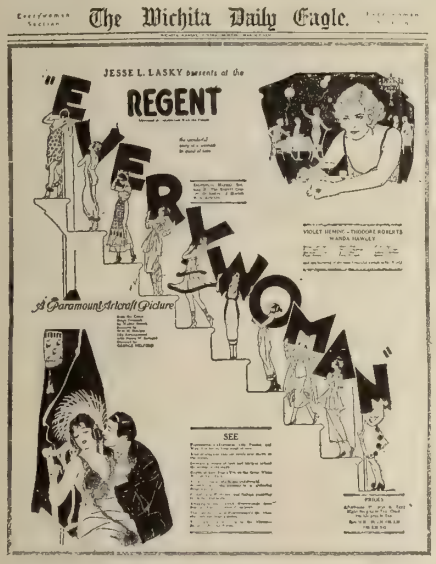
Johnny Mack Is Branching Out

JOHNNY MACK, of the Hill, Newark, which is not named after our Rambler, but refers to its geographical location, is branching out to fight the other nearby houses. He took a full page in the local paper the other day, which is a good stunt, and put in double attractions—which is not. The trouble is that in his house organ Mr. Mack is pounding so hard on the other fellow that his patrons are liable to argue that he is afraid; which is a bad suggestion to create.

To Get a Novelty Go Ten Years Into the Past

Stanley Chambers Two Pages Shy on "Everywoman" Sheet

STANLEY CHAMBERS, of the Palace, Wichita, Kans., is two pages shy on his special section for "Everywoman." He ran only eight pages as against the usual ten, but he got enough, so he should worry. One thing he got was his advertisement on the front page, instead of on the back, and he dug up a good layout, clean, clear, and decidedly effective. The lower panel tells



The Front Page of an "Everywoman" Special.

of the high lights in the play. The other type pimples each take up a good point and yet while much it said it has the value of open work.

The production was played at the dramatic house instead of the Palace, as has been done with other large features, and all of the eight pages carried stuff about the play. One good idea was the use of extracts from the subtitles run in narrow panels across the top of each page. This is a new and decidedly good idea, for it gives class to every page and there was plenty of material to be found in the titles for seven good extracts. Not all of the advertisers made a direct hook-up with "Everywoman," but they were given every aid when they did in the way of cuts and suggestions and even if Mr. Chambers ran eight pages instead of ten we think that he made up in enterprise what he lacked in page numbers.

It is one of the best of the many special sections gotten out for this play, but Mr. Chambers usually does do things well, and it was to be expected. If you will compare this page with some of the ones lately shown you will see how much better the light space works. Most times Mr. Chambers makes his artist work for the house instead of doing as he pleases, and that is an accomplishment.

—*P. T. A.*—

Here's an Idea for You

ON his Garfield Theatre program Charles H. Ryan, of Chicago, advertises an oldtime picture show "as it was ten years ago." We don't know where he dug up the stuff, but if you can get hold of a series of the old one and two reelers of that day it will be a good thing to put them on your program and make a fuss over them to point up the difference. If you can go further back than that it would be better yet. Some of the old black and white stuff would serve to make your patrons realize the difference more acutely than any talk could. Try and dig some old stuff up somewhere and run it as a feature. Don't get the reissues of five years ago, but go back of 1910 if you can. Possibly you can pick up some such stuff.

—*P. T. A.*—

Open Spaces Get Showing for Titles and Sale Talk

BOTH of these displays from the Adams, Detroit, are good, but that on the right gives emphasis to the value of open display. In the advertisement for "The River's End," the title runs into the cut and is obscured by it. You are more interested in the cut than the title because you can see it more clearly. If the cut interests you sufficiently you get the title, but interest must be won. On the other hand the Talmadge display gives you star and title almost as soon as you get the striking figure of the girl, and you get

Two Displays Which Emphasize the Value of Open Lettering.

that as soon as your eye sees the page as a whole. Of course this story lends itself better to selling talk than the more serious Curwood story. It is snappy and saucy and gives the copy writer plenty of opportunities to get over catchy lines.

This seems to be characteristic of the Constance Talmadge stories, which apparently are put together for the benefit of the press agent, and anyone would fall for "A bit naughty but lively story of a perfectly nice girl who was married to an old fossil so good that the angels had to take him away." The selling talk is almost self-writing, but the big fact is that the single figure and the white space permit the lines to be played up so they will be read. If it is well done, the single figure is by far a better attractor than a scene cut because it leaves more room for the letter press and this holds good no matter what the size of the advertisement may be. The smaller space is 9½ and the larger 11 inches, both across three columns.

—*P. T. A.*—

Spirited Cut Better Than "Pretty" Design to Pull

THIS five elevens from the Strand, Toronto, is a good example of the value of a spirited drawing for an attractor. The house sends in another larger space in which the horseshoe design is used, but this latter does not possess half the value of this cut because it is merely pretty where this is suggestive of action. There is strength to this drawing which suggests the movement and verve of a good story. It typifies the play and creates the suggestion of speed.

A Five Elevens from the Strand, Toronto.

The panel to the right of the horse's head gives the selling talk, but the reader approaches this panel already favorably impressed by the cut. He is interested and wants to know, even in spite of the chills and fever, lettering of the star and title. The other design is pretty and artistic, but it lacks the selling power of this display. And it is worth noting that this nearly square space works up much better than the narrow but deeper space used in the other paper. Week after week the result is so nearly always better that we wonder that the Strand does not proportion both spaces alike, since the results are so decidedly evident.

—*P. T. A.*—

Used the Canadian Angle for "The River's End" in Detroit

BECAUSE Detroit is just across the river from Canada, and because "The River's End" is a Canadian story, the Adams, one of the Kunsky houses in Detroit, played the Canadian angle across the boards and brought an unusually large patronage from Windsor and other points across the border. More help for the press agent was found in the fact that Curwood used to work on the Detroit papers, and this also served to make business and was played up by Howard O. Pierce and Harold Heffernan.

Much use was also made of a telegram from Marshall Nielan complimenting Detroit on its critical ability in approving his play. This may have appealed to local pride, but it was a rather obvious bait. The advertising was mostly well done, but there is one two column display in which in an effort to get a written paragraph across two cut figures leads to the alternate use of white and black script that is an eyesore. Apart from this the work was very well done from all angles.

—*P. T. A.*—

Used Fortune Teller for "Should a Woman Tell?"

USING a fortune teller to get interest in "Should a Woman Tell?" the Madison, Detroit, announced "the famous Madame X" in a special single column six. It starts off with the statement that there is many a woman who holds within her heart a secret and that "Mme. X" will give advice upon these secrets at each perform-

Learn Here About Jay Gove's New Hat

ance of the story, with the suggestion that only such questions be asked as could be answered publicly. Women were advised not to sign their names to communications, but to preserve their incognito. Probably some few women came in the hope that their doubts would be set at rest and hundreds of others attended, some more than once, in the hope that the replies might be of a sufficiently sensational nature to start a scandal. This is a stunt easily worked, and capable of being built into a tremendous money maker not alone for this but for similar plays.

—P. T. A.—

Overcrowded Advertisement Is Against a Proper Display

TWO fives is not a very large space, at best, and when effort is made to get a four tens display into a quarter of the space, something is bound to get bumped. In this case it is the name of the star. The artist seems to have been more greatly concerned with his design than

An Overstuffed Two Fives.

with the advertising value of what he has done. It's a pretty lighthouse and a special wrestling film gets a nice little panel, and there is a good underline for "In Old Kentucky," but Miss Thomas, who for the moment is the most important figure, gets left out in the cold. Anyone who is keenly desirous of learning all about the Olympic's attraction can get the facts through close study, but it does take time and study and this is from a Pittsburgh paper, which suggests that the city reader has not the time to waste.

In laying out the sketch the idea should be to get the star and title over as clearly as the house, and then, if there is room, let in the rest, but the star should show clearly—that is what stars are for, and if their twinkles are dimmed they lose their value to that particular management. We think that Miss Thomas' name will sell better than the very best lighthouse ever drawn, but here the lighthouse has by far the best of it.

—P. T. A.—

Which of These Displays Will Get Your Attention?

THESE two displays from Baltimore are both tens, one a two and the other a three column space. But entirely apart from the matter of width we think that the showing for the New Theatre will ge ten times as much attention as the other merely because it is striking and can be more easily read. That Parkway space is as crowded as a street car in rush hours. It is packed as full of type as the space can stand, as the printer could get it. The very

A Good and a Poor Example from Baltimore.

largest possible type faces are used for every bank. Probably the compositor shed tears because he had to indent some of the lines. It is all so crowded that the mind gets only the impression of many words and does not stop to read.

In the New display the message is caught at once. This is Katherine MacDonald in "The Turning Point." She seems to be an attractive girl in a pleasant setting, so the smaller paragraphs are read, even if they are in small type. If they are not read the mind has at least received the more important message, which gets over at first glance. Pick up any newspaper and you will find that nine times out of ten the theatrical advertising carries more type face to the square inch than any other display advertising in the paper. Some theatrical pages are almost black with type and some, notably the Boston Sunday issues, are positively hideous, and yet it is not merely the wording which counts. The best advertising is framed to get the message over at a single glance and build up on this with additional argument if interest is gained.

This is the whole philosophy of advertising, and it is more and more understood by commercial advertisers, yet year after year theatrical advertising is pumped so full of type that little gets over. It is better to advertise ten words which are read than one hundred which do not impress.

—P. T. A.—

Put Over a Comedy with a Novel K. C. B. Layout

H. M. THOMAS, of the Rialto, Omaha, casting about for something new with which to advertise "A Twilight Baby" hit upon a good idea in a combination of an open title with a K. C. B. liner talk. It was not so much the style as it was the snappy line of language. It gave him a three thirteens enough out of the ordinary to get everyone laughing—and talking. Almost any new style of advertisement is good for at least once, and there are some new styles still possible, strange as that may seem.

—P. T. A.—

This Page Advertisement Is a Display and Reader

HERE is a page advertisement from Vancouver, Washington, where Ralph Ruffner came from, though Ruff ran the other house and not the U. S. A. It offers a good suggestion in that it is both a display advertisement and a reading notice where a reading notice will do the most good. Display advertisements should

A Combined Display Ad and Reading Notice.

carry little type; no more than a good three nine, but here is an exception to the rule in that a reader is all right if it is just one reader and is not cut into fifteen or twenty display banks. The right hand is pure reader. The left is pure display, so that the house gets double value for the space. An attempt to tell one-fourth as much as the reader contains would have spoiled the advertisement, but making it so clearly a reading notice lifts the curse. It is there for the reader to peruse or not, as it may please him, but the big stuff is so big that he cannot possibly overlook the facts, and there is no dodging.

—P. T. A.—

Why Gove Bought Another Hat Is Here Explained

ABOUT the last word in authorities is supposed to be "The Printing Art," which has passed even "The Inland Printer" as authority in the niceties of the art, and the March issue takes over the four-page four-color display for Realart recently run in this paper and which was planned by Jay A. Gove. That is the reason Gove had to slip out and buy a larger brim for his head, for it is the first recognition the publication has given motion picture advertising. And it was not only that the pages were reproduced, but they were among the six displays to come in for semi-editorial mention out of the many examples the issue contains.

Get Yourself a

P. T. A.

and make a new box-office record
Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD
516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Condensed Ideas for Busy Men to Read

Had Only Eighteen Seats for Sale for Each Performance of "The Miracle Man"

HOW would you like to start your run with only eighteen seats for sale for each performance of a feature which was costing you big money? Wouldn't it be a grand and g-g-g-glorious feeling? J. D. Smith, of the Princess, Rockford, Ohio, knows the feeling and he'll say it is. Smith runs a 168 house in a 1,200 town, and he doesn't feel a bit reckless about hiring big films, but he has his nerve with him and he also uses the stuff inside the top of his head to good advantage.

He wanted to run "The Miracle Man," but it was a pretty big rental for a small house and had there been any yellow along his spine he might have figured that perhaps it would rain and spoil business. A rainy night and a big rental bill don't get along well together in a 1,200 town, but Smith thought he knew of a way out, and he went to work.

Teasers First.

First of all he had teasers printed reading "He's Coming. Who? 'The Miracle Man'." These were 14 by 4 inch strips and he got them all over town. It doesn't take long to paste a 1,200 town, but he stayed out an extra ten minutes and made a thorough job of it.

Then he went to the business men and told them what a fine thing it would be to play a big picture occasionally. It would get people out and it would bring them in from the farms, and it would make people think that Rockford was a regular town to be able to show pictures like that. He put it to them on a basis of civic appeal plus the trade advantage they would personally derive.

On one angle or another he sold the merchants 600 seats; at least they guaranteed that much of a sale. As he had four performances and 168 seats, that left eighteen tickets to be sold for each show. That didn't look like a lot, but he didn't want to sting the merchants.

Then He Hustled.

He started in to tell the world. He told it on the front page of the local paper, and he told it on the suburban and the rural chicken coops with posters. He could not afford a lot of posters, but he spread them thin and wide within the fordcar radius of Rockford. The newspaper was not stingy with space because Smith promised to go out and get a double deck hook-up when he had the time, so they told all about "The Miracle Man" until one old woman even came down to see if Smith wanted her to take the miracle man to board when he played the date.

Then Smith got after that double deck. He got after the merchants and sold them space, he wrote their advertisements and read the proof and laid out the dummy and the only reason he did not help on the press work and distribute the papers was because he was busy on other stunts.

A Book Hook-up.

And of course Smith had read "Hook-up with your local bookseller" so he felt that it was up to him to do that little thing and he did. Got the drug store to put in all of six copies and he bought the first copy himself for presentation to the library, where it could be borrowed. Six copies doesn't sound like much of a hook-up, but it was a big thing for the town and it gave him the drug store window.

Then he dressed up the front of the house with a banner and some paper and after that all he had to do was to sell tickets and take them back again and play the piano and pack in the standing room and count up, and rub arnica on his shins where people walked all over him trying to get the last of the standing room.

The Law and the Prophets.

There is a certain size newspaper ad which brings **maximum** results, any increase in the size of which means a loss to the advertiser in too great expenditures for space, while a decrease in size means a loss through a decrease in patronage.

The efficient advertiser is the one who knows his condition, who knows when to use big space or small space. He is the one who varies his expenditures along with varying conditions—the man who knows how to get good sales arguments in the minimum amount of space with consideration to copy and layout.

—Lem. L. Stewart, Lynch Enterprise.

He wanted a photograph of the crowd, but there was no photographer and the local amateurs could not work a big flash light picture, so the stunt will go down into history unpictured if not unsung, but there is time yet to get a picture of a Rockford crowd for Smith likes the idea and is getting ready to play the rest of the big ones as they come along. He figures out that there is more money in an occasional big one at fifty cents top than in smaller stuff at fifteen cents, and he got the fifty where the nearest large town asked only thirty.

And he did all this in precisely the same way the big town men do it. He worked every possible advertising angle. It's the only way. Smith is just as much "there" as the big town man—perhaps even more so.

Damaged Suitcase Worked as Frame for Enid Bennett

MANAGER HANNON, of the Lynch house in Spartanburg, recently worked a good lobby stunt for Enid Bennett in "The Woman in the Suitcase." He got hold of a damaged suitcase, cut out the side in irregular shape, ran an electric light into the top where it was screened and mounted pictures of Miss Bennett on the back with a dated card. It was simple, but enough out of the ordinary to make much comment.

Six-Sheet Made the Basis for Stunning Lobby Show

NEW ideas for lobby displays are infrequent, but the Strand, Wilkes-Barre, Pa., seems to have dug up something new in an adaptation of a six-sheet to a lobby display, working the lobby stills onto the sheet and getting a compelling attractor which is showy and yet more in harmony with a good lobby than a straight six-sheet would be. This is displayed on an easel frame in front of the house and serves as a combined billboard and lobby frame. The figures and lettering desired are cut out and pasted on the frame, other details are lettered in as may be required and the stills tacked on.

Making Big Ones Out of Little Ones.

Reversing the time-honored practice, the Strand, Wilkes-Barre, makes its lobby displays into six sheets with cut outs from the six sheet lithographs.

It's the IDEA the Words Tell Which Counts

Vitagraph Exhibitors Specialize in Stores to Boom "Big V" Productions

HITTING upon the same publicity idea, two theatres, remote from each other, recently put over Vitagraph plays to good business. One was a comedy and the other a drama, but the idea worked equally well.

The Princess Theatre, St. Paul, played Earle Williams in "The Fortune Hunter," booking for a day and keeping the attraction for a week on the strength of the business they gained with a fake drug store. This was an unusually elaborate display. The Princess has a wide front, but across the entire top was carried the idea of the shelving of a drug stone with patent medicines, stock bottles and jars and all of the other things which pharmacies used to have before they were turned into department stores. The display was run down on either side, terminating in a set of drawers.

A small soda fountain with its syrup bottles was placed in the centre, where the box office should be. This was a real fountain, obtained from a dealer in second hand supplies, and a cut-out picture was placed behind to suggest the dispenser.

The whole idea was based on the fact that the star was supposed to get a job in a drug store, and this slight hint led to a business making stunt which stretched a day into a week.

Grocery for Semon.

A more obvious suggestion was a grocery counter for Larry Semon in "The Grocery Clerk." The boxes before the counter were painted in to prevent them from getting in the way, but the packages at the rear of the counter were all real and were supplied by a local agency for the goods shown.

This stunt was pulled by the Rialto Theatre, San Francisco, and was backed up by a large display of paper. Here, too, a cut-out of the star was used for the clerk. The idea is not as extensively carried out as that of the Princess, but it was a corking good stunt and shows that they followed Ruffner with another live wire.

Store fit-ups, where they can be used, are good because they offer an appeal through their unusual placement. You do not look for a drug store or grocery in a picture theatre lobby. When you find one it is sufficiently out of the ordinary to attract more attention than some less familiar though perhaps more curious display.

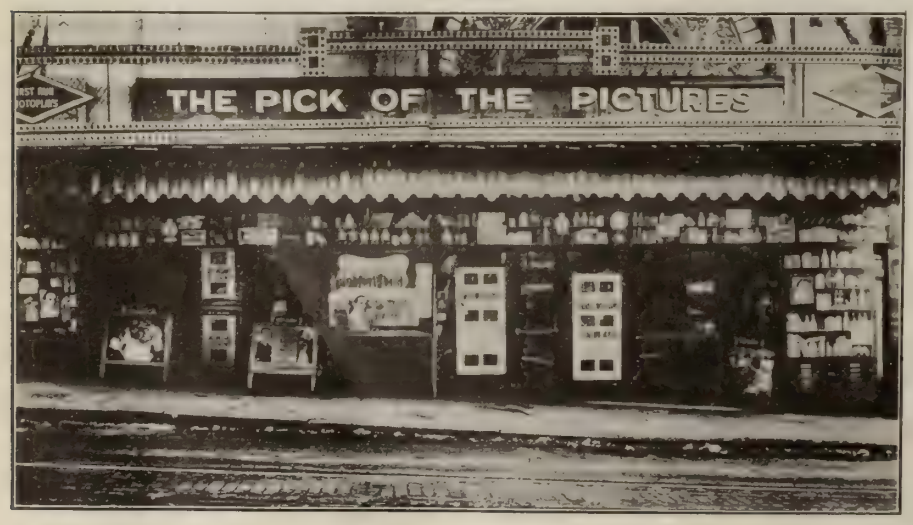
They are easy to make if you can get the shelving, particularly a grocery or dry goods store, for you can borrow the filling for the shelves. In the cities the agencies handling package groceries can supply the cartons and empty packages used for building window displays. By going to several concerns you can get a wide variety of goods. In the same way the promoters of staple and patent dry goods will be glad to loan sample displays.

Easy to Work.

Small Town Too.

In the small towns you can make a hook-up with some local store and very possibly get a window to boot by making an identical display in your lobby and in the store window, giving a credit card to the grocer in your lobby in return for a theatre card in the window, plus a few stills or cut-outs.

Very often you can arrange for a sample or a demonstration outfit to work the lobby and make an appeal through the "free samples" angle, which is a never failing drag.



It Won't Pay to Wink Your Eye.

That is a drug store soda fountain in the middle of the display for the Princess Theatre, St. Paul, but it is just an advertising stunt and is not working.

Used Ticket Distribution to Break Ice on Newspaper

DOWN on the Rio Grande, or thereabouts, some of the newspapers are as cordial to the picture theatres as are the wets to the drys. Instead of working in with the theatres, the editors sit up nights until after the paper is off the press to make certain that no free publicity is slipped in after they have passed the forms. Some time ago James C. Quin, better known as "Jimquin," opened the Rialto there, inventing the "park your ——" stunt to get them coming. Then Jimquin got the writer's cramp for a long, long time, but he has come to life again.

He determined to break into the hard-boiled sheets and being ever a modest sort of cuss, he thought the front door would be better than the back, so he got after the front page. He went over to the editor of the Herald, told him what a wonderful picture "The Miracle Man" was and what a hardship it would be did it happen that any man, woman or child in El Paso be denied the chance to see it.

He was so anxious that he was willing to donate his Tuesday afternoon performances to the good cause, and the Herald took a double column box on the front page Saturday and Monday to tell all about it. It was just the old Frank Montgomery stunt, which has been worked time and again. All you had to do was go to the Herald and ask for a ticket, the presumption being that you could not afford the price, and the ticket was handed out. The essence of the idea is contained in this clipping from the box:

> Because there are always some who for obvious reasons are temporarily unable to enjoy an event of this kind, and because "The Miracle Man" will not be back here again, and so must be seen now or never, The Herald has secured a block of seats for the performances of Tuesday afternoon at 1 and 3 o'clock, which will be reserved for all those who have wished to see this great cinema production, but have not been able to do so.
>
> So if you are one of this number who cannot afford the price of admission, just drop into The Herald office any time Monday, and up to 3 o'clock Tuesday afternoon, and tell them you want to see "The Miracle Man" at the Rialto. That will be enough. Without any questions or hesitation, The Herald will give you a ticket that will admit you to the performance just as freely as if you paid your money at the box office. Neither The Herald nor Mr. Quinn want it said after "The Miracle Man" has said "Good Bye" to El Paso, that any person who wished to see this masterpiece of the silent art was unable to do so.

And now, having broken the ice, Jimquin is getting ready to go in swimming, and if he doesn't get writers' cramp again we shall hear from him some more.

What Have YOU Done Lately?

Page Suggestions in Paragraphic Punches

This Telephone Idea Can Be Adapted to General Public

THESE cards, which are adapted to fit around the mouthpiece of telephone sets, were used at the recent Exhibitors' Convention at Utica, one being put over each room telephone in the hotels patronized by the delegates. It was the idea of Henry S. Kahn, of the Metro exchange, Buffalo, in whose district Utica lies.

The Telephone Card Used by Metro at a State Exhibitors' Convention.

The text of this card appeals only to film men, but with a change of copy it would be possible to place these on all public phones and in the hotels, as well, although there is a chance that the card will be torn off by the first person to use the instrument. It will at least serve to get the idea over to one possible patron.

Prologue Dancer Doubled with Lecture on Beauty

WILL D. HARRIS, of the Grand, Columbus, O., was one of the many to put on a dancing prologue with "On With the Dance," but Mr. Harris did better than this. He used a profesional dancer for the work and on one morning the dancer gave a special lecture on health and beauty to women only. To get all he could out of the stunt, Mr. Harris hooked up the lecture to the Citizen, and the newspaper fathered the scheme and printed coupons which were accepted as tickets of admission. In other words his advertising cost him nothing and he earned the good will of the circulation manager to boot. He also made friends of several hundred women who took in the lecture and went out talking about it.

He Scared the Farmers and Made Them Hustle to Town

BECAUSE he knew that the farmers would hustle their Fords into town if they knew about "Everywoman," G. A. Smith got into conference with Oscar Doob, of the Cincinnati Paramount office, and as a result he sent out envelopes with the face printed in red, "Stop Work Monday." This sounded as though the Grange had called a strike, so every tiller of the soil didn't wait to get away from the mailbox to read all about it. Inside the heralds were printed up, "Stop Work Monday or come after Church Sunday. Here's a picture that will give you something to talk about. Bring the whole family."

And a large percentage of them did.

Lavishly Billed Flooded District to Advertise "Water, Water Everywhere"

BILL posters in boats are not common, but the Goldwyn campaign for the newest Will Rogers picture was inaugurated in the Philadelphia district in Manayunk, and the advertising men just paddled up and down the residential districts bargaining for third-story locations because they were not certain about the second story sites.

"Water, Water Everywhere" was billed to open at the Victoria, Philadelphia, April 12. Last week the usually placid Schuylkill went over the top to the extent of five feet and flooded the residential portions of the town of Manayunk, one of the home suburbs, and hardly had word gotten into the city before the Goldwyn office started men out with a pile of banners.

Rubbing It In.

There were a lot of these in readiness for exhibitor needs, and the office set them all out to the new Venice with instructions to get as many of them up as possible, and it was not long before the town was pretty well plastered with the streamers reading only the three words. With five feet of water in the streets and more in the cellars, the signs very naturally attracted attention, and it was not long before the curious began to call up the local authorities.

They didn't know, either, so they referred the inquirers to the Philadelphia City Hall, and someone there recalled Will Rogers was announced in a Goldwyn play of that title, so the word was sent back, and the town settled down again.

But of course the story got into the Philadelphia papers as live news, and most of the pictures of the flooded district published the following morning included one or more of the signs. It would not have paid to bill Manayunk merely for the benefit of the local residents, but to get played up in two column cuts and layouts in all of the Philadelphia papers in the most important local story of the issue was something real and it got over big.

Forced Itself.

It was scarcely possible to get a good shot at the flood without at least one sign and the appropriateness of the legend brought a laugh which stamped the title on the mind of every reader, not alone in Philadelphia but in every town in the eastern section of the state, for the papers went everywhere and the readers were interested in the news.

It was just a bit of quick thinking which brought rich rewards in the best sort of advertising. We do not know who does the Goldwyn publicity for Philadelphia, but he is certainly on the job right from the jump, for it took quick thinking and quicker action.

Typewriter Hook-Up Window Promotion for "Empty Arms"

SOMETHING new in window dressing has been designed by Martin Jenter, an "ideas" man, for "Empty Arms" in conjunction with the Corona typewriter. The typewriter people have their main office on West Forty-second street, New York, one of the most traveled cross streets in the city, and for four weeks they will give the window to the attraction. The main scheme will be the suggestion of a picture screen with an orchestra in front. On the screen will be shown one of the scenes from the play in photographic enlargement, while at one side will be shown a cut-out of the author, presumably at work on this play, and on the other the script of the production, done on a Corona. Something of this sort can probably be worked with Corona agencies wherever the play may be booked, using stills for the display instead of an enlargement.

You Can Bet They Have Something in Their Cellars.

How the alert Goldwyn exchange in Philadelphia advertised "Water, Water, Everywhere" to the inhabitants of flooded Manayunk and the rest of Eastern Pennsylvania.

Here You Get Ideas Without Excess of Words

Do Hook-ups or Scatter Advertisements Give Showmen the Greater Publicity?

MARY R. CANNON, of the Lynch Enterprises, Montgomery, Ala., will probably jolt the hardened hook-up advocates when she comes out flat-footed for scatter advertisements in preference to a double-decker or better, but Miss Cannon says that it worked for her, so she has the proof to show. Of course, there may be testimony in rebuttal, but Miss Cannon at least raises an interesting question and one which it will pay to study from the purely local angle.

And therein lies the rub. The local angle differs. No one may set forth a list of definite rules for advertisers which may not be broken to the profit of some. Perhaps one reason for Miss Cannon's success with the scatters is to be found in the fact that when she sought to get a hook-up she was following an earlier hook-up of a few weeks before. Merchants did not seem inclined to come in, and so she took another approach and suggested a scatter campaign, each advertiser hooking in with a catchline and a cut, if the latter was desired, but selecting his own position.

Lends Variety.

Where a hook-up follows a similar campaign too closely, there is a possibility that the second will lack pulling force for advertiser and theatre alike because of the similarity. The first one was a novelty, the second an old stunt. Generally, a contest will give fresh life to the second hook-up, but contests are bothersome. In such a case the scatter should prove the better appeal.

Miss Cannon found this true, at any rate, as told in the Enterprise Square Dealer, the valuable little house organ edited by Lem L. Stewart, who was formerly publicity man for Triangle. Miss Cannon found the local merchants disinclined to come in on a new hook-up campaign. They had just had one. It worked well, but they were doubtful of the success of another. She suggested an independent hook-up. The ads ran as they fell, but each carried the "Everywoman" line. As a result she put over the title on the second page, the seventh, twice on the eighth, one on the ninth and another on the back page along with the theatre's own display.

An Appreciable Total.

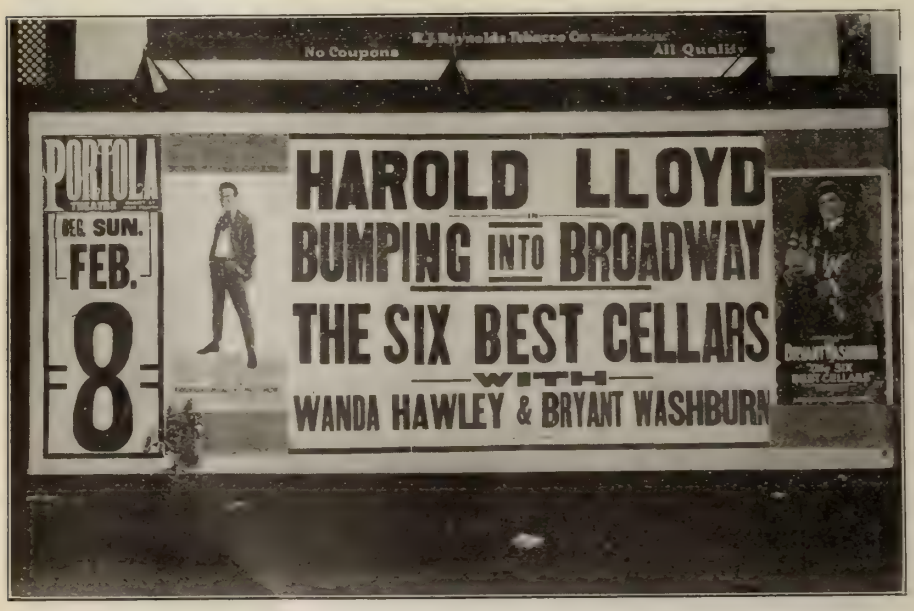
The house took a three six and a halfs, with the other advertisers running from three nines to four tens. The total was 205 column inches, on five different pages, and it may be argued that the cumulative effect was as good as the mass effect of a double page. To help along each advertiser was given tickets for prizes for contests, each being framed to suit the individual advertiser and not forming a complete whole. In all, fifty-five tickets were required.

Personally we believe that the mass effect is best where it is comparatively new, but at least Miss Cannon's stunt gives something different for a quick playback, and can also be used for an overflow, as has been in other sections.

And Outside, Too.

Miss Cannon did not limit her hook-up campaign to the newspapers. She also made a canvass of those who did not care to come into the paper and persuaded them to try window hook-ups to run with the newspaper displays, a florist, for example, using a window card which read "When you say it with flowers you speak the language of Everywoman." Dry goods and department stores also came in and the window hook-up was even more valuable than the newspaper space because it was more general.

If It Works for You Tell Others How It Works by Writing to Us.



Twice Three Are Twenty-four.

This may be poor arithmetic, but it is good practice as followed by the Portola, San Francisco, which builds up three sheets with a sixteen sheet block letter bill. It can be done with brush as well as type.

Merchants Expected Advance in Price for Special Sheet

WITH many managers assuring themselves that their town is too small for a special advertising section or that their merchants will not come in on such a display, it is refreshing to hear from Mrs. B. Koch, who conducts the Novelty at Anthony, Kansas. Anthony is a town of 2,500 and she has a 300 seat house, but she put over a seven page section of a sixteen page special issue of the local weekly and got mention for "Everywoman" in *sixty* different places, of which twenty-three were special hook-up advertisements of tradespeople, not to mention an "Everyman Week" at the men's clothing store.

And Mrs. Koch writes that she was surprised to find the merchants so interested. She did not fail to land a single man she went after, and so many supposed they would be charged extra rates for this hook-up that she is convinced that she could have bought the space in bulk to sell at a profit. The whole town came in on the display, and Edmund C. Bechtold, the editor of the Republican, took especial pains to see that every advertiser got the best display his force could give it. The ad composition is exceptionally well done for a country paper and compares well with the big city displays.

If Mrs. Koch can put it over in a 2,500 town, what are some of you men kicking about?

Boomed a Film Production Through Clever News Story

TESTING the theory that stories in the news columns of local newspapers can be used for exploitation purposes **providing the angle from which the story is written is of broad appeal** through its novelty, the Empire Theatre, Montgomery, Ala., has some interesting conclusions.

It was during the showing of Katherine MacDonald in "The Beauty Market," her second production under her contract with First National Exhibitors' Circuit, that the Empire conceived a novel idea for a news story which was worked into all editions of the Montgomery Advertiser.

The story was captioned "Society Scandal Mongers Shatter Beauty's Plans for Winning Rich Wife Seeker." The story was written in a rather clever and bold manner suggesting such events as "lingerie parties in dry times," and "love via the check book route." According to the Empire this account of what might be expected of "The Beauty Market," interested a larger percentage of newspaper readers than could have been aroused through the use of a full-page display ad.

Portala Makes 24-Sheets with Threes and Block Type

GETTING around the handicap of the fact that the 24-sheets supplied by the producers gives only one title, the Portola Theatre, San Francisco, makes its own 28-sheets with a 20-sheet block letter and a pair of threes. This is cheap only where a number may be used, but it is a simple enough matter to make up two or three of these with hand lettering and the threes for smaller houses. The idea is capable of infinite variation.

And here's a little tip. If you want to get paper cheap and your local newspaper runs a web press, you can buy the ends of the rolls very cheaply, and it will serve if you use ink which will not spread too freely.

Don't Waste Time on Words; Read for Ideas

Negro Jazz Band Goes in the Cans with "In Old Kentucky" on the Nebraska Route

YEARS and years and years ago the circus men discovered that the street parade and a ballyhoo on the lot meant business. Then the minstrels profited by the discovery and Al G. Fields 40—count 'em—40 must have hoofed it a million miles. Now the pictures have utilized the discovery and bands of various sorts have been helping to clean up with "In Old Kentucky."

One office books the "original" Whangdoodle Band, and other exchanges have copied the idea, but C. E. Holah, manager of the A. H. Blank enterprises, which holds the First National franchise for Nebraska, is more up to date, and he uses a negro jazz band of five pieces, of whom only three are soloists; perhaps the only negro band in existence in which there are two men who do not want to be soloists, too.

These men are booked with the print as a unit and they have been listed solid until the end of June; which is pretty good booking for a film show.

Breaking the Ice.

The band was broken in at Fremont, Neb., where Bob Wall divides his time between Wall's Theatre and a racing string. He had booked the film before the band idea was developed, but they threw in the darkies to see how the scheme would work.

The opening day there was a parade consisting of the band and six of Mr. Wall's blooded stock: two of them ridden by jockeys in Mr. Wall's own colors. The parade wound up in front of the theatre at two o'clock, with the first performance at a quarter past. The boys played for ten minutes and then went inside. So did most of the crowd. The prices had been run up to seventy-five cents top, but it was announced that there would be a concert in addition to the films, and no one kicked at the price.

Just before the second show the band got out front again and once more played them in again and it worked just as well as it did the first time.

Breaking the Record.

With a new top price it was easy to break a cash record, but the attendance record afforded a better test and this stood comparison with the best. Five performances were given each day, two matinee and three evening showings, and many came a second and third time, because the program was changed if the film was not, and they wanted to hear the new musical selections.

Mr. Wall had gone into the country with his billing, to get all the territory interested, and he needed them, for he was in a 10,000 town and was using the local patrons up too fast to keep up the pace.

Press Work.

Do things that will give your newspapers a chance to talk about your picture. They can't talk unless you give them something to say.

Don't be afraid to spend extra money on a big story. A story has a mass and a class appeal and to eliminate either may prove a costly error.

Keep friendly with the editorial end of your newspapers. Don't trust the advertising department to force stories through the editor. It's a losing game.

Don't fail to play up the story as well as the star, if the story is good, and start early enough to tell your people all about the coming treat.

—Lawrence Beatus, of the Loew theatres, Washington.

Since then the colored performers have been seeing a lot of the scenery and have been blowing themselves black in the face all day and most of the night, and they have been making money for the managers all over that section.

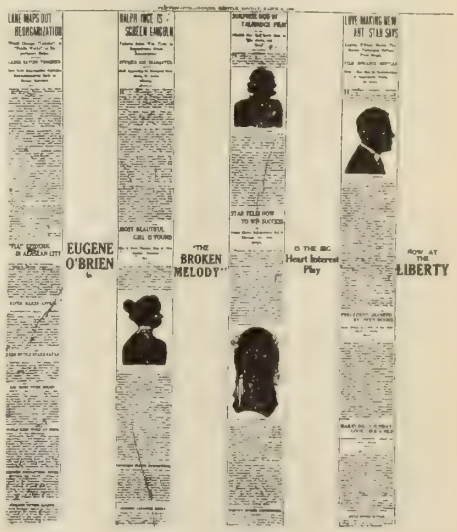
Of course only a few films lend themselves to this form of exploitation, but it works so well that managers now regret that they did not remember the Rising Sun Silver Cornet Band when "Blue Jeans" was put out. That is where the melodramatic-musical hook-up started.

Five, and Only Three Are Soloists.

The Nebraska First National Exchange has the only negro jazz band in captivity, of which only sixty per cent. are soloists. They travel in the cans with "In Old Kentucky."

Sayre Paid for Only Seven; Made It Look Like an Eight

GETTING a seven column space instead of an eight is a common stunt in towns where anything goes that has a space bill tied to it, but in cities they are more particular, and J. W. Sayre, of the Jensen and Von Herberg houses in Seattle, put one over lately. He had an idea for an advertisement in four alternate columns and he went down to the advertising manager and asked what it would cost. He did not expect to get it, but he figured that if the ad manager said "yes" he would have it and if the reply was unfavorable it at least paved the way to what he really expected to get. Pretending a disappointment he did not feel, Sayre then asked if he could take seven columns and make three of them look like readers. This was possible, and so the page was set with one column of news, three columns of readers, set in precisely the same news style, and four columns of advertisement as shown.



The Sayre Alternating Advertisement.

It had all of the effect of a full page advertisement, gave the house three columns of readers for some coming attractions and put over the current feature in a way no full page could possibly have done, and the cost was seven columns of space. Mr. Sayre admits that this is a "just once" advertisement, but it is a powerful worker for that once. Used habitually it would be a waste of space, but anything novel is good for one time. Mr. Sayre seems to be looming quite large lately.

Fan Parades Helped to Get Publicity for Two Theatres

BOOKING "In Old Kentucky" at the Strand and Tivoli, San Francisco, for the same date turned up a novel and unexpected form of publicity. Both houses exploited the film heavily and both drew such crowds that those disappointed in gaining admission to the Strand sought the Tivoli, passing the crowds going from the Tivoli to the Strand. The situation was so odd that the newspapers played it up in humorous stories and helped to increase the crowds at both theatres, for nothing succeeds like success and a crowd will breed a crowd. After a time the crowds saw the light and held their places in line at whatever house they visited first, but it was fine press work while it lasted.

Clever Stunts Trimmed Down to Read Quickly

Weinberg Hooks-up with News Features to Get Valuable Free Exploitation

E. W. WEINBERG, of the Strand, Buffalo, follows a new lead in watching business, and particularly the publishing business, to get free publicity, and he carries this system to the point of sometimes booking in a picture which will work in with a newspaper feature.

The large papers plan much of their feature stuff weeks in advance and Mr. Weinberg makes it his business to find out what they plan to do so that he can hook his current offering to the feature and exchange publicity or switch his bookings to let in a subject which will work better.

To give an example of how the scheme works, he recently learned that the Truth, a snappy local paper, was planning to use a picture of Constance Talmadge shortly. He ascertained the precise date, booked in a Constance Talmadge feature for the following week and exchanged publicity. He announced on the screen all of the preceding week that Truth would have a picture of Miss Talmadge in the next issue, and advised his patrons to buy it. In return the paper ran a caption which announced that she would be seen in "The Virtuous Vamp," her newest play, all of the following week at the Strand.

Followed It Up.

But Mr. Weinberg did not stop there. He took a pocket full of passes and went down the line interviewing the newsstands, explaining that the next issue of Truth was being advertised in his theatre on the screen and suggesting an extra display. Between the business appeal and the passes, the stands blossomed out with Truths on the Friday before the film opened, and as the picture was on the front page it served as a series of billboards for the star. All it cost was some passes, a slide and thought, but the thought counted.

Even where a newspaper will not exchange publicity Mr. Weinberg finds it pays him to hook up with a feature and ride in on the interest created, but it is generally possible to make the editors see that a hook-up will be to mutual advantage and a semi-credit line on a Sunday feature often pulls better than a display advertisement.

Of course, tact must be used. Sunday editors are not going to expose their schedules to every man who comes bustling in with the demand. An approach must be gained and pleasant relations established, but diplomacy will do this, and Mr. Weinberg has built up his connections until now the editors often anticipate his inquiry and suggest that he can come in on a certain story they plan using in a few weeks.

Has the News Angle.

Any story which has a news angle is apt to attract more attention than one offered merely as a play, and, on the other hand, a Sunday feature which can hook in on a photoplay will appeal more strongly to the vast body of fans.

But Mr. Weinberg does not confine himself entirely to the Sunday features. He watches local news events with the same care a city editor uses, and knows what is coming off and often can work in on a big event merely through seeing it coming. Local or even neighborhood celebrations can be hooked in and, as in the case of the Truth hook-up, a story may run for a week on the extra publicity instead of the usual three or four days. "A Virtuous Vamp" ran for an entire week and could have gone to a ten-day run had bookings permitted a further switch to be made.

Keep a Calendar.

Many managers keep a calendar on which they note important holidays. It is possible to amplify this scheme, as Mr. Weinberg has done, and instead of waiting for holidays to occur, to manufacture their equivalents.

Send in YOUR Good Stunts!

Putting Elsie Janis in the Schade.

Sandusky exhibitor cut out ten twenty-four sheets and sprinkled them around town instead of on the boards, and made more business than the regular displays would have brought in.

Manager Used 75 Press Agents

SOME managers feel they cannot afford even one press agent but J. W. Bowser, of the Strand, Tuscumbia, Ala., recently advertised for 75 and hired them all. As a matter of fact he only advertised for fifty, but the higher number showed up and he set them all to work.

Using the classified columns, he inserted an advertisement for 50 girls between the ages of ten and fifteen for about two hours work after school. This was repeated upon the screen. Some seventy-five showed up at the time appointed and each one was given a card which read:

This is to Certify That—
(blank space for girl's signature)
Has Told Me That
"THE MIRACLE OF LOVE"
Cosmo Hamilton's Famous Cosmopolitan Magazine Story Visualized will be shown at the
PASTIME THEATRE
Friday, Jan. 16th, 1920.
This is a beautiful picture. That I will feel better for having witnessed its presentation, and that if I go to see this picture I will be glad I am living in this beautiful world, where LOVE is better than anything else.

The above consumed about one-half of the card the space below being reserved for spaces for ten signatures.

Each girl was told where to go and was told that the card signed by ten people would entitle her to a pass for a matinee. Not a single girl refused the offered job and so 750 people in Tuscumbia knew all about the play—and told others. It was direct publicity at a cost of one cent a head. That's going some.

Used Ten 24-Sheet Cutouts Instead of the Billboards

ANSWERING the perplexing question of "When is a twenty-four sheet not a twenty-four sheet?" George Schade, of Sandusky, made them into cut-outs instead of pasting them up.

He had booked the Elsie Janis picture, "The Imp," and wanted something original. He called on C. E. Carrier, Select exploitation representative in Cleveland, and together they developed a new idea.

The accompanying cut shows what they did to a few twenty-four sheet posters. They simply used the figure as a cut-out and with a heavy corrugated board backing and props, succeeded in using them as sidewalk bill boards. Ten of these were used during the campaign at a cost of little more than three dollars each. After the paper had been mounted it was given a coating of varnish. The result was a nifty, punchy, and practical ad. The cut-outs were placed on several prominent corners of Sandusky.

The baby tie-up campaign with department stores in connection with this production is said to have been one of the most successful for many months. Twelve windows were obtained and the merchants of the town fairly jumped at the baby clothes idea. Each of the windows of course carried notices of the showing of "The Imp" and Manager Schade was not the only one to profit by the showing of the picture.

The results of this good-sense exploitation was that the theatre records for sixteen weeks was broken in a two-day run. Manager Schade is convinced that exploitation pays.

Because of the color values, the title does not show as clearly in the cut as it did on the boards.

PROJECTION

By F. H. RICHARDSON

Work of Men Discredited

RECENTLY the Minneapolis projectionist union requested that we interview a producer and try to secure the abatement of certain abuses by which the work of the members of the local, so the correspondent said, was rendered dangerous (fire danger) and the men discredited with the public because of the continual breakage of splices in first run film.

"The audience," said the writer, "does not know or understand that the fault is in the film itself and beyond the control of the projectionist. The splices break, sometimes as many as three in a single reel, and we must violate underwriters' rules, law and good sense by opening the lower magazine and taking chances of further damage to the film while it is reengaged with the film roll, or we must stop the show.

"If the latter alternative is taken both the manager and the audience blame our men."

Union Is Right.

The union is right. The fault lies, we think, primarily in a certain film splicer used by certain studios, which makes a very narrow splice and one which is entirely unreliable. The studios are to blame for having installed such a machine without first thoroughly trying it out under all conditions.

The fault does not lie in the machine itself so much as in the fact that those who operate it never yet have and probably never will operate it exactly as it must be operated in order to make a perfect splice, and such a splice must be perfect, because it has practically no width at all; hence any imperfection, no matter how slight, is a very serious matter indeed.

No Need for Narrow Splice.

But, after all, what is to be gained by such an extremely narrow splice? Certainly nothing at all from the projection viewpoint. In so far as has to do with the projection end of things, there is absolutely no advantage at all in a spice less than one-eighth (⅛) of an inch wide. A splice of that width, if properly made, goes through the projector perfectly. There is no objection to it at all on that score, and there is some room for leeway in the matter of imperfection in the splice itself.

But with regard to the complaint itself. We took the matter up with a representative of the producer and what satisfaction we received could have easily passed through the eye of a cambric needle, with ample room to spare. The man we talked with just simply could not see where the projectionist had any rights in the matter at all, and even if, for the sake of argument, the matter of his rights be granted, it was his place to take up his grievance with the exchange manager. That was the sum and substance of the arguments presented by the representative of the producer.

We are unable to understand such a viewpoint at all. First and foremost, two things seem to answer the exchange end of it fully, viz.: It is a well known, well recognized fact among projectionists that, save in the case of an occasional exceptional exchange manager, it is one of the most useless things imaginable for the projectionist to take up matters pertaining to poor condition of film with an exchange.

In fact, it is likely to cause the exchange manager to make a more or less strenuous attempt to get the projectionist in wrong with his employer or even have him discharged. Such instances are not at all uncommon.

It may well be understood that the exchange manager who is poor enough business man, or dishonest enough to send out "service" which has been paid for as service, but which cannot be used until it has been constructed into service by repairs, will not welcome criticism or fault-finding by a projectionist. In the second place, these narrow, machine-made splices are not the fault of the exchange, but of the producer himself, hence the complaint logically should be made to him.

The Queer Thing.

But the queer thing of it all to us is the fact that a producer does not cordially welcome information, protests, kicks or anything else which shows that his films are unsatisfactory. It would seem to us that the producer would understand so plain a proposition as the one that service which is unsatisfactory to the projectionist must, in the very nature of things, be unsatisfactory to the exhibitor and, in the end, to the public.

This is true because logically the projectionist is not going to give that careful projection of films which give him constant trouble; he is not going to take such pride in the artistic presentation of photoplays when he knows that the condition of the films is such that perfect presentation and artistic work is impossible—when he knows that with all the care he can exercise the show is apt to be stopped anywhere from one to three or four times because of conditions inherent in the films and beyond his control. It is but human nature to not feel much interested in the perfect presentation of a thing which the maker thereof has not shown sufficient interest in to put forward in good condition, or rather which the owner persistently presents in poor condition.

Encourage Good Work

In conversation with projectionists of high class theatres I have often found the men more or less discouraged through and by reason of the fact that, no matter how hard they try to give high class service, the union scale is the limit, with no reasonable probability of advancement to higher, better paid positions.

Their complaint centers on the fact that the "union scale" is paid alike to those who strive to excel and to those who expand half their energy watching the clock and counting the hours until quitting time. It is just complaint.

Exhibitors in plenty there are who will tell you, in tones of woe, of their enormous overhead expense. To speak to them of film rental prices is akin to touching a match to powder.

To suggest the raising of projectionist salaries above the union scale brings forth protestations that they are paying too much already; that the men do not strive to excell and are not worth what they already receive.

Often True, But——

Unfortunately this is very often true, but we venture the assertion that it largely is true because of the before-named fact that the ambitious, energetic man who takes pride in his profession and is willing to work hard and study to produce the best possible results for the least possible money is not only paid exactly the same as the sluggard who cares not one single tinker's dam for anything except quitting time and payday, but in addition receives no kindly encouragement from the "boss."

Often and often have I known of men taking a position in charge of projection in a large house, with every ambition to make good and get ahead, only to find that so long as there was a brilliant, constantly running picture on the screen nothing else counted with the manager. If the projectionist proposed improvements in methods, he met only rebuff and the suggestion that all he had to do was keep a picture on the screen.

A few such slaps in the face of ambition and it dies, usually being replaced by a rather pardonable, sulky indifference, apathy and discontent.

Reversing Suggested.

In place of such an insane attitude may I suggest that theatre managers of this type try reversing themselves and encouraging that initiative which makes for ambition, improvement and economical projection room management. This may, in my opinion, best be done by adopting the union scale as a minimum basis, adding to it a bonus system which shall gradually increase with length of satisfactory service.

In making this suggestion let it very clearly be understood that in the matter of wages I heartily approve of two things, viz.: First, adequate payment for service

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Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you ofe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

performed. That is the right of the man. Second, the very best there is in a man in return for the pay he agrees to accept.

I have absolutely no patience or sympathy with the man who makes inadequate pay an excuse for slipshod work. If the pay does not suit—is not fair, force the man to be fair if you can, otherwise quit.

Don't try to "get even" with him by slipshod work and shirking, because in so doing you must inevitably injure too many innocent people, such as the audiences, the producer and the artists.

On the Other Hand—

On the other hand the man who offers no incentive to men to excell has small conception of how to get the best value for his money. He has no business in an executive position where he governs the labor of other men in positions of responsibility.

If he does not know that men strive to excell chiefly for three reasons, viz., for greater financial reward, for possible advancement and for appreciation, then he is not the right man in the right place, but a very square peg trying to fit into a round hole, a thing which cannot be done.

I can name theatres which do a business totalling thousands of dollars a day the year round, which balk at offering their projection room force, upon which so very much depends, one single bit of encouragement to excell, either in money or anything else.

They "pay the union scale" for a house of their class, because they have to, and right there they stop. The result is that the men are lukewarm, discouraged and just simply don't do any more than barely sufficient to keep themselves out of actual trouble and hold their jobs.

Nor am I able to find it in my heart to blame them over much.

The management is the party at fault, and very much at fault. It is pursuing a wretched business policy and losing every day ten times enough in waste and patronage because of lack of pep in screen results to slam their projection room force up into the collar with a pull which would eventually bring splendid results. They might even accomplish considerable by a few words of appreciation and encouragement.

Think It Over.

Think it over, Mr. Theatre Manager. The "glory" of working in a big house has long since palled. It never bought much bread and butter anyhow. It is quite possible to "save" a dollar and lose ten in the process, and penuriousness and damp cloth methods with the projection room force is one of the surest ways of doing that very thing.

Give your men encouragement, financial and otherwise, then if any of them fail to respond, tie the biggest you can find to them and do it quick, for be they union or non-union, they are not fit to be in your employ.

Projection in the Orient

Harry E. Southard, writes from Constantinople as follows:

"My Dear Rich: Believing you, and your readers as well, will be interested I will tell you of what is being done in 'movies' in some queer places. I am with the 'Y' Community M. P. Bureau and as you know, some of the men put on shows in strange places in France, and under conditions you failed to forsee when you wrote the invaluable handbook, but what you may not know is that the good work still goes on.

Ready to Fly.

The man in rear seat is old New York City projectionist. He is a member of the I. A. Local Union 306.

"I hand you herewith some photographs of my first installation made in the Far East. In No. 1, left to right, is myself and Doc Cathern, who is rapidly learning to be a projectionist. The scene is the Y. M. C. A. camp for refugee boys, Derrindje, Asia Minor. This is a refugee camp for orphaned Greek, Armenian and Turkish boys, located about ninety miles from Constantinople, on the gulf of Ismid.

The camp is on a plateau, overlooking one of the beauty spots of the world. At the time it was home to 600 boys from five to sixteen years of age. Reverend F. H. Crathern, late of Bennington,, Vermont, and Lester Briggle, Superintendent of Schools of Lincoln, North Dakota, organized the camp and were in charge.

"There being no card men available Briggle was Chief Projectionist and engineer.

Part of the six hundred who made up our movie audience are shown in the second picture.

"The very first thing a chap learns over here is the number of things he can accomplish without help, because any sort of intelligent, or even near-intelligent help is entirely out of the question. One therefore just shucks his coat (and shirt too, for the thermometer often reaches the trifling temperature of 120 in the shade), installs his generator, runs his wires, puts up his Power Six, sans motor, etc., all by one's little lone self.

The First Installation.

Harry E. Southard and Doctor Cathern inspecting the lay-out.

"But let me say that our compensation is far and away above the "scale," because no high brow Broadway audience ever gave voice to the genuine, enthusiastic appreciation voiced by those kids, and we feel pretty well repaid when they crowd around after the show, kiss our hands and repeat the only two words of English they know, viz: 'Thanks Papa!' Every United States man is 'Papa' to them.

Projector Manufacturers Take Note.

"I had had considerable road experience before the war, but it took France and this work to convince me, even as an 'Ingersol' convinces one, on the watch question, that most of the parts of a moving picture outfit are, in the last analysis, non-essentials. Proof lies in the fact that we manage to put on a show with very little except the boxes the outfit came in. You may tell Frank Cannock and Nick Power that their respective machines have altogether too many parts.

"And right here let me say that while I was with our army in France I saw reels made of roofing paper, cranks made of discarded horse shoes, takeup belts made of braided shoe strings and on one projector in Bordeaux a lead grocers scale weight for a fly wheel. Man, we grew to be able to make almost any desired thing at the moment's notice, with or without material.

"I wish you might be here, Richardson, and watch the faces of these kids during a show. You would more than ever realize the fact that in the moving picture we have the greatest agent of civilization the ingenuity of man has yet produced. It is the one thing which overcomes the barrier of difference in languages. Most of these boys can neither read or write.

An Attentive Audience.

A portion of the six hundred interested spectators of the screening.

"The majority speak only Turkish, but the cinema speaks a language they can all understand. They love comedies and the interpreter tells me nothing can convince them that Jane and Katherine Lee actually exist. To them they are angels, or fairies who have been conjured into the pictures.

"When I return I will drop in and show you some photos taken off the beaten tracks of travel. They will interest and stir up the wunderlust which always exists in Old Timers, so take warning.

"Right now I would give my right optic for two things which mean next to nothing to you. One is a nice, juicy, succulent, honest-to-God, porterhouse steak, about two inches thick and just b-u-r-i-e-d in the smelliest kind of smelly onions. The second is this week's issue of the Moving Picture World. Maybe I should reverse the order, but I sure do need 'em both.

"Well, Old Timer, as they say in French, 'Soyez Sage.' If there is anything you want in this end of the world just say so. With all good wishes to your honorable self and to the gang who have paid their dues I am etcetra."

Necessary Unnecessaries.

Man, man, man, what d'ye mean by whetting my desire? Don't I burn up enough gasoline and rubber in this my own my native land every summer, without trying to incite me to wider wanderings?

Yes, I agree that most parts of the modern projector are unnecessary, but they are necessary unnecessaries allee samee. Sure we could get along without them alright, but so could we get along without 'lectric light, 'n telephones, 'n steamboats, 'n even theatres, but we're everlastingly danged if we think we care to do it.

Nope, brother Southard, simply because we **can** get along without a thing in emergency is no evidence that it really is non-essential.

Your letter is most interesting and I'll be glad to see you, examine the pictures you bring and have a talkfest with you when you get back to God's country.

Better Service Since Unionization

From Roanoke, Va., comes the following: Roanoke is one hundred per cent. union and E. D. Hiens, owner of several show houses, says the men give better service since organization of Local 55, I. A.

There was quite a fire in Salem recently. seven reels went up in black smoke. The projectors were damaged, but the A. Luther Chocklett Company got on the job and the Grand was open for business next day.

Many new projectors have been installed in this territory recently. A new house is expected to come into existence in Roanoke before long. Roanoke theatre managers are wakening to the fact that they need better projection. H. L. Rockhill has

ordered a new screen for his Virginia theatre. The Bijou also recently installed a new screen. Walter Owens manages the house.

Glad to know that Roanoke is still on the map and making progress. Seems to me it is but right that the men should show improvement after organization. Before, when they were non-progressive they only injured themselves individually. Now they do more than that when they fail to deliver the best possible service, for they bring discredit upon the union as well as upon themselves.

And, by the way, what's the matter with Virginia? Are all you chaps sleeping? We haven't heard from Virginia before in Heaven knows how long. Might also add that nearly all the Southern brothers seem to be taking a rest. Wake up and let us hear from you occasionally!

Lens Charts with Simplex

The Precision Machine Company, makers of the Simplex projector, have for some time included the lens charts as a part of the regular Simplex equipment.

This move is progressive. It is evidence that the company proposes to keep its projector right up in the front rank by adopting and including in the equipment such things as are of proven worth.

In future if you receive a new Simplex without a lens chart, immediately demand one. Some inquisitive person probably has removed it to look at it and carefully forgotten to put it back.

You are entitled to a lens chart with your Simplex. See to it that you get it.

Makes His Own Projector

R. A. Brown, St. Louis, Mo., has constructed a home-made projector which he describes as follows:

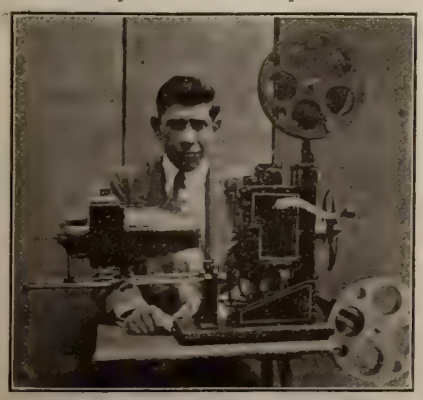
Some time in the past you published description of a home-made projection machine, which is exactly what I have to offer. Picture shows its appearance.

Made it quite some time ago, but recently I remodeled it into a portable outfit which fits into a case two feet square by one in width.

You will most likely notice the Power Six crank and shutter and the Balopticon lamphouse. It has an Edison intermittent movement, Power Six flywheel, and upper and lower idler brackets and Edison tension springs.

It has the old intermittent idler framing device, with slides cut from ⅛ inch brass, put together with stove bolts. It was made entirely by hand and gives a very good picture. Am now making a camera. Will send photo of it when done, if you care for it.

You are very clever. It is no small task to take a miscellaneous lot of old machine parts and construct an honest-to-gosh projector which will give even a fair screen result. Those open reels look like old times. Glad to give the camera the once over when you have it ready.



Brown and His Projector.
The machine was constructed from a lot of old parts.

From Duluth

From that distinctly live wire, Duluth Local Union No. 509, comes the following, written by Ray L. Brainerd, secretary:

Dear Brother Richardson—In the press of other matters we neglected to send you our sincere good wishes for a continuance of health, prosperity and strength sufficient to continue to wield the pen for the greatest good of the greatest number when new year came around. It is, however, better late than never. It is said that "the mills of the gods grind slowly, but they grind exceeding small," and we are prompted to say that your unceasing efforts are bringing real results, both for projectionists and theatre managers.

There is now a marked tendency toward the things you have so long and so strenuously advocated in the way of equipment and facilities for better work on the part of theatre owners, and, praise be, even a more marked tendency on the part of projectionists to deliver the goods on the screen.

The men of 509 have always been a pretty studious, conscientious bunch and have always recognized the fact that they, like countless others, have oodles to learn and a helluva lot to do before they would be entitled to wear the smile of satisfaction concerning things which altogether too many of the craft are treating as more or less of a joke.

Believe me, F. H., we now have our school, and you had best look to your laurels in a year or so.

False Pretenses.

In a recent issue of the department appeared a letter from Cloquet, Minn., which struck me as being rather funny. Cloquet is twenty-six miles from Duluth. The writer of the latter wanted to know how to hook up a Compensarc to supply two arcs alternately.

While any one of our apprentices should be able to do that stunt after the first period of tutoring, it was not the question itself which struck me as funny, but the fact that the man is sailing under false colors in claiming to have been a member of this local and to have held down the chief's berth in one of our leading houses. Were he what he claims to be surely he would not have needed to appeal to you on so simple a problem.

Cloquet is within the jurisdiction of our local. It has two theatres, modern in every respect, the entire town having been wiped out by the big forest fire. These theatres were built, from the ground up, for the business.

One, the Leb, is owned and managed by L. E. Blessner, who employs Joseph A. Caron as projectionist. Caron's application is now in our hands, enthusiastically indorsed by his manager. The manager of the other house prefers a non-union man because he can get him cheaper.

It was his man who wrote the letter.

No Effort to Unionize.

We have made no effort to unionize the Cloquet theatres, because we well knew that as soon as the effects of the terrible disaster wore off Mr. Blessner would approve of his projectionist, who is himself all right, joining the organization, and the other man will, we think, eventually discover his error.

Anyhow, we intend to see to it that the projection in the Leb is as near perfect as we can make it, in this way proving to all that the M. P. M. O. stands for something worthy of consideration by exhibitors and theatre managers as well as projectionists.

In closing allow me to express best wishes from the membership of 509, and the hope that we may again be honored by your presence in the not distant future.

The Right Sort of Letter.

Now, there is the sort of letter I would like to receive from every local in the I. A.

A man makes false claims affecting their local. They do not abuse him. They treat the matter in a dignified, self-respecting way.

A theatre objects to its projectionist joining the local. Do they get abusive? Do they proceed to violent means? They do not, but instead propose to show the man the error of his ways by causing the competing union projectionist to put on a show that will make the "other fellow" want a union man!

Now, mind you, I do not say this would work under all circumstances. As a matter of fact, it would not. But the fact remains that theatre managers would have a very much greater natural leaning toward union projectionists if union stood for excellence in screen results and high class work in general, as well as more money, which, I am genuinely sorry to say, is by no manner of means always the case.

As to the letter referred to, and its writer, it did no one any harm, and sooner or later such tactics will inevitably react to his undoing.

My compliments to Local Union 509 and to its membership. I have faith in you, gentlemen. You are on the right track and anything I can do to aid you will be a real pleasure.

Don't know when, if ever, I will be able to again visit Duluth, but you may wager your last penny that if I am ever within reasonable distance I'll not pass Duluth up. No, sir, not on your life!

Most Excellent

Art J. Walden, Projectionist, Blytheville, Ark., says:

Dear Friend and Brother—It has been some time since I've written to our department. Just received the Handbook. It surely is some book. I would not accept $25.00 for it if it could not be replaced. I also have the lens chart.

The company by whom I am employed is building a new $75,000 show shop. An expensive pipe organ will be installed and projection equipment to match—in quality, I mean. House will seat 1,400 and will be the finest of its size in the sovereign state of Arkansas.

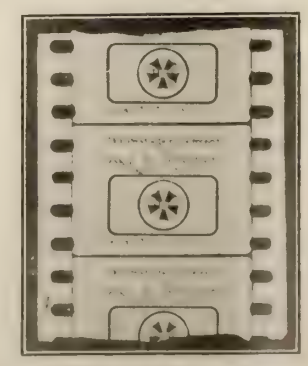
Black and White Shows.

We have two shows for whites and one, in a small building, for folks of the colored persuasion. When the new theatre gets far enough advanced in construction I will advise the department as to details of the projection end of things.

I noticed some time ago that projectionists were using film instead of slides for union insignia, etc. Am inclosing a frame I use to excellent advantage here. This town is like an oil town when on the boom. Its hotels are jammed with people and rooms at a premium. Population has doubled within the year.

All right, send on your description, with photos, if possible. Mighty glad to know that Arkansas men, or some of them, at least, are keeping up with the procession. Congratulations on the new house and new equipment.

Take my advice and have them make the observation ports twenty-four inches square, covered with plate glass, set at sufficient angle to kill the reflection and with a circular hole twelve inches in diameter in its center. This may seem unimportant to you, but you will be amazed at how much easier your work will be and



Walden's Frame.
Showing Union insignia.

how much it will improve your screen results. Place this port so that its center will be on a line with your eyes and the center of the screen when you are standing opposite front side of lamphouse door.

Among Busy Exchangemen

Canadians Taking Kindly to the Idea of Trade Showings

TRADE screenings are becoming the popular feature in moving picture circles throughout the Dominion of Canada. Of late the tendency has been to specialize with a series of trade or private screenings—particularly with "features."

An example of this was seen in the trade showings which were arranged in Montreal, Toronto, St. John, Halifax, Winnipeg, Calgary and Vancouver by the Exhibitors' Distributing Corporation, Toronto, for Brenon's "12:10." These exhibitions occurred practically simultaneously in the cities mentioned, the five Canadian prints of the release being used for the purpose.

Universal Showing "Stamboul."

Announcement is now made by the Canadian Universal Film Company, Ltd., that it has adopted a new policy with regard to trade shows, this plan being started with the introduction of "The Virgin of Stamboul," in which Priscilla Dean is the star. In each of the six Canadian cities where Universal exchanges are established, trade shows have been arranged, these cities being Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

Floyd Lewis.
Who has been appointed Realart manager in St. Louis.

The Specialty Film Import, Ltd., Montreal, has also been making a special drive with trade shows for the Jack Dempsey serial, "Daredevil Jack," released by Pathe. From three to five of the fifteen episodes of the story have been revealed to exhibitors in all important cities of the Dominion and it is announced that double the usual number of prints are being released in Canada so that the serial will get to the people quickly.

Vitagraph's Exhibitor Showing.

That trade shows are becoming more popular among Canadian exhibitors, particularly the independent theatre owners and managers, is evidenced by the increased turnout of trade men at the private screenings in various cities. One of the largest trade gatherings was seen in the Family Theatre, Ottawa, on March 16 for a private presentation of the Vitgraph feature, "The Sporting Duchess," starring Alice Joyce.

Baltimore Exchange Activities

Herman Phillips, exploitation and publicity man for Famous Players-Lasky Company, who has been in Cleveland, where he had a severe attack of the influenza, has succeeded F. W. McClellan to handle the work in the Baltimore territory out of the Washington office. Mr. Phillips has been in the amusement business for ten years and for some time worked in the Keith office in New York City.

H. D. Goldberg Visits Baltimore.

H. D. Goldberg, of New York City, who is acting as special representative for the Selznick News, was introduced to several of the Baltimore exhibitors March 16, by J. U. McCormick, manager of the Select Washington office when the latter accompanied Mr. Goldberg to Baltimore.

Exhibitor Becomes Salesman.

W. F. Harris, who has been in the film business for twelve years and owns the Broadway Theatre in Hopewell, Va., has moved to Baltimore as the representative of the United Picture Theatres, Inc. Mr. Harris also owned the Superior Theatre in Richmond, Va., which was recently sold to the Jake Wells interests in that city. The name of the Superior has been changed to the Odeon.

From Baltimore to Washington.

Clarence Eiseman, well known to the film men of Baltimore, who has represented the Famous Players Lasky Company in Baltimore for several months, has been transferred to the Washington, D. C., office of the company and will be succeeded by Herndon Edmonds, who is also well known in Baltimore.

Mrs. H. M. Williams, wife of H. M. Williams, Universal salesman, and their two children have returned to the home town of Mr. Williams, Bristol, Tenn. For the present Mr. Williams will remain in the Baltimore office of the Universal.

Carl Robinson in Monumental City.

Stopping over in Baltimore on Wednesday, March 17, on his way back to Los Angeles, Cal., Carlyle R. Robinson, personal representative of Douglas Fairbanks, met several of the exhibitors in the Monumental city. Mr. Robinson has been touring the country in the interests of his company. He has been in the film business for a number of years and accompanied J. Warren Kerrigan when the latter made his tour of the United States. Prior to his becoming associated with Mr. Fairbanks, Mr. Robinson was associated with Charlie Chaplin.

Goldwyn Promoting Jack Weil.

Jack Weil, for the past nine months manager of the Seattle World and Republic office, has word of a promotion in store for him. He leaves Seattle for New York on March 25, when he will receive his new assignment. The new Seattle manager is Herbert A. Meyer, formerly of the sales force in San Francisco.

Floyd Lewis Is Appointed Realart's St. Louis Manager

FLOYD LEWIS, prominently identified with the motion picture industry for more than sixteen years, has been appointed St. Louis manager of Realart Pictures Corporation.

Mr. Lewis is thirty-five years old, having been born in Chillicothe, Ohio, in 1885. His first business experience came early in life when he managed Edwin S. Porter's "Great Edison Train Robbery," a dramatic troup, on tour through Ohio and neighboring states.

In 1904 he opened the Edisonia Theatre in Jackson, Ohio, the first motion picture house in that section of the country. He managed this for several years, when he sold out and started the Dreamland Theatre in Chillicothe. Later he built the Apollo Theatre in the same city.

After operating both these houses for several years he sold out his interest upon receiving an offer from the old General Film Company. He left this company to handle the sales end of Mutual's "Million Dollar Mystery," acting as special representative in the Cincinnati office.

At about this time he met Max Stern, of Columbus, Ohio; Frank Quimby, of Zanesville, and Henry Ham at the Neal House in Columbus, Ohio, and perfected plans for the organization of an exhibitor's league. This was in 1908.

In 1909 Mr. Lewis handled state rights on the first production made by Adolph Zukor for Famous Players. This was "The Prisoner of Zenda." In 1915 he opened the Triangle office in St. Louis.

He was connected with the Triangle company for three years and then formed the Arrow Film Company of St. Louis, an independent booking and state rights concern. He relinquishes active participation in this to accept the office with Realart in St. Louis, succeeding Joseph Desberger, resigned.

Cleveland Exchange Men Active.

Manager E. J. Smith, of the Cleveland Universal exchange, is making elaborate preparations for a screening in the Hotel Winton ballroom of "The Virgin of Stamboul." A special orchestra under the direction of Phillip Spitalny will render the music.

M. H. Hoffman, general manager of the Pioneer Film Corporation, is expected in Cleveland about March 27. He is making a tour of Pioneer exchanges.

Masterpiece Changes to "B. & B."

R. C. Buttolph has announced that, owing to the fact that there is a Masterpiece Film Attractions in Cleveland, he has changed the name of his concern from the New York Masterpiece Company to the B. & B. Film Distributing Corporation.

A new face at the Hy-Art Attractions office, Cleveland, is Harry Kline, who came here from Atlanta.

M. A. Levy, Cleveland manager for Robertson-Cole, has returned from attending a convention of R.-C. managers in New York. He says many important plans were formulated at the meeting and that a series of big announcements would be made soon.

in Big Distributing Centers

Universal Sends J. V. Bryson on Australian Branch Mission

JAMES V. BRYSON, personal representative of Carl Laemmle, was a recent visitor here on his way to Australia where film exchanges will be opened at Sydney, Melbourne and Perth. He expects to be away for about three years and before returning will visit Universal branches in China, Japan, and the Philippine Islands. He is accompanied by H. A. Guerny, an auditor of the company.

E. T. Wakefield, formerly head booker at the Universal Exchange, has gone to Seattle, Wash., to become manager for the Special Pictures Corporation.

Banner Record for Exchangemen.

H. L. Knappen, manager of the San Francisco branch of Select, and E. C. Mix, the newly appointed manager of the Republic exchange, will go to New York shortly to attend the annual Selznick convention. At the end of a recent drive on Selznick stars San Francisco led the twenty-five exchanges in the United States, placing the service in all but three active towns in this territory, of which there are almost three hundred. The new Selznick news has been booked into the California and Imperial theatres.

Murray Hawkins, recently with the Consolidated Film Corporation, is now with the Select office at San Francisco. He was with the Select office at Denver at one time, leaving to join the navy.

H. H. Hicks, until recently with the Vitagraph Company at Los Angeles in the capacity of manager, is now with the American Photo Player Company at San Francisco.

Ray Florine, formerly with Pathe at Chicago, and at one time with Robertson-Cole at New Orleans, is now San Francisco city salesman for the Pathe Exchange.

The Marion H. Kohn Productions has been incorporated at San Francisco with a capital stock of $200,000. The directors are C. J. Lawler, B. E. Smart, G. E. Rose and J. D. Lederman.

Goldwyn's Exploitationist Makes a Hit.

Publicity Manager Rutter, of the Pittsburgh Goldwyn exchange, has succeeded in getting up nifty lobby displays on "The Street Called Straight," which showed recently at the East Liberty Cameraphone and the Blackstone theatres, Pittsburgh. Conspicuous in the displays are some novel cut-outs, arranged in an entirely original manner, which immediately attract the attention of the passerby. Rutter is a stickler for variety in lobby display and he is making himself valuable for Goldwyn exhibitors in the Pittsburgh territory.

Crandall Exchange Prosperous.

The Crandall Film Company has secured the State of Ohio rights for another big production, "Husbands and Wives," featuring Vivian Martin. Announcement will shortly be made of interest to exhibitors of Western Pennsylvania as the Crandall Film Company has secured two more productions for this territory. Manager Finkel reports the outlook for his exchange is indeed very promising.

E. H. Goldstein, general sales manager of the Universal, spent two days in his home town, Pittsburgh, recently. While here he addressed the sales force of the Pittsburgh Universal.

Boosting Selznick News Reel.

Harry Goldberg, special representative for the Selznick News, was a visitor in Pittsburgh recently. He was a guest of Manager Leo. F. Levison, of the local office of the Select Pictures Corporation.

John F. Burhorn, formerly manager of the Pittsburgh General Exchange, was in Pittsburgh several days recently on a state right mission for George Kleine.

W. R. Johnson, assistant manager at the Pittsburgh Pathe, is confined to a hospital with a severe attack of rheumatism.

Penn Service Adds Attractions.

Matthew Teplitz, of the Penn Film Service, Pittsburgh, has added a serial and a D. W. Griffith seven-reel production to his list of releases. The serial, "The Fatal Sign," was directed by Stuart Paton, a master producer of this type of films, and for real action, is said to be second to none. The Griffith production, "The Escape," is practically a new one in the Pittsburgh territory, as it has played only a half dozen theatres here, more or less.

Seattle Exchanges on the Jump.

A branch office for Comedyart has been opened at 2014 Third Avenue, Seattle, by H. L. Wakefield.

Bryan Park, of Park and Whiteside, state righters, is in Seattle to place "Empty Arms."

H. L. Percy, formerly of Moran-Percy Company of Medford, Oregon, is in Seattle where he expects to make some connections soon.

Chehalis Showman "Joins Out."

W. L. Doudlah, who recently sold the Liberty Theatre, Chehalis, is now a salesman for Greater Features, Seattle, and has left on a trip through Oregon and southern Idaho.

Harry Lustig, Western division manager for Metro, is expected in Seattle from San Francisco on his swing around the territory.

A. W. Eden, manager of the Seattle Realart office, is out on a three week's tour of his territory.

Flood Catches "Buck" Taylor.

The annual spring flood in the South Buffalo district this year was so extensive that it took in the home of C. A. Taylor, Pathe manager, with the result that "Buck" played the role of skipper in going to and from his domicile. Donned in hip boots, "Buck" worked all one night in an effort to keep the waters from moving his "domus" into another section of the city.

Colladay Changes from Fox to Realart.

George M. Colladay has left the sales force of the Seattle Fox office to go with Realart. He will have Oregon and southern Idaho as his territory.

Buffalo Exchange Gets Line on the Jack Dempsey Serial

C. A. TAYLOR, Pathe pilot and South Buffalo flood fighter, is in receipt daily of many flattering comments from exhibitors in the territory on the Jack Dempsey serial. One of the recent boosts received by Mr. Taylor was from Samuel Carver, manager of the Family Theatre, Buffalo, who wrote as follows:

"I take this means to thank you for booking me the Jack Dempsey serial, 'Daredevil Jack,' which I started March 4, 5 and 6. Candidly I was somewhat scared by the front page publicity given Dempsey but the crowds that packed the Family more than satisfied me that this really helped the serial.

"I am sorry that I did not book it for a full week. Many thanks for the local co-operation in the form of special exploitation work given by your office. Can conscientiously recommend this big box office attraction to all exhibitors."

No wonder "Buck" is happy these days!

Jack Levy.
Newly appointed manager of the New York office of the National Pictures Theatres, Inc.

Karl J. Sonin has been made sales manager of the local Famous Players-Lasky exchange, according to an announcement by Allan S. Moritz, manager. Mr. Sonin comes to Buffalo from the home office in New York.

Profits by Film Work in War Zone.

Frederick H. Myers, Jr., who has been cashier for over a year at the Fox Film Exchange in Franklin Street, has been promoted by Manager Greenwald to assistant manager. Mr. Myers was in the patent medicine business in Buffalo for several years. He went to France with the Y. M. C. A. where he served eleven months. It was overseas that he got his first film experience, it being his duty with the "Y" to book film for the camps out of Paris. Upon his return from overseas, he entered the Fox office, when T. W. Brady was manager.

Buffalo Exchange Association Switches to Reporting Agency

AT a meeting of the Buffalo Motion Picture Exchange Managers' Association in the Chamber of Commerce it was decided to discontinue the office in the C. of C. building and in the future put all the affairs of the associations into the hands of the Hoy Reporting Agency of New York City. Under this arrangement the local exchangement will work in co-operation with New York and Albany, both of which districts are handled by the Hoy Agency.

Warner Bates, who has been executive secretary, will no longer act in that capacity, but will continue as secretary of the Wholesale Merchants and Manufacturers Association. The meeting was presided over by C. A. Taylor in the absence of J. E. Kimberly. It was also decided that the grievance committee of the exchangemen's organization will be glad to co-operate with the same committee of the exhibitors' organization at any and all times in an effort to settle disputes.

Wilkinson Heads Buffalo Association.

Henry E. Wilkinson, manager of the Realart Pictures Corporation Exchange, Buffalo, has succeeded C. A. Taylor, Pathe manager, as secretary of the Buffalo Motion Picture Exchange Managers' Association. Mr. Taylor resigned at a recent meeting of the association in the Chamber of Commerce.

Mr. Wilkinson is a former Buffalo exhibitor, having at one time been associated with Joseph A. Schuchert as manager of the Ellen Terry, a neighborhood house on the west side. Mr. Wilkinson took over the management of the local office of Realart when that company was organized last summer.

He opened the Buffalo office at 221 Franklin street, the interior of which he personally planned. Mr. Wilkinson has made many friends in the Western New York territory and Realart contracts are coming in like the Johnstown flood.

Kimberly Leaves Republic, Buffalo.

One of the biggest surprises in Buffalo exchange circles, so far this year, was the news of the resignation of J. E. Kimberly as manager of the local Republic Distributing Corporation Exchange. Mr. Kimberly will leave the Republic employ on April 1. His successor has not yet been named, although several names are mentioned in local film circles as possibilities for the position. Mr. Kimberly was manager of the World Film office here for several years. He has lived in Buffalo most of his life and the World managership was his first venture in the film business. He has not as yet made any plans for the future, he announces.

Realart Week in Salamanca.

J. J. Kingston, manager of the Strand Theatre, Salamanaca, N. Y., put on a Realart week, March 15-20, according to Henry E. Wilkinson, Buffalo Realart manager. Mr. Kingston presented Constance Binney in "Erstwhile Susan," and a special three day showing of "Soldiers of Fortune." Quarter page ads were used in the Salamanca papers.

Mr. Wilkinson also announces the signing of a contract with Harold B. Franklin of Shea's Buffalo Hippodrome for the showing of "Erstwhile Susan," for three days, commencing April 8. Unusual interest attaches to the showing of this picture in Buffalo, because it was Marion De Forest, dramatic editor of the Buffalo Express, who dramatized this play for Mrs. Fiske.

Lively Doings at Buffalo Metro.

Henry W. Kahn, genial skipper of the Metro launchings in Buffalo and Western New York, had the great satisfaction of seeing Bert Lytell in "The Right of Way," play both Shea's vaudeville house and Shea's Hippodrome on Sunday, March 21. The picture continued at the Hippodrome Monday, Tuesday and Wednesday.

Mr. Kahn announces the engagement of Roy Smith as a salesman and the promotion of J. C. Rogers from the shipping department to head booker. Al Barnett, formerly with Famous Players-Lasky, has resigned as assistant manager of Metro to take a position with the Famous Sales Company in the Palace Theatre building. Mr. Kahn reports that the new exchange building at 257-261 Franklin Street, will be ready for occupancy in six weeks. Metro, Universal, United, Vitagraph and Republic will have offices in the big exchange.

Florine Joins Buffalo Republic.

O. E. Florine, for the past few years, a member of the Pathe staff in Buffalo, has been engaged by the Republic Distributing Corporation to take charge of the short reel department, according to an announcement by J. E. Kimberly, manager of the office. Mr. Florine is well known in the territory, he having been a Pathe salesman of long standing. He also did publicity work for the local Pathe office.

Exchangemen See Rival's Show.

It was strange coincidence that almost every manager of a big exchange in Buffalo was present at the screening in Shea's Hippodrome, Buffalo, Tuesday evening, March 16, of Elsie Janis in "A Regular Girl," which was shown the last half of the week at this theatre. Among those present were Allan S. Moritz, George A. Hickey, Henry W. Kahn, Henry E. Wilkinson, P. H. Smith and others. Archie Moses, Select manager, was not there, strange to say.

Getting Ready to Boom "Stamboul."

Frank S. Hopkins, manager of the Buffalo Universal office, journeyed to New York on Sunday, March 21, to attend a meeting of eastern district managers and screenings of Priscilla Dean in "The Virgin of Stamboul," in the Broadway Theatre. Mr. Hopkins is planning a preview trade presentation of this feature in Shea's Hippodrome soon after his return from New York, with the Hippodrome's symphony orchestra accompanying the production.

They're Busy in "Cincy."

Charles Casanave, resident manager of the Robertson-Cole Corporation, Cincinnati, was in New York City attending the convention of the corporation.

Exchange Makes a Move.

The First National Exchange has moved into its new quarters in the Film Building. R. H. Haines, manager, said it will be some time before the office will be completely finished, as poster racks and several partitions will have to be built.

Mark Gates, managing director of Loew's Theatre, Dayton, was a visitor at a majority of the exchanges last week. Before returning to the Gem City he placed several contracts for his chieftain, Marcus Loew.

Going On His Own.

William Honing, exploitation manager of the Cincinnati district of the Robertson-Cole Distributing Corporation, has resigned that position to enter the advertising field for himself. Mr. Honing will open an office in a downtown building April 1.

Republic Salesman "Delivering."

The Montana salesman for Republic, W. M. Hughart, is reported sending batches of contracts daily, while the Washington and Oregon salesmen, H. M. Glanfield and Arthur M. Sereth, respectively, are spending a few days in the Seattle office familiarizing themselves with the new releases.

Elsie Janis and "Her Gang" in Philadelphia

Visit the Select Branch, of which Maxwell Milder is exchange manager, to witness first screening of "The Imp."

Live News from Everywhere

Hoosier Happenings

W. C. T. U. Against Sunday Shows.

THE operation of motion picture theatres on Sundays is looked upon with disfavor by members of the Women's Christian Temperance Union at Shelbyville, Ind. Members of the organization are on record as being opposed to the Sunday shows, and discussed plans for starting a movement to bring about the closing of such places. Theatres have been operated on Sundays in Shelbyville for several years.

Indianapolis Will Not Save Daylight.

Motion picture exhibitors of Indianapolis are well pleased over the action of the city council, of which Gustave G. Schmidt, owner of the Crystal and Stratford theatres, is president, in defeating the daylight saving ordinance which was introduced a few weeks ago. The vote against the measure was 6 to 2. Although no organized effort was made by the exhibitors to defeat the measure they felt that its passage would have a tendency to cut down attendance during the summer months, and saw to it that members of the council were fully informed on these facts.

McCormick "An Ace" with the Kids.

About 2,000 boys and girls, carriers of the Indianapolis News, were recent guests of S. Barret McCormick, manager of the Circle Theatre, at a special theatre party. The carriers saw Jack Pickford in "The Little Shepherd of Kingdom Come," and had a lot of fun watching the antics of Harold Lloyd in his newest comedy, "Haunted Spooks." Mr. McCormick is the idol of the city's newsies, and they never leave the theatre without giving several rousing cheers for him. His theatre parties for the carriers of the local papers have become regular monthly events.

Fort Wayne House Remodelling.

For a consideration of $20,000, B. Borkenstein, of Fort Wayne, Ind., has bought the Wells Street Theatre in that city from Edward Hammerle, and has leased it to his son, Alfred Borkenstein, who will assume active management at once. The theatre, which is devoted exclusively to motion pictures, is situated at 1435 Wells street.

Following the purchase, Mr. Borkenstein announced that the building will be extensively remodeled. The complete interior of the theatre will be redecorated, a new fireproof operating booth will be constructed, and a modern ventilating system will be installed. The remodeling work will not be started for several weeks.

San Francisco Siftings

Strand and Tivoli Exact Opposition.

SOMETHING new in the presentation of moving pictures was offered San Francisco theatregoers during the week of March 14, when both the T. & D. Tivoli Theatre and the Strand Theatre (first run houses) presented Marshall Nielan's production, "In Old Kentucky," featuring Anita Stewart. This idea was originated by L. R. Crook, manager of the Turner & Dahnken Circuit, franchise holder for First National pictures, and he arranged with Manager Guy Smith of the Strand to have the picture shown at that house, the exploitation being combined.

Aaron Goldberg to Have New Theatre.

A moving picture theatre with a seating capacity of 1,800 is to be erected at Third and Minna streets at an estimated cost of $85,000, from plans prepared by Architect Albert W. Burgren. This theatre has been leased to Aaron Goldberg, who now conducts a small house on the site.

Contracts for Big Theatre Awarded.

Contracts have been awarded by Loew, Ackerman & Harris for the construction of the Metropolitan Theatre at Market and Taylor streets and work on clearing the site will be commenced at once. Plans for this theatre have been prepared by G. Albert Landsburgh, 709 Mission street.

Powell Street to Have Theatre Again.

W. J. Hughes and H. J. Gosliner have awarded contracts for work in connection with the remodeling of a building on Powell street, near Eddy, which will be transformed into a moving picture theatre. This will replace the Edison Theatre, recently closed.

Theatres Change Hands.

The United Theatre Exchange reports the following recent transfers in theatres: The Washington Square Theatre on Stockton street, San Francisco, to E. Rosenthal and San Francisco from O. Attkisson to L. B. Lahm Bros.; the Cory Theatre on Union street, Archibald, Jr.; the Majestic Theatre on Third street, San Francisco, from J. W. Morris to M. Klein and J. Richards; the Regent Theatre at Fillmore and Clay streets, San Francisco, from J. Shaw to Wm. Berlin, and the Garden Theatre, Burlingame, from Mr. Archibald to Ellis Arkush.

Theatre Orchestras Attract Attention.

The California Theatre orchestra has been enlarged to fifty men and these have received a contract for a full year, with no cancellation clause. This theatre will expend almost $3,000 a week for music during the coming year, not counting the additional cost of Sunday morning concerts, which are to be resumed.

Dr. Carlos De Mandil and his orchestra featured at the T. & D. Tivoli Theatre for the past two years, will be transferred shortly to the Oakland T. & D. Theatre, and U. Marcelli and his organization will be brought from Oakland to the Tivoli. Plans are being considered for sending Dr. De Mandil and his organization over the T. & D. Circuit later in the year.

Crook Takes Step Up.

L. R. Crook, who has been acting as manager of the Turner & Dahnken interests since E. Bruce Johnson went to New York for the First National, was chosen secretary of the corporation at a recent meeting of the board of directors of the corporation.

Tam Film Gets Appointment.

The Tam Film Company has been appointed official photographers for the "Save the Redwoods League," an organization of which Franklin K. Lane former Secretary of the Interior, is a leader.

Prices Go Up at Chico.

Moving picture theatres at Chico, Cal., have made a straight advance of ten cents in the price of admission, having decided that the former prices were ridiculously low.

New House for Colusa.

Work will be commenced before the end of March on the erection of a moving picture house having a seating capacity of 1,200. Edward Miller is the owner.

Northern California Producing Activities.

Annette Kellerman and a company of forty-eight arrived at San Francisco from Los Angeles recently to make water scenes outside the Golden Gate.

Tom Mix and company are spending a few days in the Yosemite Valley, east of San Francisco, securing winter scenes.

William S. Hart and a company of fifty arrived at Fenton, near Santa Cruz, recently for a stay of a week or more.

The Mayflower Film Company has a company working at Truckee on "Athalie," of picturization of Robert W. Chamber's novel of that name. The company is in charge of Sydney A. Franklin and includes Sylvia Breamer, Rosemary Theby, Conrad Nagle, Sam de Grasse and Robert Cain.

Detroit Doings

G. W. Trendle Out of Hospital.

GEORGE W. TRENDLE, general manager of the John H. Kunsky Enterprises, is out of the hospital, and expects to leave soon for several weeks at some resort. He recently underwent an operation for appendicitis.

Butterfield Enjoying Life.

W. S. Butterfield, president and general manager of the Butterfield circuit of houses in Michigan, is spending a few weeks at Pinehurst, S. C.

Lansing's New Regent.

Ground has already been broken for the New Regent Theatre in Lansing, which W. S. Butterfield and associates will erect, seating 2,200 people.

Bunch of Flint Theatres.

Flint is to have a bunch of new houses. The New Regent opened March 10; Lester Matt, who has the Strand, promises two new houses in the residential section; Charlie Garfield, who has the Orpheum, is just completing an outskirt house, and a 1,200-seat house called the Globe is now being completed on Saginaw street, a few block from the New Regent.

"Eyes of Youth" Dedicating Theatre.

Burrell Tripp, who is financially interested in several theatres in Ionia, Mich., is building a new theatre in South Haven which will open this month with "Eyes of Youth."

Profiting on Port Huron's Boom.

Herbert L. Weil, of Port Huron, and his associates are building a new theatre in St. Clair, Mich., which opens before April 1. Harry A. Goseline will manage same. Mr. Weil reports that he contemplates building a new theatre in Marysville, Mich., a new city built just five miles south of Port Huron, and which is destined to be not less than 50,000 population within two years owing to the new industrial plants now in course of erection there.

Details of Flint's Regent.

One of the prettiest houses in the state is the New Regent, in Flint, which opened March 10. The opening bill was "Double Speed" and a Larry Semon comedy. The house was crowded for both evening shows and as many people turned away. The architect was John Eberson, of Chicago, who builds all of the theatres on the Butterfield Circuit, and the style is Spanish. All seats are on one floor, a small mezzanine being for boxes. Altogether there are 1,800 seats. The policy of the house will be pictures exclusively, changed twice a week. Jack Prescott, former manager of the Liberty at Camp Taylor, is manager of the New Regent.

Colorado Cuttings

C. A. PIERCE has sold the Cover Theatre, Fort Morgan, Colo., to Foss Yenne, of that town. Pictures will continue.

C. D. Haupert and James A. Brobeck have purchased property in Steamboat Springs, on which they are planning to erect a modern two-story theatre building, with a seating capacity of 500.

Thomas Bucy has sold the Lyric Theatre, Sterling, Colo., to C. C. Perry and N. G. Brewer.

Theatre Shows Its Real Colors.

J. Ernest Tompkins, manager of the Liberty Theatre, Colorado Springs, is mighty chesty over the fact that he has installed a new red, white and blue electric sign, at a cost of $1,000, over the entrance of the lobby. The sign is a pippin and attracts lots of attention.

Kansas City Kullings

Five Weeks' Advance Work.

GEORGE CURTIS, of the Doric, will introduce "Birth of a Race" to Kansas City on Easter Sunday. No period has been set on the run, and, if present signs reach fruition, it will be some run! Mr. Curtis and his managers know how to get behind a picture, and they are not afraid to go the limit.

Gives Gollos Credit.

George N. Gollos is handling the preliminary exploitation, which is somewhat of a record in its time extent, starting five weeks before the first showing of the picture. Mr. Gollos has headquarters here, representing E. C. Peto Enterprises, and has been assisted by his brother, Aaron. They handled the very successful exploitation of the picture in St. Louis.

"Business as Usual."

L. B. Douglas, well known in exchange circles, is temporarily attending to his private business. This is now chiefly that of remodeling the Empire Theatre, which he owns. He is spending time there in order to help keep the theatre operating during remodeling, to make the task easier for Manager Bennett. The Empire, which is on East Fifteenth street, will be considerably larger, and will be fitted up so that the patrons will be proud of it.

Luncheon and Special Showing.

An innovation in special showings to exhibitors was made in Kansas City, March 13, when the Crescent Film Company invited exhibitors to a luncheon to be followed by the running of the film. A. L. Kahn, president of the company, was host to about thirty exhibitors.

They Liked the "Eats."

The luncheon itself was an extremely pleasant affair, with exhibitors sitting around tables renewing acquaintances and "talking shop," and enjoying the kind of food which Joseph Reichl, general manager of both Baltimore and Muehlebach, is providing now.

"The Lost City" Found.

The picture shown was the first two episodes of "The Lost City," a Warner Brothers production, which seems likely to "knock 'em cold." These two episodes were so full of thrills and picturesqueness and novelty that the exhibitors evidently forgot that they were looking at them as judges. The jungles, with elephants and savages and alligators and wild beasts, the airship—and all—make up features which can be exploited to "beat the band."

"Oh, Mamma!" Said Showman.

As one exhibitor exclaimed: "O, mamma! How we can advertise that!"

The Crescent Film Company got the prints from Chicago by special arrangement, and "special" is right, since a lot of telegraphing was necessary to bring them here by Saturday in view of the upset in express service in Chicago. The Kansas City company has distribution of the serial in Kansas and western Missouri.

Newman Remodels the Royal.

The Royal Theatre has received a remodeling and refurnishing, at a cost said to be $125,000. Many of the features which have proved especially popular or useful at the Newman, have been installed. The theatre is blossoming out with a new name, too, to mark the transition from the former house—it is to be known as the "New Royal." Many costly art features have been added, including panels in the ceiling. Much marble has been added, too, for wainscoting and steps. An adaptation of the cycloramic stage used in the Newman has been installed.

Revival Closes a Theatre.

Herman Printz, proprietor of the Bell Theatre, accepted a situation gracefully recently, and closed his house for a month while a revival was in progress. The large tabernacle erected for the religious meetings, was within two blocks of his theatre. It seemed that the entire neighborhood attended the week-night meetings without missing one of them; and crowds were drawn from the entire city. After a month of the meetings, Mr. Printz reopened for Saturday night, and Sunday afternoon and night, and had fair patronage. Other theatres half a mile from the tabernacle continued open, but attendance suffered.

Cincinnati Contributes

Cincinnatians See Screen Stars.

Cincinnatians, some for the first time, got a personal look at a group of screen stars known here previously only on the celluloid. A special car bringing Marcus Loew and eight headliners of the screen stopped off in Cincinnati for several hours last week to dine at the Hotel Sinton.

Bound for Nashville.

The group is to make a personal appearance at the opening of a new Loew theatre at Nashville, Tenn. The visitors included Mae Murray, Conway Tearle, Carlyle Blackwell, Taylor Holmes, Claire Whitney, June Elvidge, Rubye de Remer, Lillian Walker and Anne Luther. At the Hotel Sinton the movie stars were surrounded by a crowd of film fans all eager to get a look at the people they have seen so often on the screen.

Cashes in on Real Showmanship.

When it comes to being a live-wire manager of a motion picture house, Fred Meyer, of the Palace Theatre, Hamilton, deserves all the credit that can be given him. Meyer was in the office of R. H. Haines, resident manager of the First National Exchange, talking over business, when a newspaper representative called Mr. Haines to the 'phone and told him that Mary Pickford had been granted a divorce from Owen Moore.

Profits on Quick Thinking.

Without hesitation Meyer got the Standard Exchange manager on the 'phone and booked a one-reel film that he had in stock on Mary Pickford's home life. Meyer then called the Hamilton Evening Journal over long-distance and had an advertisement inserted featuring the one-reel for that night.

With the reel under his arm, Meyer boarded a train for Hamilton, which is only a two hours' ride from Cincinnati. When the populace of Hamilton read the newspaper account of Mary's divorce and Meyer's "ad" that she would appear that night at the theatre they flocked there in bunches.

Stood 'Em Out Twice.

Meyer said his quick action rewarded him handsomely. Since the opening of his theatre some months ago Meyer said he never saw so many people there as that night. Two extra performances were given, with many turned away.

"Hold It"—Till Next August!

Then we'll help Nodine Nast, who appears in Charles Miller's "The Law of the Yukon," devour the Mega-cone.

Pittsburgh Paragraphs

John Guthrie, owner of the Majestic theatre, Grove City, Pa., has purchased an ideal building site in the town and is preparing to erect a new theatre, the plans of which are now being prepared. The site is an unusually good one on account of its size, and also on account of its fine location on Broad street, adjacent to the College buildings.

This is an important matter in Grove City, because the college auditoriums and halls are the centre of all the social and entertainment functions. The new theatre will be located right in the midst of whatever night life exists in the town.

New House for Grove City.

Mr. Guthrie has operated a motion picture theatre in Grove City ever since the days of the old Pittsburgh Calcium Light & Film Co. His first theatre was a small store room, with the usual big horn phonograph ballyhoo considered necessary in those days and a seating capacity of less than 100. His present Majestic Theatre was built seven years ago and is one of the best equipped small town theatres in the country.

Just as his present Majestic Theatre has always kept ahead of the town, he expects the new one to keep ahead. The new house will have some innovations in the way of seating arrangements, ventilation, projection and music.

Makes Trip Seeking Health.

Harry Levine, formerly projectionist at the Blackstone Theatre, Fifth avenue, Pittsburgh, has resigned his position and gone on an extended trip through the West in the hope of regaining his health.

Will Enlarge Connellsville Theatre.

Christ Wagner, owner of the Soisson Theatre, Connellsville, is practically the only one who really has made a success out of this house. It was formerly managed by Fred Robbins, now deceased. The Soisson is a 700-seat house, fully equipped for road shows. Wagner has plans already drawn for the remodeling of this theatre. The improved lobby will take in an adjoining store room. Flats on the second and third floors will be done away with, this space being utilized for the extension of the balcony. The interior will be remodeled entirely and will seat 1,500 or more.

Liked "The Beloved Cheater."

"The Beloved Cheater" had a very successful run at the Victor Theatre, McKeesport, Pa., recently. Dave Victor says it is the best picture he has seen for many a day. He says he wants all future Robertson-Cole releases reserved for his house.

Operators' Union Raising Dues.

An announcement has been made by the Moving Picture Operators' Union, Local No. 171, to notify all non-union operators in Pittsburgh and its immediate vicinity of the impending raise in the initiation fee for entrance into Local No. 171. The present initiation fee is $25 and it will remain so until April 1.

After that date it will be raised to $75, and there is a possibility of it reaching the century mark. It was the intention of this body to make the increase effective March 1, but owing to the illness of the press secretary, sufficient notice could not be given the operators. However, this is considered to be sufficient notice to all operators, and no further notice will be given of the increase in initiation fee.

Theatre Installs Pipe Organ.

The Richmond Brothers, of the Century Family Theatre, North Side Pittsburgh, have purchased a large pipe organ, which they intend to install in this house about the first of June. They have also booked a number of special productions for two-day showings, and the Century Family is rapidly becoming one of the bright spots of the North Side.

Read Our Exchangemen's Pages.

Cleveland Cullings

Fire Exits Stand the Test.

The Main Theatre, a house situated in a thickly populated section of Cleveland at East Twenty-fifth street and Scoville avenue, was put out of business March 11, when a fire broke out in the building in which the entrance to the theatre was situated. Although the blaze started about 8:30 in the evening, and the theatre was well filled, there was no panic whatever. As soon as the smoke commenced to come into the auditorium, the fire exits were opened and in a short time the theatre was emptied.

The building in front of the theatre, a four-story structure, was very badly damaged, the loss being about $100,000. Several firemen were injured when a roof fell. The fire did not start in the theatre, but in the loft of the building where a laundry is located.

The theatre was leased and operated by O. E. Belles, of Cleveland, and F. G. Stevens, of Newark, O. They also operated a candy shop in the burned building. As soon as possible, the damage will be repaired and a new entrance made for the house so that it can resume business.

Loew Enlarging Theatre Chain.

With the coming to Cleveland last week of N. M. Schenck, general manager of the Loew circuit, there were additional reports of plans which Mr. Loew has for several theatres in the neighborhood districts of that city. Incorporation papers were filed the same week for a Loew theatre in Akron. At the Loew headquarters in Cleveland it was said that a statement would be given out in a week or so relative to both Cleveland and Akron plans.

Cleveland Rialto Changes.

Essick & Reif, owners of the Rialto and other Cleveland theatres, have purchased the Jennings theatre on the South Side of the city and will operate it in the future. They immediately closed it for a couple of weeks in order to have the house redecorated and other improvements made.

"Danced On" for Four Weeks.

A new record for long runs was set up in Cleveland the week of March 14, when Loew's Euclid Theatre commenced its fourth week on George Fitzmaurice's "On With the Dance." This is the first time in the history of the city that a moving picture theatre played a picture beyond three continuous weeks.

Business the second week was enough to warrant a third week, and to the surprise of the management the third week's attendance was so big that on Wednesday it was decided to extend the engagement a fourth week. Pictures which had previous long runs were "Male and Female" and "Everywoman," each of which played three weeks.

"Everybody had praise for the production," said Manager E. E. Blair. "The dancing seemed to make a particularly favorable impression. Of course, we had a wonderful musical score and this combination just couldn't help please folks. Mae Murray has made more admirers during these four weeks in Cleveland than she did in four years previous."

St. Louis Sayings

THE question of daylight saving is being brought up again by various civic organizations in St. Louis who are making strong measures to have this subject adopted and put in force. The Advertising Club of this city is strongly in favor of it. The Motion Picture Exhibitors' Association of St. Louis are strongly opposed to the measure, and are waiting to be called on to voice their opposition.

Raised Prices Working Well.

Since advancing their admission rates the first-run houses are presenting special attractions in the form of soloists and specialty acts, as well as larger orchestras, in order to convince the public of their desire to satisfy their patrons. As yet attendance continues to be normal, showing no inclination to recede because of the advanced admissions.

Publicist for King and Pershing.

Jay Reeds Espy has been engaged as publicity director for the King and Pershing theatres, controlled by Harry Koplar.

Will Improve Huntingdon House.

Len Blackford anticipates closing his theatre at Huntingdon, Pa., May 1 to make alterations which will make this theatre one of the most beautiful places of amusement in this territory. He is not stating at present the amount of money which will be expended, but from the plans in view it will cost a small fortune.

Showing Fine Lobby Displays.

The Standard Film Exchange of Pittsburgh has received several sets of oil painted lobby display sets. They consist of various scenes from "Tillie's Punctured Romance," beautifully framed, which give one the idea as to the details of the offering. They are on display at the exchange office and exhibitors in the neighborhood should not fail to take a run in and give them the once over.

Northwestern Activities

"Exhibitor Circuit" Becomes Dormant.

The Northwest Exhibitors' Circuit is no longer an active organization. No new manager was appointed following the resignation of H. B. Wright, and the offices in the Alaska Building have been closed. The circuit has not been disorganized, however, it being the wish of the members to hold themselves ready to resume active business as a circuit as soon as circumstances are more favorable.

Merger of Big Montana Interests.

The Missoula Amusement Company, of which Henry Turner is the manager and chief stockholder, has merged with the interests of W. A. Simonds, of Wallace, Idaho, to form the Northwest Theatres Company, Inc. This brings under the control of the latter company the Empress, Liberty, Isis and Bijou in Missoula, and the Liberty in Wallace, the Liberty and Star in Mullan, Idaho, the Liberty and Princess in Kellogg, and the Liberty in Coeur d'Alene, Idaho.

Philadelphia Pointers

Mastbaum Memorial Services.

EXERCISES in memory of the late Stanley V. Mastbaum will be held at the Eagleville Sanatorium, near Norristown, Sunday afternoon, March 28. Judge Patterson is expected to make an address, and there will be vocal and instrumental music. The Stanley V. Mastbaum Memorial Building was erected at Eagleville by subscription of Mr. Mastbaum's friends.

Woman's Suffer-age!

Muzzles needed for Helen Ferguson and Ruth Stonehouse. Appearing in Metro's "Burning Daylight" and "The Hope" respectively.

More Theatres for Carr & Shad.

John Cook, general manager of the Carr & Shad enterprises in Reading, Pa., has taken over the San Toy and the Schuylkill Avenue theatres, in Reading, from H. S. Rentz. Mr. Cook announces this as one of his own exclusive little deals.

Carr & Shad's new theatre, The Strand, Reading, had its formal opening February 23. The house is reported to be one of the finest in the east, has a capacity of 1,800 seats and contains all of the modern and up-to-date improvements and conveniences.

Sam Hyman Concentrates.

Sam Hyman has severed all connections with the Star, Bell and Victor theatres and will in the future devote all his time to the Dazzleland Opera House.

Saul Buys Haverford Theatre.

M. Saul has bought the Haverford Theatre, Sixtieth and Haverford avenues, for $38,000 and will take possession at settlement.

More Theatres and Changes.

Harry Davis, owner of the Bijou Dream at Milton, Pa., is planning to enlarge his house to a capacity of 1,200.

J. J. Ryan, of the Hogan Opera House at Susquehanna, Pa., has purchased a location for a new theatre directly opposite the site of the Hogan.

T. P. Thomas, of the Thomas Theatre, at Taylor, Pa., has completed alterations which increases the capacity of his house to 850.

Some "United" Exhibitors.

Herbert Givin, manager of the United Pictures Productions Corp., announces the following new franchise holders up the state: Carr & Shad, New Strand Theatre, Reading; P. Megaro, Regent Theatre, Harrisburg; and Liberty Theatre, Carbondale; Sam Black, Owel Theatre, Philadelphia; Ben Shindler, Auditorium, Camden, N. J., and M. McManus, Opera House, Smyrna, Del.

Wearing Out His Grip.

W. J. Heenan, manager of the Peerless, returned from a trip to Scranton, Pa., last week with his grip full of contracts, being not an unusual occurrence on his frequent trips throughout the state.

Breaks Record on Percentage.

W. Heenan, manager of the First National, played a week's percentage basis at the Family Theatre, Nanticoke, Pa., with "The Unpardonable Sin," "Auction of Souls" and "Daddy Long Legs" two days each during the week of March 15, and reports that Jennings admitted the house broke all previous records.

"Pollyanna" in Grand Opera Surroundings.

Thousands of dollars will be spent by the United Artists' Corporation to change the Metropolitan Opera House into an up-to-date motion picture palace in time for the opening presentation, "Pollyanna," commencing May 8. It is expected to have Mary Pickford here in person providing she does not go abroad before that date.

American Legion as Showmen.

Motion picture performances will be given two nights each week under the auspices of the American Legion at the Auditorium, Burlington, by Capt. James McFarland Post, of that city. The theatre has been donated free of cost.

Buffalo Bulletins

Albert Jones, attorney for the local Loew theatre interests, announces that plans have been completed for the erection of the $1,600,000 vaudeville and motion picture theatre in Buffalo. Work of dismantling buildings in Washington street already has begun and will be rushed as rapidly as possible so that ground may be broken for the new theatre on May 1.

The theatre will have a seating capacity of 3,000 and will be located at Main, Mohawk and Washington streets. Preferred stock

amounting to $1,500,000 and common stock to the same amount has been subscribed. Much of it is said to have been sold to Canadian capitalists, due to the success of the Loew theatres in Canada.

Buffalo Times Starts Daily "Column."

The Buffalo Times has started a daily column devoted to motion picture news. The Times has always been a big booster of the film industry and the coming of the daily column is just another proof of how this publication regards the silent drama. The first column of movie news appeared Monday, March 22.

Costly Smoke in Theatre.

John Pawlowski, a youth residing at 768 Smith street, found it a costly bit of recreation when he started to strike matches and smoke in the Plaza Theatre in William street during a show. In the midst of his tobacco fest he was arrested on a charge of disorderly conduct, and when arraigned before Ctiy Judge Peter Maul was fined $5.

Featuring Kiddie Matinees.

Manager Bruce Fowler, of the Elmwood Theatre, is featuring Saturday afternoon "kiddie matinees." Mr. Fowler for the past several weeks has been booking all-comedy bills, and has found the plan a most popular one with the children in the community.

Buffalo Capitol Opens Easter Sunday.

The new Capitol Theatre in South Buffalo will open its doors for the entertainment of South Buffalo film fans on Easter Sunday, according to an announcement by George Hanny, who is associated with George Hall in the new theatre. The Maxine, which is also operated by Messrs. Hall and Hanny, has been enlarged and re-decorated and will have a gala spring opening, also on Easter Sunday.

Planning Easter Festival.

Harold B. Franklin is planning an elaborate film feast for Easter Week at Shea's Hippodrome. The feature, it is anounced, will be Clara Kimball Young in "The Forbidden Woman," and the comedy (Mack Sennett's latest) "Gee Whiz!" An attractive advertising campaign is being outlined and some of the posters now being prepared for the lobby are perhaps the most beautiful even seen at this big house. Conductor Alfred Moulton is working in his spare time on a special musical program, which will include a famous soloist from New York.

Michael Buys Home.

J. H. Michael, manager of the Victoria and Regent theatres and chairman of the executive committee of the New York State Exhibitors' League, has purchased a large home in the Central Park district on Parkside and will move in April 1. Mr. Michael recently presented "Male and Female" at the Victoria for a three-day run, during which box office records were smashed.

Theatre Paper Success.

Elmer C. Winegar, manager of the Central Park Theatre, is finding his own theatre news paper, The Central Park News, one of the best stunts he ever put over. The paper is distributed to all the homes in the community. On the front page each week Mr. Winegar uses cuts and stories on his coming attractions. "First Page Stuff" is easy to get when you have your own newspaper.

Jamestown House Being Restored.

Repairs on the Winter Garden, Jamestown, N. Y., which was greatly damaged by fire in January are nearing completion and it is expected that the theatre will re-open at an early date. Decorators from the Lee Lash studios in New York have been in Jamestown for the past three weeks and have practically completed a magnificent interior.

Several experts from the factory have been at work on the big organ, which was nearly demolished by the fire. Their job is about completed. Mrs. Gertrude LaSalle Bachop has been re-engaged as organist. Raymond B. Eldred, conductor of the Winter Garden orchestra is re-arranging his library and has held several rehearsals in preparation for the opening show.

A complete new balcony has been built, with a seating capacity of 250 pesons. New projection machines, new carpets and rugs and new stage settings with special lighting effects are being put in. For the past few weeks Peterson & Woods, managers of the theatre, have been arranging bookings and the policy, as always, will be the highest class photoplays.

Buffalo Strand Manager Ill.

E. O. Weinberg, manager of the Strand Theatre, was confined to his home on account of ear trouble for several days the week of March 14. "Eddie" is planning a big Easter week program, consisting of Constance Talmadge in her new First National production, "Two Weeks" and Harold Lloyd in one of his special Pathe comedies. This combination always proves a knockout at the Strand.

Continues Czecho-Slovak Music.

Manager William Graham continued the Czecho-Slovak Tambouriza orchestra at the Empire for the week of March 22, when a double bill consisting of Dustin Farnum in "The Corsican Brothers," and Charles Ray in "The Hick," was presented. The Empire recently changed its policy from burlesque to pictures and the new entertainment has proven popular.

Sisters and Students See Show.

Sisters and students of Saint Elizabeth's Academy, in Alleghany, N. Y., attended a special matinee presentation in the Havens Theatre, Olean, N. Y., on March 18 of "The Victim," which was presented in the oil city for the benefit of Saint Mary of the Angels Church. The sisters and students were the guests of Rev. Father Edward J. Rengel, of Olean.

Buffalo Church Presents Chapin.

Calvary Presbyterian Church on Delaware avenue presented Benjiman Chapin in episodes from "The Son of Democracy" in place of the usual sermon on Sunday evening, March 21. Community singing was another feature of the program. Motion pictures have now become a regular part of the Sunday evening meeting in this church and have been found to be most successful.

Buffalo Going Right Ahead.

The action of George Eastman in Rochester in suspending building operations on his big motion picture academy because of the high cost of building was quite a surprise in local exhibitor circles. None of the big deals in Buffalo are being held up because of high costs, however. In fact, Shea's Metropolitan plans are going ahead merrily; the new Capitol will open Easter Sunday; the steel frames are going up rapidly on the new Hertel Avenue Theatre; the two houses on Broadway will open soon, and George Hanny and George Hall are remodeling and enlarging the Maxine on Seneca street. High prices seem to mean nothing to local exhibitors. Business is booming. Who cares?

Ethel Barrymore.

To be featured in Tri-Star Pictures, organized by Joseph Byron Totten and Joseph W. Smiley.

Baltimore Bulletins

McHenry Changed Hands.

THE McHenry Theatre, Light street near Cross, which was originally built by the men operating the Parkway Theatre and was designed by Oliver B. Wight, has now been taken over by Fred G. Nixon-Nirdlinger and will be continued as a moving picture playhouse under the able management of Bernard Depkin, Jr., who is now also operating Nixon's Pickwick in Baltimore.

Besides his interests in the Academy of Music in Baltimore Mr. Nixon-Nirdlinger now has control of the Pickwick, McHenry and Victoria theatres. The Mastbaum and Stanley interests of Philadelphia are interested with Mr. Nirdlinger in his Baltimore activities. It is understood that they will enter the moving picture field in Washington, D. C., as well as in Baltimore and form a circuit in the near future.

Theatre Lot Is Purchased.

Settlement for the purchase of the Shriner lot, on the northeast corner of North avenue and Charles street, on which a large moving picture and vaudeville theatre is to be built, was made by the Hippodrome Company on Monday, March 15, and the price was approximately $165,000. This lot was bought from the Boumi Temple Company and the title was passed on by the Maryland Title Guarantee Company and the transaction took place in the office of that company with Walter H. Buck and Watson E. Sherwood acting as attorneys in the transaction.

The lot measures 111 by 150 feet and the plans for the building are now under way. It is probable that stores will be located on the first floor. This theatre will be controlled by the Marcus Loew interests, now operating the Hippodrome in Baltimore.

Relief Meeting at Victoria.

A meeting was held at Nixon's Victoria theatre under the auspices of the Baltimore Branch of the American Committee for Relief of Jews in Europe on Sunday night, March 7. Two addresses were made in Yiddish and then there were auctioned off several pieces of jewelry and the proceeds were added to the amount they now have on hand which amounts to about $3,500. One of the addresses was made by Rabbi Rivkin, chairman of the Baltimore committee.

Film "Maryland" Launching.

The launching of the U. S. S. "Maryland," at Newport News, Va., and the christening of this ship by Mrs. E. Brooke Lee, of Baltimore as well as the activities of the Governor of Maryland and his party who attended the event, was filmed for permanent record by Florenz Ziegfeld and Herman E. Tate, moving picture men of Baltimore, on Saturday, March 20. It is also the plan of Messrs. Ziegfeld and Tate to obtain moving picture views of the ruins of the Hotel Chamberlain at Old Point Comfort, Va., which was recently destroyed by fire, from a seaplane. Commander Weems, of the Baltimore recruiting station, will use the pictures of the launching to obtain recruits from Maryland for the Maryland.

Censors Inspect "Movie Paper."

That the Moving Picture Censor Board of Maryland has an inspector out during the year to see that the advertising paper used by the moving picture theatres throughout Maryland for their lobby displays and billboards has been inspected by the board, came to light recently when someone wrote a letter to a Baltimore paper criticising the advertising displays. Upon inquiry being made it was shown that Section 15, Chapter 309, of the act of 1918 provides that "no banner, poster or other like advertising matter shall contain anything that is immoral or improper."

It is also stated that all scenes eliminated by the board must be eliminated from exhibits, posters, billboards and advertising matter. According to the board the maintaining of a high standard for moving pictures can be helped if the public would report by telephone or mail, direct to their office, any violations against decency which are specific.

To Improve Bristol's Isis.

The Isis Theatre, of Bristol, Va., which is owned and operated by C. A. Goebel, is to be

extensively remodeled and improved and the approximate cost for the work will be $10,000. Plans for the improvements have been drawn up by H. Doriot, architect. When completed the seating capacity will be 700.

The plans provide for new entrances to the lobby; a balcony with a seating capacity of about 300 with two stairways and separate exits. This balcony will be arranged for by taking out the second floor of the present building and installing a new ceiling. A large marquise will be placed over the entrance and the lighting, heating and ventilating systems will be entirely renovated.

Jewel Theatre Sold.

The Jewel Theatre, West Baltimore street, which was at one time managed by Miss T. D. Marks, but has not been operated as a moving picture theatre for some time, has been sold by Edwin W. Wilson to the James A. Bealmear & Son Company and this property will be changed into a business establishment. The lot measures 22 by 170 feet.

Lincoln Theatre Robbed.

The office of the Lincoln Theatre (colored), 934 Pennsylvania avenue, was entered by a burglar sometime during the closing time on Saturday night, March 13 and Monday morning. Money amounting to $240 was stolen and the office door was forced in order to gain an entrance. Morris Flack is the manager of this house.

Pictures at Rotary Lunch.

A feature of the weekly luncheon of the Rotary Club of Baltimore at the Hotel Rennert on Monday, March 15, were the motion pictures which were shown to illustrate the lecture of L. O. Armstrong, from the Bureau of Commercial Economics, Department of Public Instruction, Washington, D. C., who spoke on "Virgin Fishing and Hunting Grounds of North America." Sections of the Canadian Northwest and this country were shown in the films.

Seeing New York F. O. B.

Arthur B. Price, manager of the Blue Mouse, Rialto, and Aurora theatres, visited New York City during the week of March 15 and was entertained by officers of the Equity and Famous Players-Lasky Companies.

Showed Uncensored Films.

Charles Nolte, manager of the Greater Baltimore Theatres, Inc., operating the Linwood, Aladdin, New Belvedere and Belnord theatres was fined $30 and costs at the Northern Police Station by Justice Schroeder, on March 12, upon the complaint of Charles E. Harper, chairman of the Maryland Censor Board because two films had been shown at the New Belvedere without being censored. It is understood that Mr. Harper told Mr. Nolte that this was the only way in which the matter could be forcefully brought to the attention of the Washington exchanges.

Out-of-Town Notes.

F. Carle, manager of the Strand Theatre in Hopewell, Va., died suddenly on Saturday, March 13, from leakage of the heart and complication of diseases. Mr. Carle had been in the moving picture business for four years. The Strand will be taken over by W. F. Harris, who operates the Broadway, when he returned to Hopewell.

Charles Decker, manager of the Empire Theatre in Frederick, Md., has been sick in bed for some time.

A modern moving picture theatre is to be built in Chestertown, Md., by a company which is now being organized for that purpose, it is now reported.

Floyd Liminger, of Westernport, Md., who operates the Majestic Theatre in Piedmont, Va., has now under contemplation plans for the remodeling and building an addition to his theatre. The plans were drawn up by W. A. Miller, architect, Keyser, W. Va.

New Theatre Planned.

A moving picture and vaudeville theatre with a seating capacity of 1,800, will be built by Pearce and Scheck on South Broadway in the near future, according to the plans now under way. This playhouse will be located on the site now occupied by properties in the rear of 238, 240, 242 and 244 South Broadway and the property located at 242 South Broadway will be used for the lobby which will be 100 feet deep. The construction will start about June 1. There will be a gold fibre screen and an orchestral organ and Joseph Fields, who now manages the Leader Theatre, owned by the same people, which is located near this new theatre, will manage the new house.

Dominion of Canada

"All-Comedy" Week a Success.

MANAGER K. M. LEACH, of the Regent Theatre, Calgary, Alberta, made a noteworthy booking arrangement for the week of March 8 when he conducted an all-comedy week. The programme for the six days consisted of four new comedies, the stars of which included Charlie Chaplin, Fatty Arbuckle, Harold Lloyd and Al. St. John, the latter appearing in a Mack Sennett release, "Speed." Chaplin's portion of the bill was "A Day's Pleasure," while Fatty Arbuckle appeared in "The Garage." Harold Lloyd was seen in "Young Mr. Jazz." The entire programme was made up of nine reels. The stunt made a big impression and brought out real crowds.

"Mr. Wu" Makes Debut on Screen.

The first American run of "Mr. Wu," the British film version of the London stage success in which Matheson Lang and Lillah McCarthy are starred, at the Allen Theatre, Toronto, created a real sensation. The feature was very favorably received by local reviewers and great crowds turned out to see it, the house being packed practically all day long. Many of those who patronized the theatre included returned soldiers who had witnessed the stage production in London. Judging by the cordial reception, "Mr. Wu" is destined to enjoy a long and successful screen career.

Made-in-Canada Feature.

"The Great Shadow," the made-in-Canada feature starring Tyrone Power, has been booked by the Trans-Canada Theatres, Limited, Montreal, the English-Canadian syndicate, for presentation in its numerous theatres throughout Ontario, opening with a week's presentation at the Grand Opera House, Toronto. Howard Conover, of the Imperial Theatre, one of Montreal's large moving picture houses, has also booked the picture for the week of April 11.

This is the feature that was made by the Adanac Producing Company, Limited, Montreal, at the Trenton, Ontario, studio. The rights for this feature, outside of Canada, have been sold to Lewis J. Selznick.

Would Bar the Children.

The Winnipeg Ministerial Association has asked the Winnipeg civic authorities to prohibit the admittance of young children to local moving picture theatres unless accompanied by adult guardians. The association has asked for the establishment of an age limit for children who should be escorted by adults, in its opinion.

Loew Will Increase His Chain.

Marcus Loew, of New York, has decided to expand his Canadian circuit to a considerable degree, it has been announced at Toronto. A Loew theatre is to be erected at Windsor, Ontario, which is across the river from Detroit, Mich., and preliminary details have been arranged already. Windsor is a rapidly growing automobile centre, with a population of about 30,000. Loew theatres are planned for a number of other cities, yet to be announced.

Here's Frank Borzage
Who is directing "Humoresque," with Alma Rubens, for Cosmopolitan.

Pictures for the Summer.

The Walker Theatre, Winnipeg, Manitoba, a large legitimate house, and one of the links in the Trans-Canada Theatres, Limited, chain across Canada, will adopt a moving picture policy for the summer months instead of closing down for the hot season as in previous years.

Sent Reviewer to London.

Miss Ray Lewis, personal representative of Messrs. Jule and J. J. Allen, of Toronto, in London, England, is returning to Canada, according to advices just received by an Ottawa, Ontario, friend. Miss Lewis was sent to England to watch producing developments and to make critical reports on all new releases. A number of British features were secured for Canada by the Allens as a result of her recommendations. Previous to her appointment as the representative of the Allens, Miss Lewis was tthe editor of the Moving Picture Digest, a Toronto trade publication.

Winnipeg House Changes Policy.

An interesting change has just been made in the policy of the Dominion Theatre, Winnipeg, which is one of the large Allen theatres in the Manitoba capital. This has been a straight moving picture house for a number of years, but on March 22 it reopened for the presentation of musical comedy which had been scheduled for the Strand Theatre, a Winnipeg vaudeville house.

B. N. Davies continues as manager of the Dominion, while Ed. Seamans, manager of the Strand, has become the musical supervisor of the Dominion. N. Chambers has been appointed manager of the Strand Theatre, which continues as it was otherwise. Jule and J. J. Allen also control the Province, Gaiety and Bijou theatres there also. All of these are moving picture houses.

From Burlesque to Moving Pictures.

The Savoy Theatre, Hamilton, a former burlesque and stock company house, was reopened on March 22 as a modern moving picture theatre under the control of the Famous Players' Canadian Corporation, with George Stroud, former owner of the theatre, as manager. The opening attraction was "Male and Female." The theatre was remodeled and refurnished throughout, while the twenty-piece orchestra under the direction of Sam Minnes is the largest among local houses. A new pipe organ has also been installed.

Some Data on Censoring.

According to the recent annual report of the Manitoba Board of Moving Picture Censors, the number of complete film releases condemned by the board last year was seventy-one. In addition to these rejected pictures the Manitoba censors, whose bureau is located at Winnipeg, made 488 partial eliminations in other pictures. This report was filed with the Manitoba Provincial Legislature, which has been in session at Winnipeg. It is claimed by Winnipeg exhibitors that a considerable number of rejected pictures consist of comedies.

Censors Condemn Comedies.

One of the latest comedies condemned by the Manitoba censors was Mack Sennett's "The Speak-Easy," which depicts the troubles encountered by the proprietor of a "blind pig." This release had been booked by the National Theatre, Winnipeg, and had been advertised as the coming comedy attraction. The censors rejected the picture on the Saturday prior to the week during which it was to have been shown. The same comedy was readily passed by the Ontario Board of Moving Picture Censors at Toronto.

Not long ago the Manitoba censors saw fit to ban "The Eternal Triangle," a two-reel comedy, in which all the characters were portrayed by dogs. This decision on the part of the board aroused wide comment. The Manitoba board also aroused the ire of the exhibitors recently by permitting a considerable number of local preachers and moral reformers to witness the private presentation of rejected portions of numerous pictures.

An Infant Industry Restless in Its Crib

Combing Moving Picture World Ten Years Ago

WITHOUT a "by your leave" or any sort of apology, we'll let the champion "kid" among old-timers start off this week's reflection of "the good old days' when the Infants were in the Industry (paraphrasing Richard A. Rowland's history-making remark). We bring you Hal Hodes, managing editor of Universal's Screen Magazine, adding the personal opinion that a chap who can get so much "pep" into so dry a subject as this sodden record deserves to be editing something more miscellaneous than a weekly reel of "pitchers."

"At that," Hal starts off, "I think I've got the average chap in this here m. p. business looking like a recruit. Ten years ago I was on one of Uncle Sam's battleships, where when I wasn't doing my regular work (which consisted in being shipfitter) I ran the projection machine for our sky pilot. That is, *he wasn't ours*—he merely *loaned himself* to us whenever we came to anchor.

When Vitagraph Was a Baby.

"I made a good picture machine skipper, because 'Pop' Rock, of Vitagraph, broke me into the business back in 1904. (*Bring on your m. p. veterans!*) He let me stay with his organization during the summers of 1904-5, and when not grinding away at Coney Island I was part of the mob in the pictures being produced in the fine new studio located in what was then known as Greenfields. *The town has since gone back, having been annexed by Brooklyn.*

"It was a fine job I had that first summer. Rock had me work out my apprenticeship at Econopouly's, a basket-party resort on the Island. We began the day at 9:30 A. M. and kept at it as long as there was a nickel on the Bowery.

"Sometimes I was able to get away early when we closed because of exceptionally poor business due to weather. *Then I'd quit my machine at 1 A. M.* As a rule, we didn't quit until 3. Econopouly's paid $80 a week for service, consisting of 12 reels, semi weekly change. This included the services of two operators.

"Rock didn't like the man who ran the place at all, at all. When I got into a scrap and licked the latter good and proper, Rock was so tickled that after *firing me in order to keep the man's business,* he hired me right back again and put me to work at Inman's, a combination burlesque and picture emporium.

When Pictures Were a "Chaser."

"The pictures were supposed to work as a chaser, and Billy Inman frequently had me run the films backwards and ring in long intermissions. This was a good job, requiring only three hours of my time daily.

"The rest of the time was spent at the studios and in fixing the plumbing in 'Pop' Rock's home. He had discovered I was handy with tools.

"After I quit Vitagraph I went to work for Al Harsten, who had an exchange of his own in those days. It sure was a fine collection of junk. Al sent me to Boston, where I ran a machine at the old Austin & Stone Museum.

"A few weeks of this, and I left the industry flat to join a burlesque troupe. Now I ask you to tell me what the industry was in 1904, if it was an infant in 1910?"

Meet Two Youthful Publicists.

While we are on the "human interest" subject we'll dispose of a couple-a more topics here and now. Before us is the copy of a letterhead—ten years ago—"Julian Solomon, Jr., Publicity Expert, President, King Amusement Company, Manager Susquehanna Theatre, Correspondent Motion Picture News, Philadelphia."

Then there's Pat Dowling, just graduating from High School, in Little Rock, Ark. Pat had moved in from the "Arkansas sticks" to complete his education in "the big city."

Pat was then destined to be a press agent—he practiced on his school mates and here's a sample: "Jed Quelters, of Frenchman's Bayou, was the fastest runner in Mississippi County. He could run a hundred yards in practically nothing. *He never wore a shoe in his life.*

"Some slickers from Hot Springs came down to clean up the sports at Frenchman's Bayou with a trick runner. When the city slickers found out that Jed Quelters had been brought up barefooted they insisted that the race be *run on a cinder track.*

Stories That Steal Space.

"Jed had a lot of *broken glass* mixed in with the cinders and won the race, looking over his shoulder. The smart cracking city sport *had the soles cut off his running shoes by the broken glass.*"

Here's another: "They never have been able to introduce automobiles into Mississippi County. They tried hard enough, but every time a machine went past *Jed Quelters's the hogs ran out from under the house, ducked under the machines and cut the tires with their backbone.*"

Such stories as these from the lips of a pure-souled Arkansas high school graduate are what won for Pat Dowling, now of Los Angeles, the position of director of publicity for Christie Comedies. *If any publicist can tell any better we'll print 'em as fast as they are sent in.*

Pathe Declared No Trust.

In Moving Picture World, dated April 2, 1910, one of the numerous suits pending in the matter of the Patents Company vs. the Whole World was ajudicated in the State of Ohio, and Pathe, defendant, was declared not to be a trust. The Co-Operative Film Syndicate, of North Baltimore, Ohio, had purchased films from Pathe, was sued on the matter of collections and had "countered low" by claiming Pathe was a trust and that Pathe pay $20,000 instead of receiving the sum sued for. *The Infant Industry has always been a "good thing" for the lawyers.*

In Coatesville, Pa., W. L. W. Jones was owner and manager of World-in-Motion Photoplay Theatre. The fact is noted largely to introduce the name of the theatre—*rather good for a movie house, eh wot?*

Notice was given that Frank Winch was retiring from the film game to become press agent for Buffalo Bill's Wild West. Winch was quite a man-about-town in those days, belonging to the Friars 'n everything.

Urging Along Educative Films.

In Cleveland the Lake Shore Film Exchange gave a free demonstration of educative film subjects, leasing the Hippodrome and showing to 2,000 people, including doctors, teachers, ministers, students, etc., fifteen Urban-Eclipse subjects, three Pathes, one Biograph, one Edison, one Selig and one Essanay.

Walter Storey was secretary of the National Board of Censorship.

Chaplain J. E. Yates, Coast Artillery Corps, reported that he was using films to interest the soldiers at Fort McHenry, Baltimore, in religious and instructive subjects.

Making "Music for the Pictures."

From an advertisement, paid for by Duplex Manufacturing Company, St. Louis, we learn that the following objects were used to make sounds and noises to accompany the pictures ten years ago:

Bird and steamboat whistles, police rattles, rooster crows, hen cackles, pop guns, sleigh bells, fog horns, dog barks, castagnets, tom-toms, horsehoof imitations, Chinese crash cymbals, railroad imitations, pond frogs, midway musettes, sand jig imitators and clog mallets. In these later days *they call 'em "musical settings."*

Two pages were devoted to descriptions of the various scenes—a synopsis in detail—of the Roosevelt in Africa "hunt pictures." Sixteen scenes were itemized. W. K. H.

The Progress of Danny Freeman.

Unusually interesting is the progress that has been made by Danny Freeman as a figure in Canadian moving picture exchange circles. He started out as a shipper with the old Canadian Film Exchange at Vancouver and then joined the Vancouver branch of the Regal Films, Ltd., with which he remained until the opening of the war in 1914. He enlisted with the Canadian Expeditionary Force at Toronto and eventually became an army boxing instructor.

When the armistice was signed he returned to the film exchange business and joined the Regal staff at Toronto, but became associated with the Select Pictures Corporation of Canada when that company was established in Toronto last year. Recently he was appointed Western general manager of the Select with headquarters at Winnipeg, Manitoba.

What Were YOU Doing TEN YEARS AGO?

Drop us a line, whoever you are, if your film-record covers ten years in harness.

Tell us what you were doing and where you were doing it ten years ago.

Help us "jazz this thing up" and make it the most interesting section of Moving Picture World.

"Kick in." Don't be modest. It wasn't modesty that made the goldfish famous.

We'll Say It and Run.

As a feature appropriate for this page we present this view of Norma Talmadge as she appeared while on the roster of Vitagraph players eight years ago. How times and folks do change!

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Orrin G. Cocks Replies to Complaint Against Non-Theatrical Performances

IN its issue of March 20 the Moving Picture World publishes a complaint from exhibitors and some of the exchange men in Washington, D. C., regarding the growth of the so-called "non-theatrical" business. The assertion is made by the exhibitors "that schools, churches, community centers, and other like propositions are cutting deep into the business." According to one, in the columns of the World, "It is only a question of time when the exhibitors handling first-run pictures will have to say to the exchanges: 'We cannot pay you $200 a day for your pictures because our receipts have fallen off and we do not take enough in to warrant that payment.'

"The exhibitors have no desire to prevent the showing of strictly educational films in the schools and churches. But when they begin to enter the general exhibition field, minus taxes, rent and other overhead expenses which bear heavily on the exhibitor it's time to kick, and the manufacturers should take cognizance of that and lay down a rule for our protection."

"Unduly Excited," Says Cocks.

In reply to this Orrin G. Cocks, secretary of the National Committee for Better Films and Advisory Secretary of the National Board of Review, comes forward with a statement. He is qualified to speak, for the National Board has been extending help to the non-theatrical users who, unfamiliar with the exhibition of motion pictures, have turned to it for direction, and the board knows the kinds of people who are reached by these special entertainments. Says Mr. Cocks:

"The Grievance Committee of Exhibitors in the Washington exchange district are unduly excited about the use of non-theatrical films—they are 'barking up the wrong tree,' also 'biting off their noses to spite their faces,' not to say 'peny wise and pound foolish.'

"A large percentage of the people in all cities and towns are not going to the motion picture theatres—they are either indifferent or positively prejudiced and these are the ones who are ready to be led by excited agitators, who demand repression, censorship and the 'heads of exhibitors on a silver platter.' This group must be considered, for they are a part of the whole question.

All Want Entertainment.

"Churches, schools, community centers and civic organizations want certain classes of films for entertainment. They draw to their auditoriums a public which has been hypercritical of the motion picture theatre. In places beyond count these people have discovered that the motion picture drama is a splendid entertainment and when once their opposition is changed to friendship they inevitably turn to the theatre for more of the same sort.

"Many exhibitors have figured this movement out clearly and have recognized that they were building a new clientele by assisting these non-theatrical groups to get what they want. Very few of these organizations remain destructive critics. They discover new values and virtues—and with wisdom comes tolerance. The exhibitors of the country can often meet these groups half way and draw new audiences by furnishing one of two programs a week regularly for the kinds of people who think they want entertainments furnished by the groups mentioned above. In this way they capture the support of the new crowd.

Would Aid Non-Theatrical Group.

"The talk about local or national social, civic or religious organizations making their own films is plain tommyrot. Where it has come to the point of discussion, none of them find that it has the money, the skill, the technique or the distributing agency for the undertaking. It is well to remember also that each organization has certain interests which are opposed to attempts to enter the amusement field.

"It is a wise and far-seeing policy, both for exhibitors and distributing organizations, to assist these non-theatrical groups as long as they are sensible and desire to furnish entertainment for the people of their towns who want relaxation and desire to laugh and to play. It is also worth while to have friends in court when reformers raise a hue and cry."

Pathe Review Analyzes Motions of Diving Girls

VENUS Takes a Swim" is the title of the Novagraph presentation of analysis of motion in Pathe Review No. 43, released March 21. The pictures are said to be the most beautiful and novel of this unusual series. Showing swimming and diving girls, who have both beauty and amazing skill, they demonstrate the value of slow motion pictures as an aid to athletic training.

The ultra-rapid camera affords an opportunity for close observation, the action being slowed down to ten times less than normal. The strokes, which propel them through the water, are most clearly brought out, and, for general exhibition effect, the girls slowly floating through the air with the grace of birds is a tremendously effective sight.

Julian Ollendorff contributes to this issue perhaps the most sensational of his series, "The Spirit of the Dance," with "The Dance Apache." It is interpreted by Mme. Desiree Lubovska and Willard Foote.

"Contented Wives" is the title of the foreign scenic, which shows how wives are made happy in Portugal. Work does it. And the loyal matrons don't seem to mind a bit. If there's a load to go to town that's too heavy for the family horse, hubby puts the horse in the stable and calls Mary. Interesting views are fern gathering and other woodland industries are also shown.

The animal study is called "African Beauties," and shows different animals of the forests in their haunts surrounded by the tropical coloring, which is exquisitely brought out in the Pathecolor pictures. A glimpse of the "downstairs world" is given in "Silver and Soap," showing the many processes through which the great hotels of New York put their silverware.

"Through Winding Walls" Trip on Ausable River

THE advance in artistic methods of making and assembling scenic studies was never more marked than in the Chester picture, "Through Winding Walls." This constitutes a trip on the Ausable river, and through the beautiful Ausable chasm.

A start is made where the river plies its course after the manner of ordinary streams. Gradually we find our way through the winding walls of the chasm, with its quaint bridges, its caverns, its dangerous curves and rapids. One of the most thrilling things about Ausable chasm is the boat ride through the narrow gorges, and finally the hurried pull to shore just in time to avoid being hurled into an angry whirlpool.

The Chester account of this entertaining and beautiful spot is the best yet.

When Robert C. Bruce Takes to the Tall Timbers.
Showing Bob himself and two striking scenes from one of his recent subjects for Educational Film Corporation's Travel Series.

Chester Screenics Possess Great Variety of Interests

TWO excellent subjects comprise the latest Chester-Outing Screenics, the first of which is "Duck Days." This picture will surely prove a joy to those whose fancy turns to the duck marshes. It contains some of the best views of ducks on the wing, ducks on the water, and ducks being felled by rifle shot that has been made. The picture is well photographed, and is assembled and subtitled in a way which makes it entertaining. The second subject on the reel is "Climbing the Cataracts." This shows how the salmon at a certain time of the year hurrying in from the sea to the rivers of the Pacific coast, stopping at no obstacle until they reach the spawning ground. Splendid views of the fish jumping the cataracts are shown, and also scenes in which the Indians along the rivers catch the fish and dry them for winter use.

The closing subject is "A Stormy Sea," in which are some beautiful surf scenes. The assembling of this subject is especially commendable, and its subtitles are beautifully and appropriately worded.

W. E. Macarton Has Ten Reels of Panama Canal

THE title of a ten-reel picture of the Panama Canal under construction, "The Eternal Union of the Seas," which was made by W. F. Macarton, under the supervision of the Panama Canal Commission. This picture, which was directed by T. Gabriel Duque and Samuel Lewis, is being handled by the Latin-American Republics Film Corporation, of Panama, and is said to be the only complete film of the canal, including all details of its construction, in existence.

Mr. Macarton, who did the actual photographing of the work of construction, is in charge of the film and can be located at the offices of the firm at Ancon, Canal Zone. While some time has elapsed since the completion of the Panama Canal, the details of this wonderful engineering feat should still prove of genuine interest.

Howells to Distribute Urban Films in Europe

A PARTICULARLY progressive spirit pervades the offices and plant of the Kineto Company of America, and many of the dreams of its founder, Charles Urban, seem about to be materialized. Recognition that his educational library is one of the best, has brought educators to his doors, and is the direct cause of more than one fortunate circumstance that has been created in favor of the Kineto Company of America.

One of these is the taking over of the foreign distribution of Urban films, with the exception of Germany, Austria, Switzerland, Canada, and Hawaii by David P. Howells. The Urban offices were also the scene of an interesting gathering of New York educators on a day of recent date, when considerable illumination was thrown on the question of the film in the school from both sides.

These incidents are of vast importance in the outlook of the industry. They are only a few among the many things that are happening in the educational film world, which show that the pot is being kept boiling.

Prizma Enlarges Scope to Include Industrials

FOLLOWING the announcement last week that Prizma Color Pictures will in the future be distributed through Select exchanges, and that Lewis J. Selznick aims to produce in colors a series of five-reel features in colors, as well as shorter dramas in natural colors, it became known that Prizma under the new arrangement has also inaugurated an industrial department. This announcement accompanied the information that several contracts for productions have already been made, and that more are lined up awaiting the final touches.

Carroll H. Dunning, vice president of Prizma, is named as head of the Prizma Industrial Department. Mr. Dunning has for years been prominent in the industry, and is well known nationally among advertisers. He left New York last week to close two propositions in Chicago, after which he left for the Coast. It is expected his journey will keep him away five weeks.

This latest development in the growth of Prizma includes "The Little Match Girl," with Madge Evans. Its list of subjects will now embrace color scenics, educationals, long feature dramas, short features and industrials—all in color.

George R. Meeker, formerly Director of Sales of Republic Distributing Corporation, through which Prizma was distributed before the change to Select, has been delegated by Mr. Selznick to an executive post in the sales division of Prizma.

Some Things Worth Knowing

That the oil industry of California is given a brief bit of publicity in the Universal New Screen Magazine No. 60.

* * *

That Kinograms No. 23 has some interesting views of the breaking up of the ice on the Delaware river, the first photographs of President Wilson taken since his illness, "Babe" Ruth and the Yanks in action, and views of St. Patrick Day's parade in New York City.

* * *

That the Pathe News No. 22 boasts pictures of persons prominent in the German revolution. Views of the Brandenburg gate carefully watched by Noske guards, and other scenes in and about Berlin are shown.

* * *

That Fox News No. 48 has a budget of news from Australis, which includes blind soldiers swimming and running races, girl life savers in first aid drill, and an exhibition of beautiful Japanese irises.

* * *

That the Ford-Goldwyn Educational Weeklyn No. 194 "A pilgrimage" consists of a trip to historic New England. It shows some of the quaint old towns of Massachusetts and Rhode Island. The older settlements of Plymouth and Provincetown are visited by the cameraman, and then by way of contrast he journeys to the homes of wealth and fashion at Newport.

* * *

That the Goldwyn-Bray Pictograph B7052 presents "Famous Robberies," "A Zooland Romance" and a "Jerry on the Job cartoon, "A Busy Day." It records the fact that America de Santis, a young woman detective, claims over 500 arrests each year. It shows how the wits of clever thieves are met by the equally sharp wits of the guardians of property rights. The hero of the "zooland romance" in an orang-outang.

* * *

That Pathe Review No. 45, to be released April 4, has four subjects entitled respectively, "The Japanese Fan Dance," "The Eel Man," which illustrates the ease with which a straight jacket can be thrown off by an expert, "Marvels of Yesterday," a Pathecolor presentation rainbow coloring, showing the old city of Merida, Spain, "Just Birds" showing feathered beauties of West Africa, and "Taming the Wild Doughnut," showing how New York hotels prepare this breakfast delicacy for their guests.

That the latest Prizma release through Republic is "Color in Textiles." It shows the making of the artists design, its transmission to the plaster plate, and then to the print roller. The etching of the rollers by hand, the preparation of the dyes, starches, etc., and finally the finished product.

* * *

That the latest Paramount Magazine subjects are "Tailoring in Metal," which illustrate the making of armor at the establishment of Monsieur Tachaud, in France, "Watchdogs of the Treasury," showing how the U. S. custom officers ply their art of discovering the hiding places of stolen jewelry, and "Three minutes of Wit and Wisdom."

* * *

That the latest Paramount-Burton Holmes releases are "France British Rhine," and Martyred Cities. The latter covers Ypres, Nieuport, Arras, Verdun and Rheims.

Many Leading Theatres Book the New Selznick News Reel

THAT motion picture theatres have a place on their screens for a well-edited and variegated news reel is evidenced in the partial list of bookings announced this week for the new Selznick news reel, which will flicker its way into the film industry on Easter Sunday. Following that date it will appear in motion picture programs twice a week, giving a complete and concise account of what is going on locally, nationally and internationally.

Included in the theatres which have already booked the reel, plans for which have been in the process of completion for over a year, are the Strand on Broadway in New York, Sid Grauman's new palace of motion pictures in Los Angeles, the Clemmer in Seattle, and the Colonial in Indianapolis. These three representative houses in the East, Middle West and the West, indicate that the entire country is in line for the news reel, says a Selznick announcement.

Additional bookings, scheduled to begin with the first reel on Easter Sunday, embrace the Regent in Buffalo, Temple in Toledo, Dome in Younstown, Crystal in Indianapolis, Alamo in Louisville, Regent in Rochester and the Madison in Detroit.

Railway System Shown in Newest Pictograph

GUARDIANS of Our Gateways," a study of the efficiency of America's great railroad systems; an "Out of the Inkwell" cartoon by Max Fleischer, and "Mat Weaving," a film photographed in the Fiji Islands, showing the expertness of the natives, comprise the contents of the Goldwyn-Bray Pictograph B7031.

The railroad pictures are particularly timely just now when there is considerable speculation about the possible results of their return to individual owners after the period of government management. The Pictograph cameraman shows the care with which a train is safeguarded against accident and guided through the maze of tracks leading into a big city station. The intricate little electric devices, the switches and the levers by which the course of the train is directed, are caught by the camera.

Max Fleischer, creator of the now famous "Out of the Inkwell" clown, surpasses himself in the episodes presented in this Pictograph.

How highly the art of mat weaving has been developed by the natives of the Fiji Islands is shown as the closing subject on this reel.

New York Civic League Seeks to Amend Sunday Observance Part of Penal Law

THE New York Civic League, which in the past has strenuously opposed any measures introduced in the legislature toward permitting Sunday motion picture shows in the state, showed its hand during the past few days in the introduction in the assembly of a bill which seeks to amend the penal law in relation to the exhibition of motion pictures on the first day of the week. The bill was introduced by Assemblyman Hunter and has been referred to the codes committee, in which it will in all probability die an uneventful death between now and April 24, when the legislature is scheduled to adjourn.

The new portion reads as follows: "Motion picture exhibitions, where an admission fee is charged, are hereby prohibited on the first day of the week."

This is an amendment to the bill which was introduced and passed last year and which permits each municipality to decide whether or not its picture theatres shall be open after 2 o'clock Sunday afternoons. The remainder of the bill is to be omitted, which means that no municipality will be able, should the Hunter bill be passed, to determine if its theatres shall be open on Sundays, and virtually wiping out every picture theatre in the state so far as Sundays is concerned, by reason of the fact that no admission could be charged.

This measure is statewide and takes in every city and every village. Among legislators it was admitted that there was very little likelihood of the bill being reported out of committee, even though the New York State Civic League should exert its utmost efforts to get it to a vote. Senators and Assemblymen interviewed admitted that the present state of things, so far as Sunday motion picture shows was concerned in their own sections, was highly satisfactory, and that they saw no need of stirring up the matter again or of attempting to close the theatres because of some desire on the part of an organization that has tasted defeat in the past and has revived a forlorn hope of being able to accomplish something at this session.

New Duncan Serial Gets Long Booking in Hartford

VITAGRAPH issues the report that its latest super-serial, "The Silent Avenger," of which William Duncan is star, has been booked for a solid week-run or 105-day continuous showing at a big theatre. The Majestic Theatre of Hartford, Conn., is the showhouse which has understaken this stand.

Vitagraph further declares that the serial had reached, in the third week of its booking campaign, double the amount of bookings signed in a similar period for any previous chaptered production released by the company.

"The Silent Avenger" enters this early success on the crest of a campaign which has been forecasting it for weeks. The serial is the first of the million-dollar brood to come from the William Duncan unit of Vitagraph. The company declares the picture brings forward a serial style of action and spectacle which depends mainly upon heart interest. The thrills are not merely thrills but are enactments clothed with dramatic elements.

The William Duncan production is declared to have universal appeal from the nature of its story and by reason of the established popularity of its star.

The general booking reports received up to date are declared to show that "The Silent Avenger" is making big inroads into the high class theatres, most of which never before ran chaptered subjects.

International Has Pictures of German Raider's Exploits

SCENES similar to those in a Hearst News reel issued last November showing the sinking of allied vessels during the war by German submarines are contained in 2,000 feet of German film secured abroad against the wishes of the Ebert government, which will be released by Universal in four installments, beginning with International News No. 13 on April 1 and ending with No. 16 on April 12.

Similar these scenes are, but the new film has much more "meat" in it than had its predecessor. The views were taken on board of the famous raider Moewe and the crew is shown at work and at play. Besides views of beautiful sailing vessels and sturdy freighters disappearing beneath the surface of the ocean, there also are views of the transfer of prisoners in mid-ocean, the coaling from a captured ship, the harbor of Wilhelmshaven and German sea lords congratulating the Moewe commander upon his safe return to Germany after the first cruise.

No wonder Germany did not want these pictures to reach America, for one of the boats shown being sunk is the Yarrowdale, which carried Americans who were taken prisoners and landed in Germany. That unpleasant incident nearly caused an earlier entry of this country into the war. Another boat sunk by a shot below the water-line carried 1,200 horses in its hold.

The 2,000 feet of film are crowded with interesting scenes. What a great adjunct to American recruiting campaigns it would have been if the picture could have been shown in this country before the armistice was signed! Seen now, it merely keeps fresh in our minds the memory of the attempt of the Huns to dominate the world.

Just After the Wedding.
Scene from "The Invisible Divorce," a National Pictures Theatre production.

National to Reissue Talmadge Film.

Joe Brandt, general representative of the National Film Corporation of America, announces that his company is contemplating the reissue of its first Norma Talmadge production, entitled "Captivating Mary Carstairs."

"Captivating Mary Carstairs" was produced by National several years ago and met with big success wherever it was shown. The call for Talmadge pictures has become so great that National has decided to answer the insistent demands from exhibitors to reissue this picture. It will be marketed on the state rights plan.

All Some Folks Do Is Eat. See How J. Warren Kerrigan Looks Though in the Center. Just Finished a Plate of Corned Beef and Whipped Cream.
Three scenes from "The Dream Cheater," made for Hodkinson, with J. Warren Kerrigan as the star.

Entering Into Engagement.
George Walsh in "A Manhattan Knight" from the Fox list.

Newspapers Are to Publish Joe Martin's "Adventures"

JOE MARTIN, Universal's almost human orang-outang and the central figure of many Universal comedies, is being exploited throughout the country by a novel and highly successful method—the publication of a comic strip entitled "The Life, Loves and Adventures of Mr. Joe Martin." These strips are issued weekly and sent gratis in six-column mat form to those newspapers requesting them.

There is no advertising or Universal publicity connected with these comics except the name "Joe Martin" and caricatured representation of the famous monk. The subject matter of these cartoons is a varied assortment of humorous situations depicting Joe's adventures from the time he is lured from the jungle home with promises of stardom and high pay.

The artist is Forest A. McGinn, a newspaper cartoonist, who worked on several Middle West papers before the war. He was severely wounded at St. Mihiel, where he went into action with the marine brigade.

Universal is planning to have Joe make a personal appearance in those towns where the comic is published. Many exhibitors have seized the opportunity for this exploitation and have arranged with local papers for the publication of the series.

Newspaper men regard the comic as one of the cleanest and most legitimate publicity stunts ever put forward by a film company.

W. W. Whitson, of San Diego, Praises Artistic Presentations on West Coast

W. W. WHITSON, leading exhibitor of San Diego, California, is in New York on a visit. His first official act was to pay a visit to the offices of the Arthur S. Kane Pictures Corporation, where he delivered his personal congratulations to Mr. Kane, president and organizer, and declared that in his opinion Chas. Ray, star of the new concern, was slated for a pre-eminent position among box office winners.

Mr. Whitson, who is owner of the Plaza Theatre, has come to look over the field and to study the latest methods of picture presentation, in which he is a specialist. He declared that the West is keeping pace with the East in this branch of the show business, and that in many respects the picture palaces of the Pacific Coast could teach eastern exhibitors a few things in prologue work, lighting effects and artistic presentation.

The San Diego showman cited the tremendous expansion in all sides of picture exhibiting as a sign of the development of the industry in this country. The reports heard everywhere of great investment of capital in the producing end of the business have tended to overshadow the corresponding expansion in the exhibiting branch of the pictures. This, according to Mr. Whitson, is one of the marvelous business facts of today. Construction work on big picture palaces is preceding in Los Angeles, San Francisco and other West Coast cities. In addition the present owners of picture houses are improving them at cost equalling in some cases the original outlay of the theatre.

Improved Presentation of Features.

Everywhere special emphasis is being laid upon better presentation of pictures. Exhibitors who were satisfied a short time ago with one or two musicians have now installed elaborate orchestras or expensive organs. Similarly, large sums of money are being spent on stage sets, where formerly an inexpensive drop sufficed. In his own theatre Mr. Whitson reports the addition this year of an elaborate stage-set done by one of the foremost scenic artists in the business.

The California exhibitor declared himself an advocate of dignified picture exploitation and reported that many tie-ups with local organizations had proved of unusual value during the run of special pictures. He insisted, however, that picture honesty was the only policy to adopt in dealing with the regular patrons of one's theatres.

Mr. Whitson is accompanied by his son, George Whitson, who is assistant to his father and who is a progressive in picture exploitation. The California film men are in town for an indefinite stay.

"The Valley of Tomorrow" Is Booked by a Minnesota Pastor

A SPECIAL booking of "The Valley of Tomorrow" at the request of the Rev. J. A. Killian, for his church auditorium at Melrose, Minn., bespeaks a broader and more advanced point of view on the part of the clergy both in regard to movies in general and in regard to the portrayal of actual life dramas in particular. The producer, who has tried to follow the mean between an honest public made up of all kinds of normal people and the over fearful, so-called "good" people, and at the same time to produce a Western drama with punch and strength and life, has been put to it. "The Valley of To-morrow" is a case in point.

This "Flying A" super-drama draws a vivid picture of virile Americans who migrated from the mountains of Kentucky to the broad plains and rugged mountains of the glorious West. The force of the old eye for an eye tradition, "No Morgan sleeps till vengeance is done; that's our ancient law," was broken by the struggle of the hero of the story, battling with his own awakening conscience and the united reactionary stand of his kinsmen and friends.

Of course, true to history, blood was shed. Was ever a battle won by imperfect mortals without heart-rending scenes? But through the uphill struggle the higher concept of a more advanced ideal won out, and one could not leave the picturization of the subject without feeling "the nobler nature within him stirred to life."

Cast Is Named for "The Figurehead."

Advices received from the West Coast carry the information that the cast of the Selznick picture, "The Figurehead," in which Lewis J. Selznick will present Eugene O'Brien, has been chosen. Among the more important feminine parts is one for which Anna Q. Nilsson has been engaged.

Edwin Stevens has been engaged by Harry Rapf, West Coast production manager for Selznick, for a prominent part. Others are Ora Carewe, Joseph Gerard and Kate Perkins.

Epes Winthrop Sargent's articles on Advertising and Exploitation are worth the subscription price—$3 the year—for Moving Picture World. Sargent knows how to sell tickets for the small town exhibitor.

He Couldn't Afford the "Soup and Fish" in the First, But Gets It Later.
Talking about "Skinner's Dress Suit," now being reissued by Victor Kremer Film Features, Inc. Bryant Washburn's the star.

Brownell, Universal Scenario Editor, Deplores Filming of Many Stage Plays

IN line with the Universal policy of encouraging the development of screen writers, in the belief that screen literature is of itself apart and should be divorced from the stage, John C. Brownell, scenario editor for Universal, has issued a statement deploring the "practice of filming stage failures" and calling for original stories for screen productions.

"As long as film producers continue to pay big prices for a play that has been a failure on the stage and hesitate about accepting an original scenario written especially for the screen," he said, "just so long do they continue to admit that the screen is inferior to the stage in artistry and in public estimation.

"All stage plays, in order to make acceptable material for the screen, must be rewritten. Dialogue must be changed into action, continuity must be supplied, the many things that are supposed to occur between acts must be actually shown to happen in the film version of the story. Then, if the story has intrinsic value, and it is properly played and directed, it will make a good picture.

Stage and Screen Plays Little Alike.

"The majority of plays, however, are not suitable for the screen, as many producers have learned at great cost. When a big price is paid for a stage success the producer is simply paying for prestige—for a name—for an advertising point. He thus gives the spoken play first place in importance over the silent drama. The picture producer actually has it in his power, with his vast resources and his vast audiences, to put the screen production in the first place and so popularize an original story that it will be sought after as a vehicle for some star of the audible stage.

"The stage and the screen are allied, it is true. Both belong to the dramatic family but their relationship does not go much further. Each requires individual treatment; each has its own technique. Occasionally you will find a play that lends itself to screen treatment, but in the majority of cases only the bare outline can be utilized and the rest of the garment must be supplied out of the whole cloth.

Originals or Magazine Stories.

"Universal prefers original stories written by men who understand the requirements of the screen or it will buy clever magazine stories that contain the ingredients of a good motion picture play. Occasionally it will reach out for a stage play that has screen possibilities. But our chief desire is to obtain first-hand stories where the action transpires instead of being discussed by the characters, comedies where the humor lies in the situations and incidents instead of the lines—stories that can be told by the players in pantomime and not by an endless succession of sub-titles. Most of Universal's biggest successes were scored by original stories, written especially for film purposes."

"Indiscreet Wives" Is Next Alice Lake Special Picture

INDISCREET WIVES" is the title decided upon for Metro's next big special production with Alice Lake at the head of a notable cast. The picture is an adaptation of a stage play by Julie Herne, daughter of the late James A. Herne. Its original title was "An Outsider." John E. Ince, who directed Miss Lake in Finis Fox's powerful melodrama, "Should a Woman Tell?" will again guide this brilliant young actress in "Indiscreet Wives."

The production will be made at the Metro studios in Hollywood. Miss Lake has just finished her work at these studios in a picturization of James A, Herne's immortal stage drama, "Shore Acres"; hence she is doing two Herne plays—by father and daughter—in succession.

Miss Lake is in the midst of a fortnight's vacation prior to starting her new vehicle. This respite from studio responsibilities is being devoted by her chiefly to a selection of new spring apparel, with emphasis on hats.

Blackton Enters Last Half of First Year Under Pathe

J. STUART BLACKTON enters the last half of his first year as a producer of Pathe pictures by issuing "The Blood Barrier," considered the most virile of the five photo-dramas he has released through Pathe. Issue of "The Blood Barrier," the last story of the late Dr. Cyrus Townsend Brady to be filmed, is set for April 11, almost six months to a day after "The Moonshine Trail," Blackton's first Pathe attraction, went out to exhibitors. Meanwhile he has produced "Dawn," "My Husband's Other Wife" and "Respectable by Proxy," all of which have been big box office winners.

In many ways "The Blood Barrier" is a distinctive offering, differing entirely from any other Blackton picture distributed by Pathe. It is of the melodramatic type, marked by rapid action from start to finish. Sylvia Breamer and Robert Gordon will again be seen in the chief character. Mr. Blackton has given his production a noteworthy cast, which includes Louis Dean, a screen veteran, and William R. Dunn, noted "heavy."

In "The Blood Barrier," Pathe believes Mr. Blackton has a production that readily will meet with popular aproval. It is from a story of universal appeal, dealing with a topic that strikes forcefully for true Americanism; and it is pure entertainment.

Mystery Surrounds Release of Second Neilan Picture

MARSHALL NEILAN'S second independent release following "The River's End," which is breaking box office records everywhere, will be released the early part of May via First National.

Considerable mystery surrounds this production, and little information as to its title and theme is available either at the Marshall Neilan offices in New York or at the First National headquarters. It was stated at the Neilan offices that the picture offers a title and a series of situations that immediately place it in the front ranks as a box office attraction. The story is said to hold a big surprise in the way of plot and to offer exceptional exploitation possibilities.

Matt Moore has the leading role. In the leading feminine role Marjorie Daw, who added to her fame in "The River's End," again appears under the direction of Marshall Neilan.

The film is now receiving its final treatment at the Rothacker laboratories in Chicago, and a sample print is expected in New York at the end of this month. Meantime the Neilan Hollywood organization is busily engaged on the production of the third independent release for First National. The story is said to contain one of the most thrilling effects ever presented in motion pictures, namely, a leap from the roof of a speeding train to an aeroplane flying overhead.

John E. Ince

Denies he will leave Metro. Mr. Ince has just completed "Old Lady 31."

"The Road to Divorce," with Mary MacLaren, Due April 5

UNIVERSAL announces "The Road to Divorce," with Mary MacLaren, as a special attraction, to be released on April 5. This picture was directed by Philip Rosen, the maker of several Universal successes. It is taken from a story by J. Grubb Alexander. Miss MacLaren is supported by Edward Peil, Bonnie Hill, Eugenie Forde, Helen Davidge, Roy Stecker and others.

Universal serial releases for the week are "The Assassin's Knife," the ninth episode of "Elmo the Fearless," with Elmo Lincoln, and "The Furnace of Fury," the fifteenth episode of "The Lion Man," featuring Kathleen O'Connor and Jack Perrin.

A picture full of pep and ginger is the latest Lyons and Moran comedy, "Downing an Uprising." A new Rainbow comedy, "Champion Loser," featuring June Love, Billy Engel and Harry Sweet, is the other fun maker for the week.

The second of Major Jack Allen's Animal Hunt pictures, "The Story of the Wolf," also will be released. The International and Universal New Screen Magazine news reels complete the program.

Clara Beranger Makes a Big Hit.

Clara Beranger, who has recently completed the scenario for "Civilian Clothes," in which Thomas Meighan is to star for Paramount, was told by the director to write in some exteriors in order to relieve the monotony of a series of interiors. This Miss Beranger did and submitted the script at the studio.

The next time she had occasion to go over to the studio she suddenly found herself the center of a group of players and studio workers, who started talking to her about her script of "Civilian Clothes." This seemed a most unusual performance, and then the secret came out. Thinking only of location, and not of prohibition, Miss Beranger had, without malice aforethought, written in Havana as the place where the exteriors were to be taken.

Enuf sed! The company and the necessary property people are now down there. Did Miss Beranger go too? She did not! But she discovered a sure way of making a hit.

John C. Ragland
Formerly general sales manager for Realart, but now general manager for Arthur S. Kane Pictures. He has also been elected a director.

Ragland Resigns as Realart's Sales Head to Become an Official of Kane Pictures

JOHN C. RAGLAND has resigned from the position of general sales manager of Realart Pictures Corporation to become general manager of the Arthur S. Kane Pictures Corporation in which he has been elected a director.

Mr. Ragland, who has had a brilliant career in the selling end of motion pictures, and whose record with the Realart company has been unusual, took over his new office at the Kane Corporation on Monday, March 22.

With a background of experience in the theatrical and motion picture business extending from young manhood, Mr. Ragland is considered one of the best posted film executives in the industry and brings to the Kane corporation not only a technical knowledge of selling and distribution, but also a wide personal acquaintance with hundreds of exhibitors in all parts of the country.

Mr. Ragland's record with Realart Pictures has been one of the big accomplishments of contemporary sales work. Beginning his connection there as manager of the St. Louis branch, Mr. Ragland proved his ability in short order and was soon asked to become general sales manager in the home offices, where he has remained up to his present affiliation as general manager of the Kane company.

In leaving the Realart company to go with Arthur S. Kane, Mr. Ragland expresses a deep appreciation of the fine spirit of friendliness and co-operation which he has experienced in that concern at all times. The film executive declares that in ending his services with Realart on the best of possible terms, he terminates one of the most pleasant associations of his theatrical career, and retains for his former colleagues only the warmest of good wishes.

Kane Praises Ragland Highly.

"The election of Mr. Ragland as a director of the Kane company and his appointment as general manager is regarded with the greatest satisfaction by officials of this company," says Mr. Kane in a statement. "With a record of sales activity behind him that is hard to equal, Mr. Ragland represents, in addition, the highest type of the gentlemanly quality in business. For a long time prominently identified with the business management of big theatrical and motion picture enterprises, he has established a reputation among showmen of the country as a straightforward, plain dealing business man, whose honesty and human personalty have won him personal as well as business friends. This is the element that makes for progress and co-operation in any industry, and by a long practise of man to man relationship with exhibiting interests, Mr. Ragland has won the confidence and esteem of the entire industry.

"Aside from the personal value of a man of Mr. Ragland's good character, the Kane company feels that it is adding to its forces a film executive of vision, whose knowledge of picture conditions is not of one territory but extends to the far ends of the country, and who appreciates the problems of the owners of small houses as well as the needs of the big chains, with which he has been long associated. Mr. Ragland will bring to the directing councils of our company an intimate knowledge of national conditions and a personal acquaintanceship with film men."

Mayflower Reveals for First Time Nature of New Chautard Picture; to Tell Cast Soon

THE production which Emile Chautard is now preparing at the Paragon Studios, Fort Lee, is based on a widely known stage play dealing with life after death. Actual filming has been completed. The director is now cutting and assembling the picture, which will be presented by the Mayflower Photoplay Corporation.

This is the first intimation made by Mayflower concerning the nature of the new Chautard subject. The title and cast are being withheld pending final completion of the production. It is hinted, however, that an important role has been assigned to one of the country's most celebrated spiritual mediums.

The secrecy surrounding Chautard's recent activities at the studio has given rise to considerable speculation in the trade. Mayflower's statement leads to the belief that the production now under way will be the most ambitious undertaking of the director's career.

The arrival in this country of Sir Oliver Lodge, eminent British scientist, has given further impetus to interest in the supernatural with which the story is said to deal.

In its announcement, Mayflower particularly stresses the timeliness of the forthcoming Chautard production. Though totally dissimilar from "The Mystery of the Yellow Room," Chautard's previous picture which Mayflower presented through Realart, the director's new subject will contain an equal measure of dramatic force and suspense. The picture, it is declared, will be lavishly mounted.

Full details, including title, author and cast, will be made public upon final completion of the picture which, it is expected, will take place within a week.

Expect "Yellow Typhoon" to Eclipse "In Old Kentucky"

IF reports from the coast are to be believed, Anita Stewart's latest production, "The Yellow Typhoon," by Harold MacGrath, will eclipse any production in which that star has ever appeared, not excepting "In Old Kentucky," which is proving one of the big successes of the present season.

The early scenes are laid in Washington where twin sisters, Hilda and Berta Nordstrom, both played by Miss Stewart, are seen in their home life. From there Berta elopes to Paris, from where she lives with a new lover and turns up in Shanghai.

The various locals to be represented high versatility in the dressing of the sets. Two of the Shanghai sets representing a big gambling hall and the boudoir-office of the proprietress will rank among the most artistic and effective scenes.

"The Yellow Typhoon" will be released as a Louis B. Mayer-First National attraction. It was adapted to the screen by Monte M. Katterjohn and the supporting cast includes Ward Crane, Donald MacDonald, Joseph Kilgour, E. J. Brady, George Fisher, Mrs. Orlamond and Frank Tokunaga.

New Binghamton House Picks Goldwyn Films for Opening

ANOTHER triumph for Goldwyn pictures was scored when two of the current releases were booked as opening attractions for the new Strand Theatre in Binghamton, N. Y., a $300,000 house that is classed with the finest modern theatres in the state. Having made a careful survey of all of the available material on the market, the manager selected "The Little Shepherd of Kingdom Come" for the first half of the opening week and "The Blooming Angel" for the remaining days.

Both of these productions have met with popular favor at the New York Strand and other leading theatres in the largest cities of the country where they were given pre-release showings. In "The Little Shepherd of Kingdom Come," an adaptation of the novel by John Fox, Jr., Jack Pickford, makes his first appearance as a Goldwyn star, and in the opinion of competent critics he gives the best performance of his career.

The second selection, "The Blooming Angel," is a Wallace Irwin Saturday Evening Post story in which Madge Kennedy is starred.

Exports Nearly $1,000,000 a Month.

Exports of moving picture films now total nearly a million dollars a month, according to reports from the Department of Commerce, our foreign trade in January including shipments of 14,734,046 linear feet of unexposed film, valued at $341,647, and 12,015,051 linear feet of exposed film, worth $633,359.

Our most important customers for unexposed film are England and France, which took over seven million feet apiece, while England, Canada, Brazil and Argentina each took a million feet or more of exposed film.

Vincent Plans Novelties in Sets.

Some new ideas in the way of sets are promised in the forthcoming production of the American Cinema Corporation.

James Vincent, president of the Motion Picture Directors' Association, who recently signed a contract with American Cinema to produce this picture—not yet titled—at a large figure, has already drawn up designs for some sets in which will be introduced some novelties in the way of technical direction. The exact nature of these innovations is being kept a secret for the present. Shooting of scenes began this week.

A. J. Callaghan and Other Chicago Men Sponsor Bessie Love Producing Company

FOLLOWING the announcement of negotiations between Bessie Love and Chicago capitalist interests represented by A. J. Callaghan comes further confirmation this week that the former Vitagraph star is to be presented in a series of high-grade vehicles adapted from big novels and produced under expert direction.

The formation of the Bessie Love Producing Company is the result of the determination of a group of Chicago film men to place this star in surroundings which will bring out in a bigger way than ever the talent which she possesses. Considerable money has already been spent in the new purchase of several novels for screen adaptation and in the rental of the Bessie Love studio at 6642 Santa Monica Boulevard, Hollywood, where the star is already at work.

Andrew J. Callaghan, the Chicago film executive, who is at the head of the Chicago syndicate which is sponsoring Miss Love in her forthcoming independent productions, has retained the services of two of the most able directors in the industry, Joseph de Grasse and Ida May Park. Miss Love recently concluded an engagement with the Vitagraph company. Since then three of the large producing companies have been bidding for her services.

To Provide Superior Story Material.

The affiliation of Miss Love, as an independent star, with the Callaghan organization follows her own expressed desire and also the desire of her sponsors to devote much time, thought and money to the adequate handling of a personality discovered by D. W. Griffith and popular with fans the country over. Mr. Callaghan declared that practically no limit is to be placed on the sum to be expended for superior story material for Miss Love and that available copyrighted books and stories suited to her personality will be purchased.

"After having seen the first results of Miss Love's work under the expert direction of Mr. de Grasse and Miss Park, I am entirely satisfied to have cast my lot with this remarkable young actress," said Mr. Callaghan in a statement for the Los Angeles studios. "We believe that Miss Love has never yet had her dramatic qualities fully brought out on the screen. For a long time we have had our eyes on this charming little lady, who combines with youth and beauty a rare feeling for dramatic expression, and we feel highly elated that she has become our partner.

"It is plain, of course, that Miss Love comes to the Callaghan organization with a substantial financial interest in her future work. With such an incentive, and with the further advantage of big vehicles, first-class direction and all the time she desires, the motion picture industry is due to see a new Bessie Love, a recreated artist with all the charm that has endeared her to the picture fans of the nation placed in entirely new surroundings."

Mayflower Presents Bird Millman.

Bird Millman, aerial performer, has been added to the list of international celebrities appearing in motion pictures. The circus star makes her screen debut in "The Deep Purple," R. A. Walsh's first independent production to be presented by the Mayflower Photoplay Corporation.

Miss Millman lately starred in the Ziegfeld Follies. She has already commenced work under Walsh's direction. She will appear as a tight-wire walker in an elaborate cabaret scene, performing many acrobatic feats. Upon completion of her work she will join the Barnum and Bailey circus which opens its season at Madison Square Garden, New York.

Reproduce Australian Scenes.

Reports from Vitagraph's studio at Hollywood, reveal that this company has brought the antipodes to this country. It is declared that Australian scenes and the customs of the remote bush people half way round the world have been reproduced for the latest Earle Williams feature, "Captain Swift." The picture is adapted from the play by C. Hadden Chambers.

Thurston Hall in "Prince of Pines."

Thurston Hall, widely known as leading man in motion pictures, is announced as prominent in the cast of "Prince of Pines," Selznick production which is being directed by Burton George as a so-called all-star production. Others in the cast are Arline Pretty, Anna Lehr, William Davidson and Anita Booth.

Judge Bessie on the Bench.
Bessie Love, who will be starred by the Andrew J. Callaghan Productions, Inc., under direction of Joseph de Grasse and Ida May Park.

Associated Exhibitors Silently Active; F. C. Quimby Reticent About Deals Closed

WITH the arrival in New York from California of F. C. Quimby, its general manager, the Associated Exhibitors, Inc., sponsors the news that negotiations virtually have been completed for the early release through Pathe exchanges of several big attractions. It is also stated that the details of arrangements for several sources of future productions soon will be made public.

Close on the heels of this information, as to which Mr. Quimby and other officers are quite reticent at present, comes the further statement that it will be but a very short time before the hundreds of exhibitors, who have expressed interest in the organization, will have made known to them the full scope and workings of the sub-franchise part of the Associated Exhibitors' plans.

Developments Brought Quimby Back.

It is understood that Mr. Quimby cut short his visit to the Coast because of a proposition that developed in New York during his absence, and which now is in the process of being welded into a powerful part of the co-operative machine under whose workings every factor in the industry will benefit.

At present the Associated Exhibitors are being represented in California by Harry Crandall, treasurer of the association and owner of a string of theatres in Washington, D. C., who is known to be carrying on many of the negotiations started by Mr. Quimby, as well as opening new channels of benefit to all concerned. Information from Los Angeles is to the effect that several big stars, directors and authors soon will begin work in the furtherance of the plans of the Associated Exhibitors, but that definite announcement as to names and connections cannot be made at present because of existing contracts.

Quiet As to Accomplishments.

Meanwhile, the organization is working with enthusiastic activity, marshalling its various component parts into a co-ordinate unit powerful enough to make itself one of the biggest factors in the industry the moment its opening gun is fired. This is possible, it is said, largely through the power of Pathe Exchange, Inc., and the courses laid out through the experience and judgment of men like Paul Brunet, Messmore Kendall, Edward Bowes, and many of the other prominent persons who are already connected with the organization.

When seen at his offices Mr. Quimby was very reticent as to what he had accomplished in California. "While several important deals have been closed," he said, "neither Associated Exhibitors, nor the individuals and organizations working with them are ready to make known the connections at the present moment. We are even further advanced right now than we had ever hoped to be, and the enthusiasm shown on every side is itself on indication of what can be expected of the Associated Exhibitors."

Hodkinson Reviews Comments on Louise Glaum Production

EXCLAMATIONS of surprise and amazement, flat confessions of having been startled and some few protests over having been shocked by J. Parker Read, Jr.'s latest Louise Glaum production, "Sex," to be distributed by W. W. Hodkinson, are the emotional demonstrations that have followed the showing of C. Gardner Sullivan's story to the critics of the motion picture trade journals and the New York daily papers.

"No critic dares to forecast other than a financial success for Miss Glaum's new production and the lavish praise of the beauties and the richness of the production are sustained by an immediate nationwide demand for the picture to play pre-release engagements in the large cities on April 11," says a Hodkinson announcement.

The picture opens a week's engagement at Fabian's Garden Theatre in Paterson, N. J., on March 29, and Charles Dooley, general manager of the Fabian enterprises, took this chance by rushing his opening after being told there was a possibility that the lithographs and certain accessories could not be definitely guaranteed of delivery in advance of that date.

Trade showings of "Sex" are being held this week in the thirty-two cities where the W. W. Hodkinson organization maintains branch managers and sales representation.

"I'm Sure We'll Agree"
Says Mary Miles Minter to Charles Maigne, her new director in Realart Pictures.

Wesley Barry Will Play for Marshall Neilan in "Penrod"

ANNOUNCEMENT was made by the New York offices of Marshall Neilan Productions that the director-producer would soon start work on his adaptation of Booth Tarkington's famous "Penrod" stories. Initial preparations are now under way at the Neilan studios in Hollywood. Reed Houstis, one of the best known newspaper humorists in the country, will write the continuity. He will also prepare several original boy stories.

The "Penrod" stories have for the past several years appeared in various national magazines and have become one of the foremost series of popular literature. In 1914, the book "Penrod" was published by Doubleday, Page & Co. and proved one of the biggest sellers of the day. In 1916, that company published a sequel by Tarkington in book form entitled "Penrod and Sam."

As a play, "Penrod" proved an instantaneous success. The production is still meeting with big success on the road.

For the title role of Penrod, Mr. Neilan will present little Wesley Barry, his freckle-faced protégé. The boy's work in "Daddy Long Legs," "The Unpardonable Sin" and other Neilan-directed pictures is well remembered, and it is expected that his work in this film will place him among the foremost stars. Under the eye of Mr. Neilan, little Wesley is now being coached for his big part.

Percy Heath Leaves Universal.

Percy Heath, general manager of the scenario department of Universal, with headquarters at Universal City, has resigned to take a position with the Metro Company. He will be succeeded by Lucien Hubbard, a New York newspaper man who recently has collaborated with George Randolph Chester in the production department of the Vitagraph Company. Mr. Hubbard is now on his way to the Coast.

"The Law of the Yukon," Charles Miller's First Mayflower Feature, Being Assembled

CHARLES MILLER has started work on assembling "The Law of the Yukon," his first special feature for Mayflower Photography Corporation. Camera work was completed a short time ago when the company returned from Port Henry, N. Y. The production is founded on Robert W. Service's poem, "The Law of the Yukon." From the poem Mr. Miller has fashioned a powerful story of life in the Canadian Northwest.

The keenest expectations have been aroused in the picture among officials of Realart Pictures Corporation, which will distribute it, and preparations have been made to exploit it on a scale proportionate with its importance as one of the outstanding and notable features of the year.

Mr. Miller discussed his experiences in making the picture with great enthusiasm. The blizzards during the winter gave a picturesque background that, according to Mr. Miller, he could not have bettered even by taking his company into the Northwest.

"The storms, however, were not an unmixed blessing," Mr. Miller said. "They made it extremely difficult at times for us to make progress with our work. This could only be done at the cost of great physical exhaustion, and I believe the company is to be congratulated on the spirit with which they overcome conditions that paralyzed other activities elsewhere.

"For one thing it was very difficult to hunt location. I managed to accomplish something, however, when a local inventor came to the rescue with an automobile sleigh, which was not only ingenious but practical.

"The longest trip we made was one of eleven miles to Maria Center. On this we encountered drifts that were up to our arm-pits and we were forced to carry the dogs through as they floundered almost helplessly in the light snow under their heavy harness. I think the record that the company made in that locality deserves to be mentioned."

Riesenfeld Takes Criterion to Give Features Long Runs

THE Criterion Theatre, at Broadway and Forty-fourth street, New York City, will be turned into the first long-run motion picture house in New York, beginning on Sunday, April 24, under the supervision of Hugo Riesenfeld, whose work as managing director of the Rivoli and Rialto theatres has made him known wherever motion pictures are shown. The first production booked for the new house is Cecil B. De Mille's "Why Change Your Wife," written by William De Mille and with Thomas Meighan and Gloria Swanson in the leading roles. It will stay at the Criterion indefinitely. So confident is Mr. Riesenfeld of the pulling power of the De Mille creation that no second picture has been booked.

There will be an orchestra and other music on the bill, but the doctor refuses to make the details of the program known in advance of opening day. He plans to offer a surprise, a form of entertainment that will be different from that offered at the Rivoli and Rialto, and still combine the basic elements of big picture and music.

The work of remodeling the lobby and redecorating will be begun in time to allow of opening the house on the date set. A larger lobby will be constructed and the entrance so changed as to eliminate the present congestion at Broadway and Forty-fourth street, which has been a serious handicap to the place. The redecorating of the interior will be done under the personal supervision of Mr. Riesenfeld, with the stage work in the hands of Willy Pogany.

"The World Needs to Laugh," Says Originator of "Jiggs"

HUNDREDS of newspapers in which the McManus cartoon, "Bringing Up Father" has been a feature for several years, have announced to their readers the advent of Jiggs in motion pictures. Johnny Ray and Margaret Fitzroy, who are featured as Jiggs and Mrs. Jiggs, have been photographed and in scores of the papers the screen actors of the comedies have been compared with the original comic characters so well known to newspaper readers.

Many tie-ups with newspapers and theatres for the mutual advertising and exploitation of "Bringing Up Father" have been reported, and from the volume of inquiries to Pathe Exchange, Inc., great success is predicted for the comedies, which begin with "Jiggs in Society."

"What the world needs today as never before is a tonic of laughter—pure, simple, unadulterated laughter, even the kind that makes some folks fat," George McManus said. "Sorrow is an awful cross for an amusement-loving people to bear, but what is worse than worry? Anybody scrutinizing the newspaper columns today must be forcibly impressed with the positive indications that America is starting to worry her head off.

"There are two patent nostrums—the funny strips in the newspapers and the funny reels in the movies. Everybody reads the newspapers and I don't know anybody who doesn't enjoy the movies. I know funny strips are doing their share in the way of making people happy."

Cast of "Children Not Wanted."

The cast of "Children Not Wanted," the Crest production which exhibitors will find available through Republic Distributing Corporation, was announced this week in a statement from Briton N. Busch, president of Republic, who at the same time declared this an exceptional picture of its kind.

In the principal role, or star part, of the feature is Edith Day. Dorothy Walters, Jean Robertson, Ruth Sullivan, Lumsden Hare and Kenneth Beaton are other players prominent in the cast.

"Children Not Wanted" is a six-reel production from a short story by Stuart Sinclair and directed by Paul Scardon. Carle Carlton, president of Crest Pictures, supervised the feature.

Three years after Epes Winthrop Sargent established in Moving Picture World his department of Advertising for Exhibitors, other trade papers took up the idea

SIMPLE SOULS

"We'll Need This Automatic Before Episode Fifteen Is Completed So Don't Misplace It."
From the two following scenes it sort of looks as though they could use a couple in "Trailed by Three," an Arthur Beck serial released by Pathe.

Many Theatrical Managers Turned Down Famous "Shore Acres," Now a Metro Play

SHORE ACRES," the Metro picturization of James A. Herne's immortal drama of New England life, with Alice Lake heading a distinguished cast, was one of the first plays in the history of the American theatre to achieve the run of "a hundred nights." In 1892, when "Shore Acres" was first produced, three months in the same playhouse was a long period of time for any production to last, and the record made by the Herne play at the Boston Museum was considered as nothing short of phenomenal.

This record of "Shore Acres" is especially remarkable in view of the great difficulty its author, James A. Herne, had in getting his now famous play produced. Mr. Herne was the American theatre's first apostle of realism, and his methods of simplicity and naturalism in attaining dramatic effects were bitterly opposed by the producing managers of the day, who catered to the tastes of a public nourished on a dramatic fare of cheap, artificial clap-trap and mock heroics. It was therefore increasingly difficult for the author of "Shore Acres" to get a hearing from the men who saw nothing in his percept of "truth for art's sake."

His Faith Finally Justified.

It so happened that "Shore Acres" went the weary rounds of New York theatrical producers and was time after time returned to its author, who was making so desperate a fight against odds. Mr. Herne had written and produced "Hearts of Oak," "The Minute Men" and "Margaret Fleming," but in "Shore Acres" he felt that he had achieved something new and something which, in a world where material interests hold full sway, would outlast the very theatre walls that housed its production. Time alone justified his faith.

The script was finally presented to Mr. Field, of the Boston Museum, who at length accepted the play for production largely on the strength of a letter written him by William Dean Howells, a close friend of the author. The history of its success is best contained in an appreciation of Mr. Herne at the time of his death by Hamlin Garland, the veteran novelist. In speaking of its first appearance before the public, Mr. Garland said:

"That was a glorious night at the Boston Museum when 'Shore Acres' began its golden tale of a hundred nights and telegrams from New York poured in upon Mr. Herne offering 'time' that formerly he had begged for!"

Fine Photographic Shots Promised.

This was the commencement of a record in play production that has been seldom, if ever, equalled in the American theatre. It marked the beginning of "Shore Acres'" success on the stage—a success that has lasted for thirty years and has established a new school of dramatic craftsmanship. And in addition it marked the beginning of easier times for Mr. Herne, for the play earned him a fortune. Following its record run at the Boston museum Mr. Herne played the famous drama of New England life throughout the country, so that its very title became a household word.

The screen production of "Shore Acres," just completed by Metro, with Alice Lake as the featured player, is heralded as a notable achievement on the silver sheet. In the picturization are contained all the qualities that were part of its author's ideals and which made the play for nearly thirty years one of the very greatest American dramas, it is said. Rex Ingram directed the screen production, and among other things achieved some exceptional photographic shots of a storm at sea and the wreck of a coastwise sailing ship.

"April Folly" Scheduled for Release March 21

APRIL FOLLY," adapted from the novel by Cynthia Stockley and presenting Marion Davies as its star, is the Cosmopolitan production which shares with Wallace Reid in "Excuse My Dust," the honors of the Paramount-Artcraft release schedule for March 21.

The exploitation possibilities, backed by one of the biggest newspaper campaigns involving the use of full-page spreads in all the Hearst papers, ever put behind a single production, ought to commend themselves to exhibitors in cities and towns of all sizes, the Famous Players-Lasky Corporation maintains.

The picture was directed by Robert Z. Leonard from a scenario by Adrian Johnson.

Conway Tearle is Miss Davies' leading man, having the role of the publisher-hero. J. Herbert Frank is appropriately sinister as the "heavy," and Madoline Marshall, Hattie De Laro, Ameilia Summerville, Warren Cook, Spencer Charters and Charles Peyton are also in the cast.

The Wallace Reid picture, "Excuse My Dust," is another of Byron Morgan's Junkpile Handicap stories of automobile adventure which delighted readers of the Saturday Evening Post.

In "Excuse My Dust" (the original title was "The Bear Trap") the players in all the principal roles are identical with those who appeared in "The Roaring Road," Reid's previous picture. Wallace Reid is again seen as "Toodles" Walden, the speed fiend; Ann Little is Dorothy, now married to "Toodles"; Theodore Roberts is "Old Man" Ward, Dorothy's father, head of the Darco Company; Guy Oliver is the mechanician; Tully Marshall is seen as the head the rival firm. Sam Ward directed.

Big Advertising Drive on Pathe's "Lifting Shadows"

PATHE EXCHANGE, INC., announces a big special advertising campaign on "Lifting Shadows," starring Emmy Wehlen, as the special feature of the Pathe program scheduled for release April 4. Outside of the regular exploitation aids for exhibitors, the billboards of New York territory will be used to put over this production in a deserving manner.

It is a typical Leonce Perrett production, emerging from the usual love story to a theme tense and dramatic. Miss Wehlen is seen in an emotional role which taxes her ability. Wyndham Standing is her leading man and Stuart Holmes appears in a villainous role. Julia Swayne Gordon is also prominent in the large cast of players.

Besides the extensive advertising campaign laid out the following advertising aids will be issued: one-sheet; two styles three-sheet; six-sheet; twenty-four sheet; set of colored lobby display; 22 by 28 colored scene; 22 by 28 stars, colored; one, two and three-column ad cuts and mats; one col., one-half col. and thumbnail star cuts and mats; two-col. scene cuts and mats; campaign book, announcement slides; title slug; set of black and whites.

Blache to Direct "New Henrietta."

Herbert Blache has been selected to direct "The New Henrietta," the first Winchell Smith production for Metro, at the company's West Coast studios in Hollywood. Mr. Blache has just finished directing "The Hope," the first of the five great Drury Lane melodramas to be released by Metro. Previous to that he directed May Allison in "The Walk-Offs," the Morosco stage hit by the Hattons.

Sorry, But We Couldn't Get the Mouse's Picture—Anyway, Here's Olive Thomas After the Chase.

One of the many delightful scenes from "Youthful Folly," made by Selznick.

Metro to Resume Production in New York with Three All-Star Specials Under Karger

STARTING with immediate production of three big special feature pictures enacted by all-star casts, Metro will reopen its New York studios at 3 West Sixty-first street the first week in April. The entire activities of the eastern plant will be under the supervision of Maxwell Karger.

The trio of stories selected for the initial three productions are "Clothes," the society drama by Avery Hopwood and Channing Pollock, to which Metro recently purchased the screen rights; "The Marriages of Mayfair," by Cecil Raleigh, one of the five Drury Lane melodramas on the Metro production list, and "The Tyranny of Weakness," a novel by Charles Neville Buck, just bought for the screen.

Preparations, which included a complete renovation and remodelling of the studios as well as actual work on the scenarios for the new special releases, have been under way for several weeks. M. P. Staulcup, formerly supervisor of art interiors at Metro's west coast plant in Hollywood, has been in New York since the latter part of February taking charge of the overhauling of the Sixty-first street studios.

Zellner Writing Continuity.

"Clothes," the Hopwood-Pollock drama, is being rapidly whipped into continuity form by Arthur Zellner. Mr. Zellner and his wife, Lois Zellner, are both members of the Metro scenario staff. This play was Avery Hopwood's introduction to the American public as a playwright. His play, written in collaboration with Channing Pollock, had its metropolitan premiere September 11, 1906, at the old Manhattan Theatre, Sixth Avenue and Thirty-fourth street, which has since been razed to make place for a department store.

The story is described as "the portrayal of feminine vanity, extravagance and capriciousness, and the disasters to which such weaknesses may lead."

First S-L Production.

"The Tyranny of Weakness," which is to be an S-L Production, distributed by Metro, will be made at the Metro studios. This novel is said to be replete with dramatic situations and deft character drawing that will provide an all-star cast with splendidly contrasted roles. Eugene Walter is writing the continuity for this play.

This production will be the first of the five specials that Arthur Sawyer and Herbert Lubin recently announced would be made by S-L Pictures, Inc.

"The Marriages of Mayfair" will be given elaborate production. This English melodrama has all the punch and swiftness of action that made Drury Lane famous the world over, and it will be interpreted by an ensemble composed entirely of stars.

Metro is not yet ready to announce the names of the directors who will put on these three big specials under Maxwell Karger's personal supervision.

Mary Miles Minter to Play Zangwill's "Nurse Marjorie"

NURSE MARJORIE," an adaptation of the successful stage play by the internationally known playwright, Israel Zangwill, is announced as the forthcoming Mary Miles Minter release by Realart Pictures Corporation. April 4 has been set as the date of release. The picture was viewed recently by Realart officials and evoked enthusiastic praise for the work of the star and of Director William Desmond Taylor.

"Nurse Marjorie" was first produced in London and later scored a success in the United States, its New York City production having a run of over a year with Elinor Robson as the star. Miss Minter has the role of Lady Marjorie, daughter of a proud and aristocratic Irish family.

The adaptation of the story and scenario were made by Julia Crawford Ivers. Clyde Fillmore plays opposite Miss Minter in the role of John Danbury. Mollie MacConnell plays the part of the mother of John Danbury. Franklie Lee, a well-known child actor, has the role of "Orphan Dick."

Others in the cast are Vera Lewis, Arthur Hoyt, George E. Periolat and Frank Leigh.

Anne Cornwall Is Star of "Virginia."

Anne Cornwall is the little star whom Universal has been so mysterious about in connection with "Virginia" the story by Ida M. Evans that is to be put into production shortly at Universal City.

Universal announced the forthcoming production of the picture several weeks ago, withholding the name of the featured player. A new star was promised. It is understood that "Virginia" will be the first of many starring vehicles for Miss Cornwall. At present she is playing with Lyons and Moran in their first five-reel comedy.

She has had considerable experience in comedy pictures. Previously she was a stage success, having played in several musical comedies at the Princess Theatre, in New York.

Hodkinson Has Showings of Holman Day's "King Spruce"

TRADE showings of "King Spruce," starring Mitchell Lewis, the Dial Film Company's vivid picturization of Holman Day's story of the Maine forests, will be held the coming week at all Hodkinson exchanges. True-to-life characters of Northern Maine are seen in this picture, for as Tom Moore knew every nook and cranny of Ireland so does Mr. Day know Maine.

Besides affording the star a role in which he sustains his reputation as an actor of rugged types, "King Spruce" exacts some strong characterizations from a number of screen favorites, who not only made a thorough study of the types in the story but assisted Director Roy Clements in clothing the characters to make them true to life.

Tommy Eye, as portrayed by Joe Ray, is typical of the carefree son of toil one sees working in the great northeast lumber belt. Another character is Prohpet Eli, played by Frederick Herzog. Looked up to as a physician, weather forecaster and general adjuster of difficulties arising in the camps by the lumber folk because of his superior book learning. Gus Soville is said to contribute one of the outstanding performances. Mignon Anderson, talented leading woman of the stage and screen, plays opposite Mitchell Lewis. Pretty Betty Wales and Arthur Millette are also seen.

Levy Heads National Pictures in New York

It is announced that Jack Levy has been appointed New York manager of National Picture Theatres, Inc., of which Lewis J. Selznick is president.

Mr. Levy is considered one of the best known film men in New York. He was manager in Manhattan for Fox Film Corporation for several years, and also managed the Philadelphia branch for the Fox organization. He left Fox to join United Picture Theatres as eastern division manager, and in addition to managing the New York branch for United had supervision over the Philadelphia, Washington, Atlanta and Boston branches.

"This Way Out" New Hallroom Comedy.

Percy and Ferdie Hallroom, inseperable for years, have had a falling out. As is usually the case, a woman is to blame—in this instance, a very pretty woman.

Both of the boys fell so hard for her that they fought over her. The battle was staged in a boxing ring in an exclusive club, and since neither of them had ever been in a ring before, the results were comical, to say the least.

This is part of the story of "This Way Out!" which is to be an early Hallroom Boys release, according to Jack Cohn, president of the company. It is the best comedy this firm has yet produced, and is of the type which will be released in the future.

Navy Department to Purchase Pictures When Its Brooklyn Library Is Finished

UPON the completion of the film storage in the Navy Yard, Brooklyn, N. Y., steps will be taken toward the assembling of a library of at least 20,000 reels of film. A library of this size will be necessary to adequately provide for the requirements of naval ships and stations located at distant points.

In order that the officers and men on the various ships may receive the maximum amount of entertainment from the funds available, it has been necessary to decide on a policy. This policy has been definitely decided upon by establishing a maximum price that will be paid by the U. S. Navy Motion Picture Exchange to any distributing organization for the two classes of material referred to.

The maximum price to be paid for new and used prints of current releases will be $65 a reel on orders of $20,000 or more. On orders amounting to $10,000 or less, $70 a reel will be the maximum payment. The maximum price that will be paid for used prints will be $20 a reel. It will be immaterial to the Navy Department whether these prints are purchased outright or whether they are leased for the life of the prints, which might be from nine to eighteen months.

None But the Best Desired.

Prints procured on long-term lease will be returned within eighteen months, and in the event of material being lost or destroyed, the distributor will be furnished with an affidavit covering the circumstances attending such loss or destruction in lieu of the return of the material.

All used prints for which the maximum price of $20 a reel is paid must pass inspection as to the quality of the subject. The physical condition of the print must indicate that it is good for a minimum of at least fifty to sixty exhibitions. The price to be paid, of course, will be determined by the physical condition of the print. A poor subject will not be desired at any price. The purchase or lease of used material will not be considered until the film storage at the Brooklyn Navy Yard is completed and proper facilities are available for the careful examination and inspection of this material.

No Desire to Be Arbitrary.

In determining the maximum price that will be paid for the unused prints of current releases, it must be thoroughly understood that there is no disposition on the part of the Navy Department to be arbitrary in the matter. It is fully realized that the action on the part of the various distributors in making it possible for the navy to obtain new prints of current releases at $65 a reel is done for the purpose of assistance to the navy and not because of the small profit over and above the physical cost of the prints.

All pictures supplied by the U. S. Navy Motion Picture Exchange will be exhibited only on board naval vessels or within the confines of a naval station. There will be no civilians in the audiences.

Butterfield Adds Another Big Theatre to His Chain

IT seemed that the entire population of Flint, Mich., and all of the exchange managers and salesmen in the territory were on hand to assist Col. W. S. Butterfield in the ceremonies attending the opening of his new Regent Theatre on the evening of Wednesday, March 17. The Regent will take its place alongside the rest of the Butterfield theatres, as a modern, tasty and cozy motion picture house with accommodations for more than 1,700 persons. It has a long beautiful lobby, a roomy foyer and a very artistically designed mezzanine. The house is deep and is lighted in such a manner as to make every head in the audience visible from the back of the house. A large, almost perfect projection adds the finishing touch.

The house is to be managed by John Prescott, formerly a director and until recently in charge of the Liberty Theatre at Camp Taylor, Louisville. Mr. Prescott has been in Flint for several weeks, superintending the details of completion.

The projection at the New Regent is as fine as you will find anywhere, and the equipment is of the very best. The projectors are two Power's 6b cameragraphs. The generator in the New Regent is one of the largest Hertners ever built. A minusa screen is used.

The policy of the New Regent will be pictures exclusively, changed every Sunday and Wednesday.

Kansas City G. A. R. Benefit Showed "Soldiers of Fortune"

THE spirit of the boys in blue has not changed much since the Civil War if their expressed preference in motion pictures can be taken as a criterion. The G. A. R. post in Kansas City determined to hold a big celebration to bring out in forcible fashion some of the pertinent facts of history.

The Warwick Theatre was engaged for March 16 and 17. The event was taken up by the newspapers and for the time being the G. A. R. came in for the lion's share of attention. The event proved to be a highly popular, patriotic one and the Warwick Theatre is reported to have had two of the biggest days of business in its history.

The Post voted for "Soldiers of Fortune," the Allan Dwan production, presented by Mayflower and it was shown.

"The singular fact of this booking," says John N. MacMeekin, Realart's manager in Kansas City, "was that the manager of this particular theatre had earlier refused a contract for this Mayflower special on the ground that we are seeking too high a price for it. The veterans met our terms without question and did a big business with it. It netted them a tidy sum for the Post and was declared to be a fine patriotic effort. Everybody in the city, even the boys of the American Legion, were out strong rooting for the G. A. R."

Here's Half of Bermuda At Least Relying Solely on Moving Picture World

KAPLAN, who owns half of the picture theatres (two in number) on the island of Bermuda, was in New York last week, and so dropped in on his old friend Moving Picture World.

Business prospers in Bermuda, stated Mr. Kaplan. During the war American and British fleets and British troops helped to swell the crowds patronizing his theatre.

American hotel interests are planning to invest $5,000,000 in a magnificent hotel outside of Hamilton, according to Mr. Kaplan, and this should help Bermuda's business men to reap a harvest.

Mr. Kaplan was in New York arranging for the booking of a big batch of films to take the place of a number of reels which were damaged when the steamer carrying them smashed into a storm.

Mr. Kaplan has been in the picture business for the past eight years, and for the past eight years he has depended upon Moving Picture World.

Sure Vivian Rich Is Human—She Rests Between Scenes One and Three.
She's seen here asking Thurston Hall, "Would You Forgive?" His answer is—well, who could say "No" to a pretty girl? This is a new Fox production.

"Out of the Snows" Nears Completion.

Advance information from the center of eastern motion picture activities indicates that the Selznick special production, "Out of the Snows," will be completed with the first robin and that exhibitors will be able to show their patrons this story of the Northwest as a spring attraction.

This Is a Theatre You Can Bank On Always to Cash In

NAT BREGSTEIN, traveling circulation representative of Moving Picture World, candidly admits in his latest letter that the 23,000 population of Raleigh, N. C., has been increased, temporarily, by the addition of two great men. Nat, who ranks as an exhibitor handshaker along with Felix Feist and other glad-hand artists, also allows that these two celebrities are famous for their comedy chatter. Before we forget it, we might name them. They are Irvin Cobb and Nat Bregstein. Cobb was speaking at the Auditorium and Bregstein is speaking now through the rigid censorship system of the M. P. W. copy desk.

"To the Bank!"

To the bank and theatre all in one building. R. G. Allen's Superba in Raleigh, N. C.

Delving deeper into the maze of cabalistic pencil marks on Nat's stationery, the transcriber of his immortal thoughts discovers that Nat has met up with R. B. Allen, who owns the Superba Theatre and City Bank all in one. Nat allows that Mr. Allen must know all about percentage.

"Mr. Allen is a young man in the fifties," says Nat, "and he never had to have a monkey gland. He is a bear-cat for work. To give his daily routine of work would be like reciting Douglas Fairbanks' and Harold Lloyd's stunts."

The Superba seats 700 at 20 and 30-cent prices and books the product of First National, Fox, Metro and Goldwyn and Paramount Specials.

Aronson and Brown are the proprietors of the Grand and Alamo theatres. The latter is the moving picture house and seats 400 at prices of 20 and 30 cents. Mr. Aranson recently took the agency for Typhoon fans for Virginia and North and South Carolina.

Burgess and Joyner, lawyers, jointly own the Royal Theatre, a moving picture house for colored people, seating 380, at prices of 15 and 20 cents. They would like to get a production in which colored people take part, for the novelty of the thing.

Realart Has First Runs on All Films in Indianapolis and Other Key Cities

WITH the closing of new contracts Mark Goldman, Indianapolis manager of Realart Pictures Corporation, has reported to the home offices that first runs have been arranged for all Realart pictures in that city and in surrounding key cities.

The Circle Theatre some time ago played "Soldiers of Fortune," an Allan Dwan production, presented by Mayflower Photoplay Corporation. Within the last week Mr. Goldman closed contracts with the Central Amusement Company, operating the Alhambra Theatre, for a week's booking of "The Mystery of the Yellow Room," an Emile Chautard production, and "The Luck of the Irish," an Allan Dwan production, presented by Mayflower.

In addition, the Colonial Theatre, operated by Bingham and Cohen, holds the contract in Indianapolis for first run showings on the Realart star series, the entire output to date having been shown. In Cincinnati the Gifts Theatre recently closed contracts for first run showings of "The Mystery of the Yellow Room," while Ike Libson, operating the Strand, Walnut, Family, Star and Bijou theatres, holds the contract for the star series and for a week's booking of "Soldiers of Fortune."

Charleston, W. Va., the remaining key city in the territory, has also been completely covered. T. L. Kearse, operating the Strand Theatre, has the contract for the Realart star series, and George Kyrros, owning the Virginian Theatre, has contracted to show "The Mystery of the Yellow Room," "Soldiers of Fortune" and "The Luck of the Irish."

The record established by the first two Mayflower specials, "The Mystery of the Yellow Room" and "Soldiers of Fortune," has been maintained by "The Luck of the Irish," recently released. William A. Mustarde, manager of the Blue Mouse Theatre, sent the following telegram to Realart on his showing of the feature:

"'Luck of the Irish' broke all our house records on opening days. Expect to arrange with Mr. Hollander for extended run. This means extended beyond our regular seven-day booking. Your feature is the talk of St. Paul. It is a regular American romance. You have certainly met the demands for fewer and better pictures. Congratulations."

Morris Is General Manager of Both Republic and Select

IT is announced that in pursuit of greater efficiency and consolidation with the welfare of the exhibitor in mind, Samuel E. Morris, vice president and general manager of Select Pictures Corporation, has been appointed also general manager of Republic Distributing Corporation, of which Lewis J. Selznick is advisory director and Briton N. Busch, president. The Selznick headquarters are at 729 Seventh avenue, New York, and Republic is located at 130 West Forty-sixth street. The executive offices of the latter are, however, at 729 Seventh avenue.

Mr. Morris has assumed his additional duties and has already taken steps to give to Republic the efficient methods of cooperation and service to the exhibitor that have been characteristic of Select Pictures Corporation. The confidence reposed in Mr. Morris by Mr. Selznick is the outgrowth of years of faithful services dating from the time that he began as salesman in the days when World Film Corporation was created under the guidance of Mr. Selznick.

Another appointment made by Mr. Selznick concurrent with Mr. Morris' new duties is that of Charles R. Rogers as director of sales of Republic. Mr. Rogers will perform the duties of this position in addition to that of director of sales of Select. George R. Meeker, who had been sales director of Republic, has been delegated by Mr. Selznick to the executive forces of Prizma Color Pictures.

Doris Kenyon's Popularity Helps "The Harvest Moon"

DORIS KENYON'S popularity attained by the success of her first W. W. Hodkinson release, "The Bandbox," and by her overnight rise to stage stardom in A. H. Woods' "The Girl in the Limousine" is reflected in the volume of contract bookings received on her second Deitrich-Beck production, "The Harvest Moon," adapted from Augustus Thomas' stage success.

An idea of the vogue enjoyed by her is seen in the results achieved by exhibitors in the Boston territory on "The Bandbox" during the run of her stage vehicle there. It was the same in the New York district during the eight months' engagement of "The Girl in the Limousine" at the Eltinge Theatre. The fine newspaper publicity given the star both for her stage and screen activities is responsible for the early flood of contracts on "The Harvest Moon" weeks before its release date or pre-release showings in any of the large cities.

"The Harvest Moon," considered by many as Augustus Thomas' greatest work, is said to be appealing and interest-compelling in its screen version. The cast assembled by Deitrich-Beck, Inc., compares favorably with the all-star aggregation that appeared in the year's run of "The Harvest Moon" at the Garrick Theatre, New York, the picture ensemble including George A. Lessey, Earl Schenck, Wilfred Lytell, Grace Barton, Marie Shotwell and Peter Lang.

Sobler Joins Mayflower's Advertising-Publicity Staff

IN line with his recently announced plan to launch an extensive advertising and publicity campaign in the interests of Mayflower productions, Isaac Wolper, president of the Mayflower Photoplay Corporation, has engaged Albert W. Sobler, formerly identified with the publicity departments of Vitagraph, Capellani Productions and Goldwyn.

Mr. Sobler joins the Mayflower organization after serving as head of the Goldwyn exploitation and service department for almost a year. In this capacity, he was responsible for the production of the company's exhibitor-accessories including the press books and lithographs, and in addition was editor of the firm's house organ, the Goldwynner.

As a member of the Mayflower publicity staff, Sobler will devote himself to the preparation of trade paper advertising and publicity as well as handling the press books under the supervision of Mark Larkin, director of publicity for Mayflower.

Buddy Post Comedy Completed.

The first "Buddy" Post comedy to be made by the National Film Corporation of America will be entitled "Love and Loot," an original story by L. V. Jefferson. "Buddy" Post is supported by Helen Howard, formerly with the Flying A studios at Santa Barbara. Mark Goldaine is directing this series of twenty-six situation comedies, which are being photographed by W. W. Bell.

Sennett's "Down on the Farm" Praised by Douglas Fairbanks and Mary Pickford

MACK SENNETT was more than elated recently after he had taken a few of his friends to his heart and confidence and given them the opportunity of seeing his latest big new five reel comedy, "Down on the Farm," which will be marketed through United Artists Corporation, and which Hiram Abrams of that orginization says is the most sensational Sennett comedy that has come from his studios. The joy that Sennett received, however, was from the expressions of opinion from his friends, two of which, from "Doug" and Miss Pickford, he treasures and prizes most highly.

After Mary had witnessed the showing of the production she wrote Mr. Sennett in the following vein: "Your production 'Down on the Farm' is perfectly splendid. It is one of the funniest I have ever had the pleasure of witnessing. I am confident that it will be a tremendous success."

"Doug" was even more enthusiastic and his remarks were these:

"Listen, Mack. I just ran your picture, 'Down on the Farm,' at my home in Beverly last night. You certainly ripped it up at a hundred and fifty miles an hour and picked flowers every inch of the way.

"This is by far the best thing you have ever done in your distinctive and individual way of making pictures. Your main theme is certainly a corker—well rounded out. Thrills you have injected positively make this picture 520 per cent."

"This same enthusiasm over this production has permeated every member of our organization who has seen the first copies of the production," said Mr. Abrams, "and there is no doubt in our minds but that this picture will be a veritable sensation wherever it is shown." Every element of comedy success is found in the production in plentiful quantity, for there are thrills, laughter, suspense, travesty, satire, a tinge of the burlesque, and spectacular combinations that are startling in every degree; making it a picture that will be as delightful as it is inspiring and thrilling.

Al Green Joins Goldwyn to Be a Culver City Director

AL GREEN, who has recently joined the Goldwyn forces as director at the Culver City studios and is now directing Jack Pickford in "The Double Dyed Deceiver," has perhaps helped direct more stars than any man in the business, although he is one of the youngest directors. He started in pictures in 1911 as camera boy and steadily climbed to the top.

While assistant director he helped to guide the destinies of Mary Pickford, Blanche Sweet, Elsie Ferguson, Marguerite Clark, George M. Cohan, William Farnum, Tyrone Power, Helen Ware and to produce such pictures as "The Spoilers," "Ne'er Do Well," "The Crisis," "Garden of Allah," "Daddy Long Legs," "M'Liss" and "Old Kentucky."

For a year and a half he was co-director with Marshal Neilan and then became author-director of George Fawcett and Vivian Reed in "Reward of Service," "Lost and Found" and "Trials and Tribulations." He is married to Vivian Reed and has a boy named after his friend, Marshal Neilan.

Canadian Film Making Pictures.

Charles Berman, distribution manager of the Adanac Producing Company, Ltd., Montreal, has announced that Col. D. F. Pigeon, formerly auditor of the Militia Department, Ottawa, has been made general manager of the Adanac company. This concern recently placed on the market a Made-in-Canada feature, "The Great Shadow," starring Tyrone Power, the rights for which outside of Canada were sold to Selznick for release under the Republic trade mark.

According to Mr. Berman, it is the intention of the Adanac company to proceed with the production of various high-class productions at the Trenton studio and elsewhere in Canada and that it was not the plan of the organization to stop after it had made and sold one feature.

Republic Extends Serial and Short Subjects Department

REPORTS from Republic Distributing Corporation indicate that this Lewis J. Selznick organization is making great headway in its serial and short subjects department, which is being enlarged by the addition of suitable material for exhibitors and by the engagement of experienced men to look after the various processes of "making the wheels go around."

Exhibitor aids and service for "The Whirlwind," in which Charles Hutchison will be presented in fifteen episodes as a daredevil hero, are said to be shaping up nicely under the skilled hands of a special staff which has been delegated to look after not only this serial but others which are expected to follow it for Republic distribution.

The most recent addition to the staff, following the engagement a few weeks ago of George Ames in the short subjects department, is Frank Duffy, who has been appointed manager of the newly created serial department of Republic. Mr. Duffy came to Republic from Pathe and his experience covers a period of six years spent with that organization.

Theatres Book Two Goldwyn Features on the Same Bill

DOUBLE feature bills made up of Goldwyn pictures are becoming quite the thing with exhibitors in the New York territory. Goldwyn proudly points to four features in one week at Harmanus Bleeker Hall, Albany, one of the Proctor houses.

The first three days of this week, March 22, 23 and 24, Manager U. S. Hill was showing "The Girl From Outside" and giving his patrons an extra treat with Pauline Frederick in "The Loves of Letty." For the last three days he booked Jack Pickford in "The Little Shepherd of Kingdom Come" and Will Rogers in "Jubilo."

In conjunction with E. E. Thompson, Goldwyn press and service representative in the New York City exchange, Mr. Hill is telling the world around Albany of his Goldwyn "splash" and he has purchased several extra rolls of tickets to take care of the rush.

Early in April the Newark Theatre, Newark, N. J., will have a double Goldwyn feature bill. Manager McNally will show Rupert Hughes' "Cup of Fury" in connection with "The Blooming Angel." Then on April 15 to 17, the Capitol Theatre, Elizabeth, N. J., will show "Water, Water Everywhere," with Will Rogers, and "The Blooming Angel."

New Director for Alice Joyce.

George Sargent has been engaged to direct Alice Joyce, the Vitagraph star. Active work on a new production began this week. Vitagraph has not yet announced the title of the subject, but it is known to be an adaptation from a popular play.

Mr. Sargent served as stage director for a long time with Cohan and Harris before entering the film industry.

David Butler Finishes His First Independent Picture

IT has just been announced in Los Angeles that David Butler, the well-known screen artist who has appeared as co-star in numerous featured productions, will hereafter be starred in his own productions in which he is financially interested. His first picture, which has already been completed and will be shown in New York shortly, is an adaptation of a recent story published in the Saturday Evening Post. The leading part is said to suit his capabilities better than anything in which he has ever appeared. It is one that he selected from many stories that were available.

Mr. Butler has had a world of experience and has certainly created a large following by having done consistently good work. He has been co-starred in the following features: D. W. Griffith's "The Greatest Thing in Life;" D. W. Griffith's "The Girl Who Stayed at Home;" Paramount's "Nugget Nell" with Dorothy Gish; King Vidor's "Better Times"; Universal's "Bonnie Bonnie Lassie" with Mary MacLaren; Selznick's "Upstairs and Down" with Olive Thomas; Marshall Neilan's "Don't Ever Marry" (not yet released); Maurice Tourneur's "The Country Fair," etc.

A Smile All the While—
That's David Butler's motto.

Mr. Butler is backing up his confidence in his ability by investing his own money. He has turned down various offers. After completing a contract with the Universal, he turned down a new offer of contract and stardom, preferring to organize his own company and go in "on his own hook."

Ripley Now Head Cutter for Metro.

Arthur D. Ripley has been given the position of head of the cutting department at the Metro studios in Hollywood, succeeding George McGuire, now in New York. Mr. Ripley was formerly with Metro as a cutter and has also been film editor for Fox and Kalem.

Circle Theatre, Indianapolis, Puts on Elaborate Arabian Nights Spectacle

AN innovation in scenic art known as the "Spectaclorama"—one of the most recent creations of the fertile brain of S. Barret McCormick, the guiding genius of the Circle Theatre at Indianapolis—was introduced to his patrons at a recent showing of "The River's End," which broke all previous attendance records. Those who witnessed the bill that week are still talking about it.

The latest of the Circle director's pretentious stage productions was so large that it ceased to be merely a spectacle. It was so unique in scope, both of imagination and physical proportions, that it was termed a spectaclorama. The specific title was "The Palace of Diversion."

In brief, it was an elaborate and colorful Arabian Night's spectacle, comprising the ballet, song, whirling Arabs, fashion models of ancient Bagdad and several other novelties. It was divided into two scenes, the first a palace interior in which an incense dance was presented, and the second the festival outside the palace, in which Mlle. Theo Hewes and a group of dancers appeared in still more radiant attire.

Magnificent Stage Settings.

One of the costumes, a radiant Batik gown, is said to have cost approximately $1,000. There were twenty-four other persons in the cast, each of whom was costumed gorgeously.

The stage was hung with intricately designed curtains of irregular outline. They were heavy and dark and formed a frame for great, light silk hangings, painted with the figures of women in gala Oriental attire. A wide opening at the back of the stage was draped with bright silks showing graceful figures moving to and fro. Seated on the floor on purple hassocks were two richly clothed and heavily turbaned figures, the guests of the palace. As the curtains parted, disclosing a long vista lying between sloping meadows, a number of dancers appeared. This was followed by a solo dance by Mlle. Theo Hewes in the symbolic costume of the white peacock.

During the progress of the pageant "Pale Hands I Loved Beside the Shalimar," one of the most haunting of the Indian love songs, was fittingly introduced by Robert White, baritone, the soloist for the week.

The spectaclorama was arranged and directed by Mr. McCormick and required almost two weeks' work to perfect it. To Frank Zimmerer, the Circle's art director, goes the credit for the art work and the designing of the costumes, all of which were made in the Circle's own studio. All in all, it was by far the biggest triumph that the Circle has ever scored.

So successfully received was this spectaclorama that Mr. McCormick has decided to make it a monthly event. He has now started work on the one he will present the first week in April, and patrons of the Circle are eagerly awaiting it. It is to be of Chinese design and; in his own words, will surpass the latter. If this be true it will have to be a "whopper."

The Bagdad Fashion Plates in Their Stunning and Original Costume Creations.
Scene from S. Barret McCormick's lavish Circle Theatre spectacle, "The Palace of Diversion."

Don Bartlett, of Vitagraph, Establishes Great Record

DON BARTLETT, title editor of Vitagraph productions and rated among the foremost members of his branch of the motion picture industry, has established a record that few in his profession can rival.

With the titling and editing of "The Fortune Hunter" and "Deadline at Eleven," Bartlett has completed for Vitagraph probably its most succesful series of features. In his long career with the Big V Bartlett has titled and supervised the editing of all the Vitagraph serials, among which were the following highly successful continued subjects: "The Fighting Trail," "Vengeance and the Woman," "The Fight for Millions," "The Man of Might" and "Smashing Barriers." When Walter W. Irwin was general manager of Vitagraph he attributed one-third of the success of these great serials to the titling of Mr. Bartlett.

For a year and a half the Vitagraph title editor wrote the titles and supervised the editing of every foot of film issued by the company, twelve reels weekly, including one five-reel feature, one two-reel episode, one O. Henry two-reeler, one Alfred Henry Lewis two-reeler and one slap-stick single reel production.

He titled the entire series of Kenneth Webb's O. Henry pictures, every one of which played the Rivoli Theatre. These included "Tobin's Palm," "A Ramble in Aphasia," "Sisters of the Golden Circle," "Springtime a La Carte" and "The Ghost of a Chance."

all yours! S.R.O. 12

Borzage's Rise to Directorship Result of Experience and Work

FRANK BORZAGE, director of Fannie Hurst's "Humoresque," featuring Alma Rubens, his first picture for Cosmopolitan Productions, is a Salt Lake boy. While his first blink at God's sunlight came to him in the Mormon capital he never exhibited any signs of the matrimonial attitude for which it has been libeled and slandered, and his wives are "one and fluently ample." By this you will know he is happily married.

Like a few others of the histrionic clan Borzage was born with the love of the theatre in his heart. Various obstacles conspired to keep him away from the stage, however, and it wasn't until his thirteenth year on earth that he made his first appearance. Borzage doesn't talk much about his initial effort behind the footlights, but he stuck to it notwithstanding, and shortly afterward he became assistant stage manager. This new job gave him ample opportunities not only to study the theatre, but also to give circulation to his ambition to act, and he played "bits."

Eight long, hard and sometimes lean, years of this "stock and rep" life, and then Frank Borzage became a full-fledged stage director and character actor.

Now comes the paradox of it. All these years Borzage had played character parts because in the opinion of his friends and himself he wasn't cut out for anything else. But Thomas H. Ince grabbed him for the screen and made him a juvenile lead.

After three years with Ince Borzage went with the American at Santa Barbara, where he directed and starred for two years. After that followed one and a half years with Triangle; and one and a half years producing big independent specials. Now he is with Cosmopolitan Productions.

King Completes "The Road to Arcady."

Burton King has just completed the final scenes of "The Road to Arcady," his first independent production. Mr. King is now engaged in cutting and titling the film, and he expects to announce his plans for release next week. The story was adopted for the screen by Lawrence McCloskey and Harry Chandlee from an Edith Sessions Tupper novel, which appeared recently in serial form in The Ladies' Home Journal.

Baum Resigns from Universal.

Sol Baum, for the past two years manager of the Universal branch exchange in Portland, Ore., has resigned. C. W. Koerner, salesman in the Universal exchange at Butte, Mont., has been appointed in his stead. Koerner formerly was an exhibitor. His interest in Universal pictures prompted him to join the Universal sales force.

Lucy Fox in Perret Film.

Lucy Fox is the star in "L'Empire du Diamant," the picture being made by Leonce Perret in France. Miss Fox left the States in January, and will be busily at work until April 15, when she will immediately return to New York. Miss Fox, with several other players, was sent overseas by John J. Livingston.

Inter-Ocean Places Three Serials in South America

MANY sales are reported by Inter-Ocean Film Corporation. "The Lurking Peril," starring Anne Luther and Charles Hutchinson; "The Mystery Mind," featuring Pauline, the well-known vaudevile hypnotist; and "The Whirlwind," with Charles Hutchinson in the stellar role —three serials of proven box office value— were placed by Inter-Ocean for physical distribution in Chile, Peru, Bolivia and Ecuador. The deal involves the acquisition of ninety reels, together with posters, lobby display and the necessary press material which usually accompanies a serial, by the company which Inter-Ocean Film Corporation represents in the capacity of confidential buying agent.

"An Adventuress," recently acquired by Inter-Ocean Film Corporation for distribution throughout the entire world, exclusive of the United States, was sold to one of the largest Mexican film renters for distribution in Mexico.

"Bearcat," an adaptation of the novel by Charles Neville Buck, was disposed of for Porto Rico, Santo Domingo and Venezuela.

"The Transgressor" and "The Burning Question," two productions made by the Catholic Art Association, and for which Inter-Ocean Film Corporation are world distributors, were also disposed of for distribution in Porto Rico and Santo Domingo.

New Pathe Serial Is Tale of Romance and Adventure

AN engrossing tale of romance and adventure, thrills and smart-paced action is the promise made for "Trailed by Three," the fifteen episode picturization of a story by Charles T. Dazey, co-starring Stuart Holmes and Frankie Mann, which Pathe Exchange, Inc., will release April 4.

From the standpoint of production the serial is also something of a novelty. The action of the story swings from a locale of New York to an island in the South Sea group and the trail of the precious jewels also transports the characters, plot, thrills and all the paraphernalia of the serial thriller to the Orient. Faithful detail in the presentation of the settings was the particular concern of the director, Perry Vekroff.

Drew Comedies Going Big All Over.

The New York success of "The Charming Mrs. Chase," the first of the Mrs. Sidney Drew Comedies featuring John Cumberland, is being duplicated throughout the country according to reports received at the Pathe offices. The entire series of six comedies has been booked for practically every first class house in the country and press and public have expressed strong approval of the work of Mrs. Drew in adapting and directing and of Mr. Cumberland's artistic work before the screen.

Detective Is Right! A Fellow That Can Detect These Beauty Palaces Deserves a Badge.

Larry Semon in an authoritative moment in his new Vitagraph comedy, "The Fly Cop."

Neilan to Produce in Europe; to Take Entire Company Abroad, Remaining Six Months

MARSHALL NEILAN has made public his plans for the production of a number of foreign subjects in Europe. Mr. Neilan will take an entire producing unit with him, including a number of players, among whom will be Marjorie Daw.

Mr. Neilan will produce a number of stories in the different historic locales offered in England, France, Belgium and Spain. In his absence from his Hollywood studios various American productions on which he is now working will be completed there under his supervision, the details for this work to be arranged before he leaves.

To attend to advance preparations for Mr. Neilan's activities abroad, Harry Ham, his personal foreign representative, sailed for Europe on March 20. Mr. Ham arrived in New York from the West Coast last week. In speaking of Mr. Neilan's foreign plans, he said: "The American motion picture public will welcome foreign backgrounds in motion pictures. For years we have had practically nothing in the way of foreign-produced subjects. We intend to do foreign stories, staged in the exact locale of the plot."

May Sail on May 28.

Mr. Ham stated that Mr. Neilan would, in the near future, announce further details concerning his foreign trip, including the names of the stories he is to produce which, he said, will be of international prominence. "We feel that we will have some very interesting information for exhibitors shortly," said Mr. Ham, "and realize fully the great opportunity of the fertile territory afforded us." Mr. Neilan plans to remain abroad for six months.

Marshall Neilan has just finished his second independent production for First National release following "The River's End." Few details concerning this second picture are available at this time, although it is stated that Matt Moore and Marjorie Daw play the leading roles. A third film is now underway, and advance preparations for "Penrod," in which Wesley Barry will be starred, have also been started. May 28 is the tentative sailing date of the Marshall Neilan troupe for England, where the first film will be staged.

Buck Jones Returns to Finish "Forbidden Trails" for Fox

ON January 28 last Buck Jones, the widely-heralded cowboy made a star by William Fox, suffered a severe injury to one of his feet while at work in "Forbidden Trails" at the Hollywood studios. He has just returned to finish this new picture.

The accident occurred while the star, famed for his horsemanship and daring, was attempting a hazardous feat mounted on his big horse, Silver, in one of the scenes of "Forbidden Trails," which is an adaptation of the popular novel by Charles Alden Seltzer. Scott Dunlap, the director, was staging the scene and had cautioned the reckless star against attempting the stunt.

At the crucial moment one of the stirrup straps parted and Jones was thrown headlong from his horse, which was running at high speed. The star, smiling in spite of the pain, was confined to his home for weeks, unable to walk. The supporting company, which included Kathryn Adams, Stanton Heck, William Elmer, George Kinkle, Harry Todd and Fred Herzog, were retained by Fox and distributed through other productions then being cast.

Tourneur Finishes "Pavilion on the Links."

Maurice Tourneur has finished the final scenes of his forthcoming production, "The Pavilion on the Links," and the production is now receiving its final editing before being presented by the Famous Players-Lasky Corporation.

The photoplay is a visualization of one of Robert Louis Stevenson's short stories, and is said to promise new laurels for Mr. Tourneur as a producer of artistic photoplays.

all yours! S.R.O. 12

"Bowes Knows," Says Realart as Capitol Books "Sinners"

SINNERS," Alice Brady's recent production for Realart Pictures Corporation, has been booked by the Capitol Theatre, New York City, as the attraction for the week of April 28. "Bowes knows," the announcement from the Realart offices read, after Edward Bowes, managing director of the theatre, and Thomas F. Walker, film director, had viewed the picture and concluded a contract for the Capitol's first open date.

Mr. Walker, who plays an important part in selecting features of distinction for the world's largest theatre, was particularly enthusiastic about the picture and declared its presentation at the Capitol would be in keeping with its success as a stage play.

"Sinners" is the third Realart picture to be booked at the Capitol. In addition, it is the eighth consecutive Realart picture to have a Broadway showing. Realart's unbroken record of bookings in the principal houses along the Rialto, according to a statement by J. S. Woody, general manager, stands unrivaled. Every production yet released by this organization has had a Broadway showing.

Rogers Touring Country in Interest of Blackton Films

FRANK B. ROGERS, who recently joined J. Stuart Blackton Feature Pictures, Inc., as general sales director, is touring the country in the interests of Blackton pictures. Mr. Rogers has left New York City for Chicago, his first stop. The middle western territory is familiar ground to Mr. Rogers who is a native of Kansas City, Mo. He represented the Essanay, George Kleine, and more recently was manager of the central western division of Pathe.

Mr. Blackton has produced five releases so far under the Pathe banner, "The Moonshine Trail," "Dawn," "My Husband's Other Wife," "Respectable by Proxy" and the April 11 release, "The Blood Barrier."

Mr. Rogers expects to place these features not only in territory where they have not been shown but for "repeats" in theatres where they have already played.

Kerrigan's Sixth Robert Brunton Film Is "The Dream Cheater," a Balzac Tale

THE W. W. Hodkinson Corporation announces for early April release J. Warren Kerrigan's sixth in his series of Robert Brunton productions, "The Dream Cheater," adapted from Balzac's "The Wild Ass' Skin." The picture is said to be a noteworthy production in that it reveals an entirely new phase of the popular star's artistry. As Brandon McShane, scholar, dreamer and philosopher, Kerrigan departs at times from light comedy and romance and gives the public a real glimpse of his abilities as a dramatic actor.

Dramatic strength is obtained by sudden and striking contrasts in the production. The hero's happy boyhood stands out in relief against the tragedies which follow, his former wealth contrasts with his want, his superstition and fear give way to the light of truth and understanding, and his doubt in woman's loyalty is supplanted by his love for one of the sweetest characters ever reproduced upon the silversheet, a role essayed by Fritzi Brunette, who played opposite the star in his fourth successive Hodkinson release.

Among the other screen favorites who support Kerrigan are Sam Sothern, a brother of the illustrious E. H.; Joseph J. Dowling, who played "The Patriarch" in "The Miracle Man"; Aggie Herring, Thomas Guise and Alice Wilson. The director was Ernest C. Warde, who has supervised the production of all Kerrigan-Brunton releases.

Inter-Ocean Gets Foreign Rights to "The Gift Supreme"

THE GIFT SUPREME," the third of the productions made by the C. R. McCauley's Photoplays, Inc., has been acquired by Inter-Ocean Film Corporation for exclusive foreign distribution.

"We have taken over for world distribution, exclusive of the United States, the rights to "The Gift Supreme," produced by the C. R. McCauley's Photoplays, Inc.," says the announcement from Inter-Ocean. "In purchasing this production we were influenced primarily by the humaneness of the story and the fidelity with which this element has been transferred to the screen. The market for attractions of this nature is always large.

"The production is a powerful drama of conflicting human emotions, and tells in realistic fashion the story of a degenerate young man, who falls in love with a young mission worker. This girl, by her spirit of self-sacrifice and an unquenchable love for the young man, ultimately proves an influence for the better in his life. The way the version has been pictured by McCauley's Photoplays, Inc., makes its success assured."

Prints of "The Gift Supreme" are now available for screening for resident foreign buyers. Inter-Ocean also announces an elaborate advertising and publicity campaign in behalf of the production.

Chief Flynn Series Crowds Other Republic Productions

THE latest pictures numbered among the Republic releases to assume front rank in the bookings of that company are the "Flynn Series." This series of two-reel dramas have, according to the Republic officials, scored a success wherever shown and the bookings have in a large way been confined to the largest and most progressive theatres in the country.

The Capitol Theatre management in New York has expressed itself as highly pleased with the short releases and still another example of what prominent exhibitors think of this series is noted in the booking of the series for the "Mr. Smith's" Theatre in Indianapolis, which is under the management of the Circle Theatre Company there.

Among the other theatres of the country which have contracted for this series, which star Herbert Rawlinson, are: the Strand, Amsterdam, New Atlantic Garden and Venice in New York City; Goodwin in Newark; Stanley Booking Corporation, Philadelphia; Victory and Garden, Scranton, Pa., and the Strand, Sunbury, Pa.

The Cincinnati office of Republic reports bookings in Richmond, Ind.; Kenia, Ohio; Connersville, Ind.; and in Columbus and Portsmouth, Ohio. The Cleveland office has booked the National, Wade Park and Alpha theatres in Cleveland, and in the cities of Delaware, Toledo and Marion, Ohio.

Others having booked the series are: East Boston, Littleton, N. H.; Newport, N. H.; Joliet, Ill.; Ft. Wayne, Ind.; Sherman, Texas; Wyandotte, Mich.; Portland, Ore.; Columbia City, Wash., and Tacoma, Wash. All of the bookings noted here are taken from only a part of the last week's bookings according to the home office records.

There Is a Slight Mix-Up in This Layout—Scene Two Should Be First—She Is About to Climb Down the Ladder and Elope!
Then Marguerite Clark meets her hero—boards the train and shouts: "Ga-bye, folks." Action scenes from Paramount's "Easy to Get."

To the Left, Alice Brady's Companion Says: "Please Forget That Spanish Dancer and Listen to What I Am Saying."
But Constance Binney keeps right on dancing and then tells her uncle who she is going to marry. Taken from Realart's "Sinners," with Alice Brady, and "The Stolen Kiss," starring Constance Binney.

Ingraham Directing "Old Dad."

Lloyd Ingraham, who has two of the year's best pictures to his credit, "Mary's Ankle" and "What's Your Husband Doing?" is now directing Mildred Harris Chaplin in "Old Dad," a Louis B. Mayer production which will be released through First National. The story was written by Eleanor Hallowell Abbott and had its first publication in serial form in the Woman's Home Companion.

California Invites Tom Mix to Lead Big Fresno Rodeo

TOM MIX, Fox star, has accepted an honor conferred upon him by the Motion Picture Exhibitors of California and will lead the rodeo to be held by the Raisin Growers' Association at Fresno on April 30.

George F. Sharp, manager of the Liberty Theatre in Fresno and chairman of the publicity committee sending to the Fox star the invitation to attend the rodeo, wrote:

"We would feel honored if you would accept. I can promise you that Tom Mix will be the main attraction and the whole celebration will be built around the early pioneer days of California, with Tom Mix as the leading light. Bring your cowboys with you, and we will have more on hand. The Native Sons of California's stage coach, the oldest in California, will be at our disposal on a special permit from the Grand Lodge of the Native Sons.

"The day's celebration will consist of a big pageant parade in the morning, automobile racing in the afternoon and in the evening a grand ball—which we want you to lead as the most typical westerner in the country today. The ball will be held at the Civic Auditorium, and all the municipal and state officials will be on hand. It is estimated that the crowd will number between 150,000 and 200,000."

Tom Mix and his twenty-five cowboys will move into Fresno on April 29. The entire outfit from Mixville will go with the Fox star, and the competition at Fresno will be of the keenest in the steer-throwing, roping, bull-dogging and broncho busting contests.

Frances Gray Joins Metro News Staff.

Frances Gray, one of the newest contributors to the motion picture "fan" magazines, has joined the news staff at the Metro studios in Hollywood. She will write fashion stories and special articles. Miss Gray was society and fashion editor of "The Evening Missourian" at Columbia, Mo., for a year and a half.

"Rio Grande," by Augustus Thomas, Is Latest Pathe Film Based on Stage Play

WITH a record of many motion picture plays adapted from stage successes, Pathe Exchange, Inc., will shortly release another great stage play made into a motion picture. "Rio Grande," from the pen of Augustus Thomas, is the latest production of this character, and, from hundreds of inquiries already received from exhibitors it is evident that it will be in great demand from the moment of its release.

The Pathe record of successful motion pictures which were originally stage plays is an exceptional one. The success of "The Thirteenth Chair" should rival the stage run of the play, and it is generally known that more than $1,000,000 was paid in at box office windows during the New York run of Bayard Veiller's success and to the various road companies.

Among other big stage successes released as motion pictures by Pathe are "Common Clay," "In Walked Mary," which was staged under the title of "Liza Ann," "Oh, Boy," "The Narrow Path," "The Japanese Nightingale" and "A Woman of Pleasure." All of these productions have established records which augur well for the reception of "Rio Grande."

In the moving picture production the full scope of the story may be seen. The great plains of the Southwest, the cactus levels of the Rio Grande and the mountains of Mexico form the background of the scenes. It is distinctly an outdoor picture with one, two or three scenes taken indoors; but, in addition, it is filled with dramatic strength and action.

Several impressive scenes have been staged, notably a dance in which 100 couples from Mexico City participated, and a raid scene in which 500 cowboys and Texas Rangers meet several hundred Mexicans in a cavalry combat.

The cast is headed by Rosemary Theby and Allan Sears. They are supported by many well known screen actors and actresses, and throughout the production the touch of Carewe at his best is said to be in evidence.

Arthur Jackson Is Pleased with His First Production

ARTHUR JACKSON, playwright and dramatist, who has signed a contract with William Fox to contribute to the screen through the Fox studios, has witnessed a special showing of his first pictorial endeavor and has pronounced the production superb.

Mr. Jackson is probably better known to the theatregoers of the country as the author of the successful "Scandals of 1919," a topical revue crowded with fun, frolic and magnificent coloring. "La La Lucille," also one of the most daring productions ever offered to metropolitan first-nighters, came from the pen of this versatile writer.

William Fox succeeded recently in securing Mr. Jackson's signature to a contract for Fox Film stories, the first of which was "Leave It To Me," written to order for William Russell, the star whose recent successes have included "Sacred Silence," "The Lincoln Highwayman" and "Shod with Fire."

In "Leave It To Me" the cast supporting the star includes Eileen Percy, Marcella Daley, Lucille Cavanaugh, Hal Cooly, William Elmer, Harvey Clark and Milla Davenport.

A rush print of this film was forwarded to Mr. Jackson for his opinion, and the word comes from the author that the picture, from a point of characterization, staging, continuity and sub-titling, surpasses his fondest hopes for his first silent drama.

Republic Describes "The Whirlwind."

An announcement from the Republic offices makes known this week for the first time the nature of the events upon which the story of "The Whirlwind," the new Republic serial, is founded. This serial, starring Charles Hutchison, well known daredevil, is one of the most interesting ever produced, according to the Republic serial department.

Unlike many serials it contains hair-raising events that are not human impossibilities. In fact, the serial is said to owe its entertaining power to the clever working our of an adventurous story without making it appear folish. Charles Hutchison, however, is an unusual individual and his seeming disregard for life adds to the suspense shown in the serial story.

all yours! S.R.O. 12

Crandall Gives Metropolitan Its Own Electric Light Plant

A NUMBER of important alterations are being made to the various theatres comprising the Crandall chain in Washington, D. C. One of the most important items is the installation of a complete individual electric plant at the Metropolitan, which will provide sufficient current to light the house and operate the booths.

During the past winter, the electric current furnished by the local lighting company has failed several times, resulting in a great deal of inconvenience to local theatres. Hereafter the Metropolitan will be independent of the city current. The Delco system will be used, the Metropolitan being the first theatre in Washington and one of the first in the East to be so equipped.

The lobby and ticket booth at the Apollo, another of the Crandall Theatres, has been remodeled and redecorated. The ticket booth is now between the entrance doors, and the lobby has been divided by brass chains in such a manner as to make it possible to handle incoming and leaving crowds more readily. The front of the theatre has been equipped with a new lighting system using 500-watt lamps.

Within the next few weeks the summer gardens operated in conjunction with the Apollo and Savoy theatres will be put into shape for use.

Garvin Joins Fox Corporation.

George M. Garvin, who for several years has represented the International News Service at the War and Navy Departments, has joined the forces of the Fox Film Corporation.

Mr. Garvin's new work will be the arranging of dates on which the cameramen can get pictures of prominent people.

Mary Pickford Begins Work on Her Second "Big Four" Picture, "'Op o' Me Thumb"

CLOSE on the heels of the big success that has been scored in every section of the country by Mary Pickford's first production for United Artists Corporation, "Pollyanna," comes the announcement from Hiram Abrams, that he has received telegraphic information from Miss Pickford at her Hollywood studios that she has begun work on the picturization of the greatest of all Maude Adams' stage successes, "'Op O' Me Thumb."

"'Op O' Me Thumb" created a big sensation in London some years ago, and immediately after its success there, Charles Frohman acquired the American rights for the production for his leading star, Maude Adams, which was used by her during her most successful engagement in the Empire Theatre, New York, and which she used with exceptional success on her tours throughout the country. "'Op O' Me Thumb" is from the dual pens of two clever British playwrights, Frederick Fenn and Richard Pryce, who have been responsible for a large number of other brilliant stage successes.

New Role for Miss Pickford.

Here again Miss Pickford has been successful in obtaining a big story for herself, one that is strong and moving, giving Miss Pickford a most excellent opportunity for unusual and effective characterization, for it has that measure of humor and pathos which is almost inseparable from its realism and contains more real human interest and feeling than in ninety per cent. of all stories. There are moments in the story of tearful emotion and scenes in which Miss Pickford will be the sweet, charming, beautifully-clothed character of unusual joy and happiness.

The central theme of the plot is laid in the slums of London and Miss Pickford, according to reports is going to present herself in a character totally unlike anything in which she has heretofore appeared. It is a type of character she has had in mind for some time, but owing to her stories has been unable to present it before.

The story runs the entire gamut of human emotions, from grave to gay and from passionate protest to meek resignation. There is ever an abated moment of interest throughout its entire telling. Added opportunities will be afforded Miss Pickford through the picturized version of the stage production, which has been greatly elaborated upon, giving it added punch through a full quantity of quaint comedy and a delightful mingling of a charmingly proud humility.

Marie Walcamp and Her Company Are Peekin' Around Pekin, China.
The Universal serial, "The Dragon's Net," is being partly made in the Orient. Miss Walcamp is in the center, with Harland Tucker, leading man, at her left, and Wadsworth Harris, the heavy, on her right. Director Henry McRae is directly in back of the star.

Leading Goldwyn Players to Support Pauline Frederick

AN unusually strong cast will support Pauline Frederick in the elaborate picturization of the drama, "Madame X," started last week by Goldwyn Pictures Corporation at the Culver City studios under the direction of Frank Lloyd. Little Pat Moore plays the part of Raymond Floriot as a child and Casson Ferguson appears as the young barrister. William Courtleigh is cast as Louis Floriot and others selected for prominent roles are Albert Roscoe, Sydney Ainsworth, Willard Louis and Lionel Belmore.

Will Rogers has just completed "Jes' Call Me Jim." After a short rest he will start work on his next picture under the direction of Clarence Badger. Much of the action is laid in the West. Harry Beaumont is taking the final scenes for Ben Ames Williams' "The Great Accident," starring Tom Moore, and soon will be ready to commence work on Moore's next picture, "Officer 666," adapted from the popular stage farce. Jack Pickford and his company, under the direction of Al Green, have gone to San Diego to take some big race track scenes.

Reginald Barker, who with his company, spent a week at Truckee getting snow scenes for "The Branding Iron," has transferred his players to Sonora where desert backgrounds will be secured. In connection with his picturization of Basil King's "Earth Bound," Director T. Hayes Hunter is preparing to start work on one of the largest interior sets ever built for a picture.

Sidney Olcott has finished Rupert Hughes' "Scratch My Back" and Paul Scardon is busy on "Milestones," the cast for which will be completed this week.

Ross & Mack Form Partnership.

Roderick Ross, of Ross & Company, and Irving Mack have taken over the advertising, printing, engraving and other miscellaneous departments of Willis & Eckels & Mack and will hereafter take care of this service for exhibitors and exchangemen under the firm name of Ross & Mack.

The aim of Ross & Mack will be not only to take charge of the newspaper advertising for theatres and exchanges, but also to prepare campaign books, press books, all kinds of printing and engravings, in fact every kind of service which the exchangemen and exhibitors need to advertise their wares to the public.

Williams Working on "Three Keys."

Earle Williams is at work on his newest production, "The Three Keys," taken from a popular novel by Frederic Van Rennselaer Dey. Mr. Williams plays the role of Yale Durant, a wealthy young man who squanders his fortune away and is at the point of suicide. He is saved from this act; and fate plunges him into thrilling adventures in Wall street.

Chester Bennett is directing the production. The adaptation was done by H. Thompson Rich and Lucien Hubbard.

New Coin Size Means Loss.

The decision on the part of the Canadian Government to change the size of the one-cent piece as used in the Dominion will cause a direct loss of thousands of dollars to Harry Brouse, of Ottawa, one of the Eastern Canadian franchise holders of the First National Exhibitors' Circuit. This loss will be due to the necessity of altering the mechanism of gum slot machines or of discarding the vending machines completely.

In addition to being the owner of the Imperial and Family theatres, Ottawa, Mr. Brouse has been the proprietor of the Peerless Vending Company, which has in operation about 1,200 of the slot machines in use in eastern Ontario.

The new Canadian cent is to be the same size as the American "penny."

Stroheim Directing "Devil's Pass Key."

Universal is producing a photoplay by a prominent London society woman and godmother of the late King Edward. She is the Baroness De Meyer, and her story, written under the name "Clothes and Treachery," is being filmed as "The Devil's Pass Key" by Eric Von Stroheim.

The Baroness, who now makes her home in New York, has written many magazine stories. In her screen story, now "The Devil's Pass Key," she has woven much of the life and intrigues of Paris, in which she lived for many years.

Here's the Whole Bunch—Collection of Committees
Of the S. Rankin Drew Post of the American Legion who are preparing enormous benefit performance to be held April 11 at the New Amsterdam Theatre. Proceeds will go toward the erection of a gymnasium near Times Square. Don't forget the date.

Eight Weeks' Drive Brings Over 1,500 Members to Selznick Exhibitor Family

AN unusual record in bookings is announced by Selznick Pictures, of which Lewis J. Selznick is president. It embraces the contracting by the Select sales department of over 1,500 additional theatres in the space of eight weeks. This means that over 1,500 exhibitors in the past two months have decided that Selznick pictures are of such quality that they should be exhibited to the patrons in their locality.

"It proves conclusively," claims Charles Rogers, director of sales of Select, "that our sales organization is not only the best, but that we have the proper pictures for the exhibitor, whether his theatre is large or small, in New York or in a country hamlet. Our star productions, our all-star productions and our shorter subjects are the composite of art, skill, experience and showmanship, a combination which no exhibitor can afford to overlook.

Mr. Selznick's Motto.

"Mr. Selznick's motto is well known: 'I consider myself a failure unless the exhibitor is a success.' And success, in the case of the eight weeks' record just marked up, means even greater success for the exhibitors concerned."

Following a checking up of the latest contracts to be received at the Select offices in New York, it was announced that in the majority of exchange territories throughout the country no more than three theatres do not present the Selznick stars upon their screens.

The Selznick News reel, which will first flicker across the screen on Easter Sunday, is marking up regular dates in all sections of the country. Among the representatives theatres to book it are the Strand, New York; Sid Grauman's, Los Angeles; the Clemmer, Seattle, and the Colonial, Indianapolis. The Regent, Buffalo; Temple, Toledo; Dome, Youngstown; Crystal, Indianaoplis; Alamo, Louisville; Regent, Rochester, and Colonial, Indianaoplis, have also booked the reel.

Although all reports and announcements indicate that the Selznick organization has grown rapidly since the first of the year, it is expected that more gratifying reports will be made at the six-day annual convention which begins at the Hotel Astor, in New York on April 5. Republic will also be represented at the convention, which will be opened by Sam E. Morris, general manager of Select and Republic.

Rochester Censor Forbids Showing of "The Tong Man"

THE TONG MAN" cannot be shown in Rochester, the official censor, Commissioner of Public Safety R. Andrew Hamilton, having officially decreed so. The film had been booked by Jack Farren, of the Victoria Theatre.

Mayor Edgerton was requested by the Chinese consul-general at New York, Chan Kwang Sin, to suppress the film or to use his best efforts to do so, as it gave offense to Chinese citizens. The mayor turned over the letter from the consul-general, together with a like protest from the national organization of Chinamen in this country and a petition from Chinese residents of Rochester, to Mr. Hamilton. A screening convinced him that it would be best to suppress the picture.

There is no appeal from the ruling of the local censor, so far as showing pictures in Rochester is concerned. His powers are not merely advisory, as is the case in some places, but mandatory. However, there is no instance on record where local exhibitors have made any effort to reverse his decisions.

Declare Mary Miles Minter a Real "Magic Money Maker"

REALART has a new interpretation for "M. M. M." Based on recent box office reports they are credited with standing for "Magic Money Maker" as well as Mary Miles Minter.

As one illustration is cited the fact that Jack Callicott packed the Kinema Theatre in Los Angeles during a week's showing of "Judy of Rogue's Harbor" and got a unanimous and hearty verdict of approval from the critics of the press for his selection of the picture.

W. L. Snapp, manager of the Realart Theatre in Oaktown, Ind., after playing the same production, sent the following post card to Realart: "Over the top—packed house—broke all records with Mary Miles Minter's Realart production. Let's have more of 'em. Yours with success."

In Cedar Rapids, Iowa, J. E. Hostettler, of the Isis Theatre, had such heavy business with "Anne of Green Gables," Miss Minter's first Realart picture, that he immediately wired for and obtained a repeat booking of two days. The first booking was for four days, considered an exceptional run in Cedar Rapids, a town of 41,000 population.

The successful Los Angeles premier of "Judy of Rogue's Harbor" followed its eastern premier at the Rialto Theatre on Broadway.

Chautard and Walsh May Go West.

The Mayflower Photoplay Corporation may possibly concentrate all its production forces on the Pacific Coast, according to a report emanating from the Paragon Studio in Fort Lee, where Emile Chautard and R. A. Walsh are now making their productions.

The Mayflower lease expires early in April and President Isaac Wolper is seriously considering the advisability of sending both the Walsh and Chautard companies to Los Angeles where Allan Dwan and Sidney A. Franklin are now working. This move would result in concentrating all the companies whose product is being presented by Mayflower.

How Long Are Your Publicity Campaigns? Do You Over-Sell or Under-Sell Films?

By G. N. BRIGGS

Publicity Director for Finkelstein & Ruben

IS there any advantage of a long newspaper publicity campaign over a short one? Does it pay to play up a picture for four or five weeks, or is it better to put your trust in two good "smashes?" Would you rather over-sell than under-sell your attractions?

Recent experiences have convinced us that there is no advantage, rather a distinct danger, in long newspaper publicity campaigns; that two good "smashes" are sufficient to get your opening, and that it is far better to under-sell than over-sell your entertainment.

When Finkelstein & Ruben booked "The Miracle Man" for showing in Minneapolis beginning on Sunday, November 9, a carefully thought out publicity program was immediately put into operation. This was the beginning of October. In the five newspapers of Minneapolis and St. Paul we carried long stories the first Sunday in October, followed by five pictures from "The Miracle Man" on the second Sunday of the month.

Gave Film a Dinner Review.

On October 19 all five newspapers carried front page stories in their dramatic sections. Mind you, our display advertising campaign did not start until two weeks before the opening. Pictures and stories were used in the newspapers on Sunday, October 26, when our display ads started.

In the meantime we had held a dinner review of the picture in the Gold Room of the Hotel Radisson for the newspaper men and women of the two cities, and at this dinner review we had for guests about forty men and women upon whom we actually depended for aid in exploiting the picture. They included publishers, advertising and business managers, managing editors and city editors, etc.

Featured on Front Pages.

We also had held a private showing for the dramatic editors, who, on Sunday, November 2, a week previous to the opening, reviewed the picture at length, each review being accompanied by a picture. On that day, too, two of the papers printed layouts for us, while the other three carried extra cuts with feature stories concerning Director George Loane Tucker and Betty Compson, besides a number of news stories.

On Wednesday, before the opening, two papers printed stories under binder lines the width of the papers, in which the words "The Miracle Man" appeared. For the opening day each newspaper played "The Miracle Man" prominently on the front page as the big attraction in the Twin Cities. In short, no picture could have had a better send-off. And "The Miracle Man" got the opening, proof that the campaign, both from a publicity, advertising and posting viewpoint, was right.

Later Finklestein & Ruben booked "Broken Blossoms," and in this instance the publicity department of Minneapolis made a ten day campaign, while in St. Paul there was a six day campaign. The Minneapolis papers gave us reviews of the film a week before the opening. There were special stories and pictures in the same issue. For the opening day we had front page display and favorable comment from the various dramatic critics.

Result of Short Campaign.

In St. Paul we concentrated on the attraction during the week, as a result of which B. C. Ferriss, in charge of publicity there, succeeded in getting pictures and stories on three successive days. The Sunday editions, of course, gave "Broken Blossoms" the benefit of best position and type display.

The result of this short campaign, in spite of the fact that there was no chance to plan or systematize it, was that "Broken Blossoms," playing for less money than "The Miracle Man," opened to better business than the Tucker production in both cities.

Perhaps better evidence of the advantages we have found in the short campaign came to us as a result of the exploitation used for "In Old Kentucky." This campaign, concentrated on two Sundays, with special stories through the week previous to opening, resulted in the breaking of all house records in both cities.

Much Safer to Under-Sell.

The effect of a long campaign seems patent enough. It is a well understood fact that if a man is constantly advised to see something; if he hears nothing but that for weeks and weeks, his natural inclination is to lose interest. There is a flood tide in the enthusiasm of photoplay fans. This is reached, so we have been led to believe by our experiments, not later than after the second smash.

It seems much safer to under-sell than to over-sell your pictures. If you under-sell your picture, and it is a good picture, it will in a matter of perhaps two days recommend itself. If, however, you over-sell, you have not made a friend of the man to whom you over-sold it, and the next time you rave about a film he will have his doubts. And the extreme danger of a long newspaper publicity campaign is in over-selling a picture which you are only boosting on the reputation of the producer, the director, the cast and what seems to you to be the merit of the story.

Lessens Space for Current Attractions.

Another disadvantage of a long campaign is that by crowding in publicity for an attraction set in five or six weeks' distant, you are naturally taking away that much space which might otherwise be utilized in exploiting your current program.

Under ordinary circumstances, Minneapolis and St. Paul will be sold on a picture by a short campaign.

Don Bartlett

Who has edited and supervised every foot of film released by Vitagraph for the last year and a half.

Gosh! D'ya Ever See So Much Action—Good Title, Too—Called "The Blood Barrier."

Bet that in Scene 1 Robert Gordon didn't know he'd have to save Sylvia Breamer later in the story. Four telling "shots" from Pathe's latest production.

It "Reely" Happened—And They Didn't Use a Hose to Wet Her Either—She Was in the Water.
These are all "Shore Acres"—a real estate enticement and an entertainment inducement. Alice Lake is the star in this new Metro picture.

"Flying A" Westerns at Blue Mouse.

"No, the 'Blue Mouse' is not for sale—and will not be so long as we can obtain such box office attractions as 'The Valley of Tomorrow,'" so said Oliver Rowe, manager of the aforesaid Blue Mouse Theatre of St. Paul, adding, "I am going to pull the old chestnut, and say that 'The Valley of Tomorrow' did a record breaking business, for want of a stronger way to express it. And such a crowd is a guarantee of a good follow-up business. I am anticipating a repetition of this success with 'Slam-Bang Jim.'"

Corinne Griffith Starts on New Feature, "Gumshoes 4-B"

CORINNE GRIFFITH, the Vitagraph star, has just begun production of her next picture "Gumshoes 4-B," an adaptation from the story by Forrest Crissey. This was one of the thirty stories which won prize awards in the recent O. Henry memorial contest conducted by the American Society of Arts and Sciences. A strong cast has been selected.

Miss Griffith may become known as the O. Henry girl as the result of this production and the one immediately preceding it, "The Garter Girl." The latter subject, which the young star recently finished and which will be released soon, is an adaptation of the O. Henry story entitled "The Memento."

"Gumshoes 4-B," as its presence in the memorial contest would indicate, was written especially to present the flavor and style of O. Henry. Its selection as a winner was based upon its merits as a reflector of that style. The adaptation was written by Lucien Hubbard. Edward H. Griffith is the director. Alice Calhoun, a young leading woman who has become prominent in recent big pictures, plays an important role.

Alice Joyce Begins on New Play.

Alice Joyce and a large company under the direction of George Terwilliger are commencing this week the Vitagraph special production, "Dollars and the Woman," adapted from the story by Albert Payson Terhune. Lucien Hubbard wrote the scenario.

all yours! S.R.O. 12

Goldwyn Promises High Quality Films for First Run Theatres During April

DURING April four Goldwyn pictures that promise to keep up the record-breaking success scored by the earlier issues in this year's schedule will be released. They are Rex Beach's "The Sliver Hords," Geraldine Farrar in "The Woman and the Puppet," Gertrude Atherton's "The Tower of Ivory" and Tom Moore in "The Great Accident." All of these productions have been completed at Goldwyn's Culver City studios.

In "The Silver Horde" Rex Beach is said to have written his screen masterpiece. The action of the story is laid in Alaska, where a Wall Street syndicate fights to reap the profit on a silver horde of salmon when the claim rightfully belongs to Cherry Malotte, the heroine, played by Myrtle Stedman. The cast also includes Robert McKim, Curtis Cooksey, Betty Blythe, M. B. Clynn and Hector Sarno.

Geraldine Farrar in "The Woman and the Puppet," a Reginald Barker production from the play by Pierre Louys and Pierre Frondaie, has the type of colorful character that she knows so well how to portray with striking effect. Lavish sets supply a picturesque background for the stirring tale of love, hate and jealousy. Besides Miss Farrar, Lou Tellegen, Dorothy Cummings, Bertram Grassby, Macey Harlam and others are in the cast.

"The Tower of Ivory," an Eminent Authors productions directed by William Parke, is an adaptation of Gertrude Atherton's popular novel. It is a romance of America and England in which Barbara Castleton appears in four distinct characters—as a half-starved factory girl, as a dancehall singer, as the pet of a wealthy admirer and as a famous singer and the wife of an English nobleman.

"The Great Accident" is one of Ben Ames Williams' widely circulated tales. It appeared first as a serial in the Saturday Evening Post where it attracted much attention, and later in book form. Harry Beaumont directed the picture with a cast including Jane Novak, Ann Forrest, whose emotional acting is a conspicuous feature of "Dangerous Days," Andrew Robson, Willard Louis and Lillian Langdon.

Franklin Reaches Lake Tahoe.

A wire just received by Isaac Wolper, president of the Mayflower Photoplay Corporation, from Sidney A. Franklin conveys the information that the director has succeeded in penetrating deep into the Sierra Nevada snow country and is now filming scenes for "Athalie," by Robert W. Chambers, to be Franklin's first Mayflower production.

According to Franklin's wire, his picture will contain a number of unusual snow scenes, the pictorial beauty of which will rival any heretofore recorded by the camera.

Accompanied by Sylvia Breamer, Conrad Nagle, Rosemary Theby, Robert Cain and Sam De Grasse, the principal players in the "Athalie" cast, and a complete staff of technical experts, Director Franklin made the journey from Truckee to Lake Tahoe in waist-deep snow, encountering considerable difficulty and hardship on the way.

Selznick and Republic Ready to Stage Annual Convention

PARTIAL plans for the second annual convention of Select branch managers in New York City during the week of April 5 have been announced by Sam E. Morris, vice president and general manager of Select.

The plans so far made indicate a more important convention than the one held last year. They call for daily business sessions, trips to the Selznick Bronx and Fort Lee studios, organization lunches and dinners, theatre parties and after theatre roof-frolics.

On Monday morning, April 5, the first session will convene at the Hotel Astor at 11 o'clock with Mr. Morris presiding. An organization luncheon will be held at 2.30 p. m. in a private dining room and following this a trip to the Fort Lee studio will be made. An organization theatre party will be held in the evening.

On Tuesday a business meeting will be held at the Hotel Astor from 10 o'clock to 12.30. A luncheon recess will follow until 2.30. The business session will be from 2.30 until 5.30. In the evening a theatre party will be followed by an after theatre supper.

On Wednesday a business session will be held from 10 until 12.30 o'clock. The luncheon recess will end at 2 p. m., and the afternoon business session will last until 5 o'clock. At 7 p. m. an organization dinner will be held.

A daily convention issue of the Selznick "Brain Exchange" will be distributed.

New York Exhibitors' League Officers Plan Legislation on Juvenile Problem

SYDNEY S. COHEN, Samuel I. Berman and Charles L. O'Reilly, of the New York State Motion Picture Exhibitors' League, will meet and confer with the legislative committee of the league in Albany on March 29 in connection with pending legislation of interest to the motion picture industry.

In the meantime, it is expected that President Cohen and his associates will confer with child welfare societies as well as with representatives of the board of education of New York City in bringing about an interchange of ideas preliminary to the introduction of constructive legislation along lines identified with child welfare work.

Hunter Bill Is Doomed.

Mr. Cohen and his associates were in Albany on March 24 and as a result it was said that the Hunter bill which seeks to repeal the present law permitting Sunday motion picture shows in this state, will be killed beyond any question of doubt. Mr. Cohen before leaving for New York received assurances from many legislators not only in the senate but in the assembly as well, that there is absolutely no likelihood of the bill being passed.

There is, however, an interesting outlook for the next few weeks in connection with constructive legislation which is favored by President Cohen and his associates and which, if approved by the legislature, will become a forward step in the handling of boys and girls in motion picture theatres.

The Juvenile Problem.

"I am in favor of more regulation," said Mr. Cohen, "but I want it inside the theatre rather than outside. I am in favor of a bill which would bring about the segregation of children unaccompanied by parents to the theatre and who would be in charge of a matron whose fitness for the position would be passed on by the children's welfare society or the department of licenses. I think that unaccompanied children should be segregated in the motion picture houses. This would, of course, be of interest chiefly to cities of the first and second class and would pertain only to after-school hours. Furthermore, I am in favor of making the law so broad that it would restrict certain motion picture theatres that in some instances can be classified only as 'dumps' from admitting children. I am positive that such regulation would merit the approval of fathers and mothers throughout the state and would also serve to elevate and bring about a higher type of picture intended for the entertainment of children."

Crotch, English Film Man and Dickensian, Due Here

AMONG the passengers on board the Lapland, which is due in New York, March 27, was Walter Crotch, England's great Dickensian scholar and also vice chairman of the Alliance Film Corporation, the five-million-dollar British film organization recently established in London.

Mr. Crotch is coming to America with a view to cementing the growing cordial relations between the kindred industries in both countries. He is himself the author of a photoplay based on Charles Dickens' unfinished novel, Edwin Drood. With him he is bringing a big program of first-rate British film stories made by British actors under the latest expert advice from America, and he is hoping to stimulate American interest in these themes. Crotch is a noted lecturer, a scholarly writer and a keen business man.

Legion Post of California Honors Tom Mix, Fox Cowboy

TOM MIX, Fox star, soldier of several wars and with a long service under the Stars and Stripes to his credit, was honored by Melvin Smyth Post of the American Legion while he was at Sonora in the Sierra Mountains, where the exteriors of his latest Fox photoplay, "No Limit Carson," were made. Everyone in California knows Tom Mix and knows his record as a soldier and a cowboy. Accordingly, when he reached the historic country which was the scene of the first gold rush to California in 1849 the entire town turned out to greet him.

At a reception given in his honor Mix was presented with a nugget pin by Melvin Smyth Post. The pin was made from a nugget taken from the famous O'Hara Pocket Mine; the nugget being one of the largest taken from the mine in recent years.

G. P. Morgan, superintendent of schools, whose father was one of the original Forty-niners and who has lived in Sonora all his life, made the presentation speech.

Don't always be an "exhibitor." Subscribe to Moving Picture World and become a "showman" by following in the footsteps of the "live wires."

SUNDAY OPENING THOUGHT LOST IN NORTH DAKOTA

SUNDAY picture theatre opening in North Dakota appears to have lost by a majority of more than 4,000 in the state-wide referendum held there on March 16, according to incomplete returns available this week. The vote tabulated thus far gives the opponents of Sunday opening 19,799 as against 15,715 in favor of the move.

The referendum caused one of the most stremuous fights ever conducted in the state. To inclement weather, in which one of the most severe snowstorms of the year took place, is attributed largely the light vote which was registered on the measure. The "blue laws", which have been operative in the state for years, will continue for some time at least.

One of the encouraging features of the situation, which has been brought to the attention of state exhibitors, is the removal in the referendum of the ban on Sunday baseball, which won by more than 1,900 votes. This, it is expected, will pave the way for a reopening of the question with chances of the "blue laws" appeal soon, if the Sunday baseball lid-lifting proves successful. The ban on cigarettes and boxing, which also were balloted on in the referendum, was continued.

The exhibitors of North Dakota organized an independent association to fight during the campaign for reopening of the picture houses. They had the support in their campaign of the Independent Legion. The inauguration of more liberal laws was opposed by the North Dakota Ministerial Association and the Non-Partisan League.

And They Were Glad They Saw It.

Marshall Neilan's initial production from his own studios, "The River's End," opened a one week's engagement at the American Theatre in Salt Lake City by attracting capacity business afternoon and evening. This is the first time in the history of the American, with its 3,100 seats, that a picture has been booked for a longer period than four days. The rule was broken in the case of "The River's End," because, according to Manager George Mayne, it is one of the greatest pictures which has ever been made.

In connection with his exploitation campaign, Mr. Mayne adopted the slogan, "You will be glad you bought a ticket."

He's Swift at Everything—Love—Rescues—Battling—Oh! Yes, He's a Swift Captain.
Earle Williams in three diversified scenes from his new Vitagraph special production, "Captain Swift."

would stand in the way of our doing it. If we found that we could not place our product throughout the United States in the theatres where they should be shown, we could and would build our own theatres. However, I do not think it will be necessary for us to make pictures or to buy theatres.

"We realized that if we could work with the independent producer and with a proper organization, and working along lines where we could command respect for what we were doing, we could make a success. So we directed our course accordingly.

Going Into the Business Heavier.

"I was rather amused to hear that a rumor had been circulated that a competitor had bought out Robertson-Cole. Instead of retiring from the business, we are going into it heavier and heavier every week, because we realize we are on the right track.

"In summing up, I want you to take this thought away with you: We are very much in your hands—I might say 99 per cent. in your hands. I think you learned that we are in this business to give you the best the market offers. We work on the basis of getting not what is offered to us, but what we want.

"We are giving you a product today that is costing 100, 150, and in some instances, 200 per cent more for our pictures. Every week you will have something big to offer and book.

"Honesty of Purpose."

"I wish to instill in your minds the one thought as to our business. It may be summed up in three words—'honesty of purpose.' We insist on your commanding the respect of every exhibitor with whom you do business, whether he is paying $2,000 for the use of one of our productions, or pay only $5. We want every exhibitor to know that we are giving him a square deal, and we want every employe to realize that we will not tolerate methods which might be considered by an exhibitor as 'putting something over.' You must be fair and honorable in your business dealings with everyone you come in contact with. That, in brief, is the very foundation of Robertson-Cole."

"A Woman Who Understood" Is Going Big Everywhere

WITH a New York showing which indicates that it is going to be one of the most popular pictures in which Bessie Barriscale ever has been seen, "A Woman Who Understood" is drawing big crowds all over the country. All New York likes to go "down to the village" and it is saving the price of tea and crumpets on this picture, because in it Miss Barriscale is a Greenwich village sculptress and has her own tea room.

Many Angles of Appeal.

The continued success of the picture is assured through the diverse angles by which it appeals. First of all there is the pretty story of a Greenwich Village sculptress, who saves a young musician from suicide. Then there is the married love triangle, with a most unusual ending. Besides there are a number of lovely children in the picture, and the Greenwich Village locations, and those of the country near New York both are attractive. Isabelle Johnson wrote the story, and the production was directed by William Parke.

Forrest Stanley is a new leading man who supports Miss Barriscale. Thomas Holding plays the husband of the dilettante, which latter role is played by Dorothy Cumming.

Harry Berman Describes Universal Plan for Another National Exchange Contest

HARRY M. BERMAN, general manager of exchanges for Universal, has announced the working plan of another national sales contest to be started next month among the twenty-six Universal exchanges in the United States. He has named it the "7,000 Prize Contest"—that being the amount of prize money involved.

Under his plan the exchanges have been partitioned off into five groups and all the competition is within these groups. Thus each exchange, instead of competing against twenty-five other exchanges, will compete only against exchanges of equal possibilities.

Explaining this, Mr. Berman said: "In our sales contests heretofore, we have had a difficult problem because there was no possibility of starting every one equally. Conditions in the field make it impossible for every exchange to be absolutely on the same level. We have met this problem by arranging our exchanges into groups of equal possibilities.

How Exchanges Are Grouped.

"In the first group, we have placed Salt Lake City, Butte, Portland, Sioux Falls, Charlotte and Spokane. These exchanges are about evenly matched; their possibilities are just about the same and they are capable of a neck and neck race all the way through.

"It is the same with the other groups. Group No. 2 includes Denver, Seattle and Omaha. Group No. 3 has Indianapolis, Milwaukee, Kansas City, San Francisco and Des Moines. Group No. 4 has St. Louis, Chicago, Los Angeles, Oklahoma, Minneapolis and Pittsburgh. Group No. 5 has Cincinnati, Detroit, Buffalo, Toronto, Cleveland and New York.

"Under this system we have only first prizes. There will be first prize for each winner of each group. In the case of the first two groups, the first prize is for $750 each. The prize for the third group is $1,000. The prize for the fourth and fifth groups is $1,750 each.

"That makes the prize money total $6,000. The other $1,000 is to be competed for on a national basis; every exchange against the other. The winner gets the $1,000, which is to be divided among employes not on the sales force. In the event of a tie in any of the prizes, the full amount of the prize will be awarded each of those tieing.

Expects Regular "Spring Drive."

"The plan of determining the winner follows plans of previous contests. The business of April, May and June will be measured against that of January, February and March. The largest ratio of increase determines the successful contestant. The contest opens April 3 and closes July 3."

Mr. Berman said that the contest among the exchanges was being launched at the happiest time of the season. It ought to develop into a regular "spring drive," he said, now that "The Virgin of Stamboul" is on the threshold of making records.

While the regularly affiliated exchanges are engaging in this contest, Universal's independent exchanges also will enter the prize lists. The Big U Exchange, which the ball rolling by setting itself a lofty handles the New York territory, has started standard and agreeing to reach that mark.

Ain't the Sky Bee-utiful.

Thought we'd just call your attention to something besides—well it's Marie Prevost in United Artists' "Down on the Farm," made by Mack Sennett.

Educational to Distribute Booklets Detailing Policy

THAT exhibitors may be informed of its future policy, Educational Films Corporation announces this week that it has in preparation an attractive booklet which will fully inform the hundreds of inquirers concerning its greatly enlarged activities. Officials state that there will be no effort to distribute this broadcast, but that it will be sent only to those who are sufficiently interested to make the request on their theatre stationery.

Educational announced last week that it had acquired the entire product of the C. L. Chester studios, including the Chester-Outing Scenics, which will continue to be released weekly; the Chester Screenics, which will be bi-weekly; and the Chester Comedies, the first of which has been given a prerelease showing, which will be released monthly. Already work is under way on the first of the "Stereospeed" camera product, the new inventoin of Earle Emlay and controlled by the Johnson and Hopkins Company. These pictures are now being made in Florida and the first of them will be delivered in Educational within a few days.

With production activities at full speed, Joseph Lee, who will have charge of special exploitation, is spending considerable time in principal centers, making investigations under the direction of E. W. Hammons, vice president and general manager. As yet only tentative arrangements have been made toward forming the general sales organization, awaiting a complete survey of the situation. However, it is the plan to make the New York exchange the model one and to bring those having charge of the out-of-town exchanges here first to acquaint them fully with Educational methods and policies.

Universal Congratulates Nicholas Power.

Harry Levey, manager of the industrial department of Universal, has written his congratulations to the Nicholas Power Company, Inc., for its "wonderful co-operation in conducting the motion picture part of the program of the dinner to Secretary of State Hugo at the Commodore."

"It simply goes to prove that the Powers machine and the Powers organization measure up to the best in the industry," his letter continues. "Everyone was mazed at the wonderful clear photography projected on the screen, in spite of the smoke and the throw of 165 feet."

"Desert Love!" Huh! Sorta Looks Like Desert Hate.
Just one of Tom Mix's daring feats—jumping for villain—in his new Fox production, called "Desert Love."

Douglas Z. Doty To Be "Plot Doctor" in Universal's Scenario Department

DOUGLAS Z. DOTY, known as a shrewd judge of stories in the literary world, has joined the Universal forces and is now on his way to Los Angeles to create a new post in the Universal scenario department. He will be the Universal literary advisor and "plot doctor."

This is somewhat of a new departure in the film editorial field and Universal, in conceiving the importance of this work, has been satisfied with none but the best.

Mr. Doty, besides being a well-known author, is a magazine editor of many years' standing. After being associated as magazine editor with the Boston Journal and the New York Sunday Herald he entered the magazine world exclusively and became literary advisor of the Century Company. Later he became editor of the Century Magazine and resigned to become editor of the Cosmopolitan. Recently he has been conected with the publishing concern of Harper Brothers as fiction editor.

"Twelve years' work in developing and handling the work of established novelists has taught me that plot is of paramount importance," he says. "The theme may be as old as the hills and the treatment mediocre, but if the plot is clever, if the story itself is big it is worth any effort that may be taken in dressing it up. This is just as true on the screen as it is in the drama or on the printed page.

Styles Vary from Season to Season.

"Styles in stories seem to vary from season to season. Historical romances went out of vogue, for instance. This was not because the public stopped reading them, but because the authors stopped writing them. After a season or so of melodrama the public will seem to turn away from it to other styles of the dramatic art. This is not because of a lessening interest in melodrama, but because a flood of poor melodramas generally follows the presentation of several good ones.

"Fundamentally, it is the story, or plot, that puts a story across. The technique of the scenario and the technique of the story or novel are quite different, but the essential values are the same in any form of art. It is the essential human appeal that makes for popular success. After all, what the public wants is a good story."

Of his new work Mr. Doty has enthusiastic hopes. "What is true of stories and their plots in the field of fiction must be true in the motion picture world," he says. "Good stories are of prime necessity. Good plots are paramount."

Metro Adds Harvey H. Gates and Percy Heath as Writers

METRO announces the addition of Harvey M. Gates and Percy Heath to its staff of scenario writers at Hollywood. The acquisition of these two writers marks another step in Metro's policy of expansion, which enters its most important phase with the resumption of dual production activities in the East and West.

Mr. Gates is one of the youngest writers to attain a big reputation in the screen world. He was born in Hawaii in 1889. After a newspaper and magazine career he came to New York as a reviewer on "The Dramatic Mirror." His screen career he started as a free lance writer. He later went into the publicity field. This led to his becoming a staff scenario writer.

Mr. Heath comes to Metro from Universal, where he was screen editor. He is a veteran newspaper man, with wide acquaintance and experience in many cities. He is well-known on Broadway because of his long service as a publicity man for Charles Dillingham. He has written a number of scenarios and achieved substantial success.

Norma Nichols Joins Ruth Roland Company.

Norma Nichols is a recent addition to the company supporting Ruth Roland in her next Pathe serial, "Broadway Bab," which is now in production at Los Angeles.

Miss Nichols began her screen career in Sennett Comedies, and has since appeared with Roscoe Arbuckle and Chester Conklin and many of the Kalem Ham and Bud pictures in comedy roles. Later she joined the Lasky company, where she appeared with Blanche Sweet in "Tides of Barnegat." She also played the second lead in "The Legion of Death," and was a member of the cast of "The Ne'er Do Well."

Put Chains Across Front of Theatre to Keep Out Crowds Coming to See Pathe Film

PREDICTING that every theatre in Iowa will show the big Edgar Lewis' special production released by Pathe, "Other Men's Shoes," H. L. Conway, manager of the Des Moines branch office, has reported the remarkable success of the picture in his territory. Mr. Conway has just spent a week in New York at the Pathe executive offices preparing the sched- for his territory in the coming months.

"I have heard of many managers who fought to get people into their theatres, but I never heard of them fighting to keep people out until 'Other Men's Shoes' came along," Mr. Conway said. "It is a fact, however, that A. H. Dunkel, of the Strand Theatre in Iowa City, had to stretch chains across the front of his theatre lobby to keep the crowds from forcing down the doors the two days he played the picture.

Rumor and Letter Did the Trick.

"Mr. Dunkel sent a circular letter to his patrons on the picture, quoting some of the newspaper criticisms. That circular and the word of mouth advertising after the first showing did the trick. For two days and two nights the crowd surged in front of the theatre, held from jamming against the doors only by the chains which the manager had hurriedly fixed in place.

"In practically every theatre in which the picture has been show capacity business has resulted. It is the general opinion of all my customers that it is among the very best of all pictures. I feel certain that it will play to 100 per cent. business in 100 per cent. of the theatres in the territory."

Bill Authorizes Liberty Theatre Completion.

Congressman Julius Kahn, of California, chairman of the House Committee on Military Affairs, has introduced a bill in the House of Representatives authorizing the Secretary of War to spend $78,000 in completing the Liberty Theatre at Camp Knox, Kentucky.

Lewis' "Other Men's Shoes" Breaks All Pathe Records

BREAKING every record for Pathe feature business, "Other Men's Shoes," Edgar Lewis' first big special for Pathe distribution, has won a place for itself among the big pictures of the year. Sales figures established by "Common Clay" and "The Thirteenth Chair," which have stood pre-eminent among Pathe marks, have been far surpassed by "Other Men's Shoes."

Released the first week in February, the Lewis special already has passed the heavy quota set for it in virtually every territory in the country, and on the whole has reached the nationwide total imposed by Pathe. Director of Exchanges Elmer R. Pearson, in reporting these facts to Paul Brunet, vice-president and general manager of Pathe, comments enthusiastically on the sweep of the production. The exceptional exploitation possibilities presented by the production have been grasped by exhibitors generally, Mr. Pearson said, and, as a consequence, the Lewis special has received a greater amount of publicity and advertising than any other Pathe picture to date.

Henry King and Robert Thornby Will Produce Specials for J. D. Hampton

ANNOUNCEMENT of a series of special productions has just been made by the Jesse D. Hampton studios. This new series is to be known as the Henry King Productions and the Robert Thornby Productions and will be made in addition to the present star series of the Hampton studios, which includes the productions of H. B. Warner, Blanche Sweet and William Desmond.

Mr. Hampton said: "The trend of the theatre-going public to special productions is particularly interesting from the producer's standpoint as it permits the use of a type of stories and plays not always acceptable for star vehicles.

"Contrary to the generally accepted theory there is a great amount of excellent all-star special picture material available. Most of the famous writers of fiction of several decades past wrote stories that for screen purposes are ideally suited to this type of production, but which were not feasible for the star production type. The trend in current fiction seems to be along the same lines. All of the stories of the leading publications, including the Saturday Evening Post, the Red Book, et cetera, in the very great majority are all-star types of stories.

Two Able Directors.

"Another attractive angle in producing these special productions, from the producer's viewpoint, is the opportunity to utilize to the utmost the ability of the director. In this day it is a truism to suggest the importance of the director. While the public may not know the names of very many directors, exhibitors definitely have learned that they can safely judge a picture in advance by knowing who directed it."

It is further announced that Mr. Hampton has chosen as his directors for the forthcoming series of specials, Henry King and Robert Thornby.

"Both of them have been responsible for many recent box-office successes," says the announcement. "Mr. King most notably with H. B. Warner pictures and Mr. Thornby with Blanche Sweet's. Both have had long careers as actors on the legitimate stage and in pictures and as directors.

"Director King's first special will be 'Big Dick,' by Frank Spearman, a virile heart-interest story with some spectacular scenes laid in San Francisco at the time of the fire, and on sea, and back again on the desert. Director Thornby's first picture will be 'Half a Chance,' by Frederick S. Isham."

Congratulates Lloyd by Wire.

Jack Eaton, managing director of the Strand Theatre, where Harold Lloyd's latest comedy, "Haunted Spooks," scored a big hit, was so enthusiastic over the production, that he wired personal congratulations to the young comedian. He termed Lloyd's latest "the best comedy of the year." The wire to Lloyd under date of March 16 follows:

"'Haunted Spooks' is a pippin. Best comedy of the year. Congratulations. Broadway likes you. Observe advertising in New York newspapers this week and you will see what I think of you. The great question is always, when is the next one ready. The Strand has got to be your New York home."

To Be Accounted for: "The Thirtieth Piece of Silver." Well, There's Two on the Captain's Shoulders and the Rest Is in the Dining Room.

Margarita Fisher at ease and at play in her latest American play.

Anderson Begins on "Monsieur Couperin."

Robert Anderson's theories of what the American public wants in the way of high class comedy is getting its try-out at Universal City, where he has just begun the filming of the first of the two-reel comedies he has been engaged to direct for Universal.

It is called "Monsieur Couperin," and is based on the story by Bernard McConville, in which a struggling French artist, trying to camouflage a hole in his sweetheart's stocking, hits upon the idea of painting feminine limbs in imitation of gorgeous hosiery.

Andersen himself takes the role of the artist. He is supported by Beulah Booker, Olga Grey, Frances Brissell, Helen Holte, Sidney D'Albrook, William DeVaull, Alfred Pollet and M. J. McCarty.

Artistic Poster for "Stamboul" Film.

Among the posters prepared for exploiting "The Virgin of Stamboul," in which Priscilla Dean is starred, Universal has produced a one-sheet poster of unusual beauty and quality, painted by E. Tempest Inman.

It bears a bust-portrait of Miss Dean, garbed in Turkish garments, including the turban and jewels of the East.

Eileen Percy To Be Leading Woman for Tom Mix in Fox Film, "The Untamed"

EILEEN PERCY, the same popular Miss Percy who has graced the leading female roles of many successful pictures, has been placed under a six months' contract by William Fox to appear in a similar capacity with various Fox stars. The first production in which she will figure under her new contract is the screen adaptation of the Max Brand novel, "The Untamed." Tom Mix will be the star in this western drama and Miss Percy, in the chief female role, will add her magnetism and personal charm.

In her latest picture, "Leave It To Me," also a Fox production, the versatile actress did such fine work oposite William Russell that Mr. Fox decided to place her under contract for other male stars at his western studios, and there is a hint that Miss Percy may climb still further up the ladder of screen fame before the lapse of many months.

Besides being a talented actress and a fine artist at make-up, Miss Eileen Percy is a well-known beauty. She has appeared with almost a score of the most popular male stars of the film in roles which varied from the strongest drama to the lightest comedy and farce. In each line she has acquitted herself with equal success, and with each impersonation has established herself more firmly among the leading players of this country.

It is interesting that two such charming young women as Eileen Percy and Shirley Mason — the latter now a Fox star — should, after various stage and screen experiences, come under the same management in California. Both are Brooklyn girls.

Miss Percy, unlike Miss Mason, received her early stage experience in the musical field. For two and a half years she was in the front rank of the Ziegfeld Beauties, starting with Ziegfeld in her sixteenth year. It was while appearing with the late Gaby Deslys in "Stop, Look and Listen" that Mr. Ziegfeld discovered her and chose her for his beauty chorus. Later she was enhancing the beauty of the Cocoanut Grove atop the Century Roof, when Douglas Fairbanks spied her and induced her to enter the picture field.

Eleven Owners of Neighborhood Houses Plan to Buy First Runs in Milwaukee

STARTING out with the determination to get the best motion pictures without waiting for the larger theatres to play them first run, eleven Milwaukee exhibitors who own neighborhood houses have organized the Milwaukee Associated First Run Theatres. The combination will pay the first run price for every new picture accepted and will arrange for its presentation almost simultaneously in the several theatres.

The officers of the new organization are: president, Ernest Langemack, of the Colonial theatre; vice-president, L. Plate, of the Climax; secretary, Fred Sieger, of the Regent; treasurer, M. Rice, of the State. Other members are Earl Rice, of the New Riviera; S. Bauer, of the Venus and Atlas; Harry Berlowitz, of the Climax; A. Dietz, of the Savoy; J. H. Silliman, of the Downer and Astor; A. L. Bartlett, of the Empire; F. Breummer, of the Idle Hour, and Joseph Schwartz, owner of several houses, including the Riviera and the Liberty.

Plan Joint Advertising Campaign.

In addition to combining for the purchase of the pictures the exhibitors have arranged a joint newspaper and street car advertising campaign to drive home the fact that the public may see the latest motion pictures in the neighborhood houses as well as in the downtown houses. The first picture selected for first-run presentation by the associated exhibitors was the Pathe special "Other Men's Shoes," an Edgar Lewis production.

"Many of the best pictures are held up here for weeks awaiting a big start at the downtown theatres where they have been able to pay first run prices," said Ernest Langemack, president of the association, "and the neighborhood exhibitors decided to combine for the purpose of getting the very best for our customers. When they understand that we are giving them the finest pictures made, and are giving them first runs, we know that our efforts will be appreciated.

"'Other Men's Shoes' is one of the best pictures of the year, in my opinion, and if we waited until it could be shown at one of the downtown theatres as a first run we would not have secured it without waiting for other theatres to start in on the way. We therefore organized and secured the picture for everyone in the combination."

Dallas Closing In On New York Men.

The William Fox salesmen attached to the New York exchange are now in a neck and neck race with the salesmen of Dallas for first place in the third annual drive which is being conducted under Mr. Fox's personal direction.

Two weeks more remain of the drive, which finishes Saturday midnight, April 10. Louis Rosenbluh, the executive of the New York exchange, is spurring on his salesmen and he is confident that when his young men get into their hundred per cent. stride they will walk home with the bacon.

In the New York exchange Morris Markowitz is leading, with Nat Furst and David Gross close seconds.

Walthall Returns to Screen in "The Splendid Hazard"

AFTER an absence of several months, Henry B. Walthall will come back to the screen in Allan Dwan's picturization of Harold MacGrath's widely read novel, "The Splendid Hazard," to be presented by the Mayflower Photoplay Corporation.

Walthall has been entrusted with an important role in the production. As the illegitimate son of Napoleon Bonaparte, consumed by a maniacal ambition to restore a monarchial government in France, the actor has been given a part rich in opportunities for character portrayal.

According to the Mayflower statement, Walthall has realized the full possibilities of his vivid role. His notable performance as the "Little Colonial" in "The Birth of a Nation" has been equalled if not surpassed by his latest achievement, says Allan Dwan.

Walthall's appearance in 'The Splendid Hazard" will be his first since he completed work in "The Confession," more than six months ago. Previous to that he had been featured in a number of special productions, including "The Boomerang," "The Long Lane's Turning" and "False Faces."

"Deadlier Sex" Praised in Letter to Pathe by B. S. Moss

THE presentation of "The Deadlier Sex" at the Broadway Theatre, New York City, and its enthusiastic reception by the management and the public marks the third Blanche Sweet success in that theatre since her return to the screen under the Pathe banner. The picture is warmly commended by B. S. Moss in a letter to Pathe Exchange, Inc., and in his letter Mr. Moss pleasantly refers to the fact that the first picture ever booked for The Broadway under his management was a Blanche Sweet production. "And," he adds, "we have been happy to show as many of her dramas as we possibly could."

Commendation continues to reach the Pathe offices from branch managers and from exhibitors who are screening the picture preliminary to booking it.

"The film settles none of the world's problems, but it is unusually good entertainment—and entertainment has always been the chief function of the motion picture. Regardless of how valuable propaganda and philosophy may be on the screen, the fact remains that the essential mission of the celluloid art is to entertain, although not a few of the producers seem to have forgot this," said Mr. Moss in his letter.

Praises First Release of National Picture Theatres

THE Regent Theatre, of Rochester, N. Y., one of the leading motion picture theatres in the eastern part of the United States, was the first to wire congratulations to Lewis J. Selznick upon the excellence of "Just a Wife," the initial release of National Picture Theatres, Inc.

The telegram was sent immediately upon the conclusion of the presentation in Rochester of the production and coincidental with the release of the picture, which at this writing is being distributed to exhibitors throughout the country. The opinion was expressed by the management of the Regent that the feature should prove a record box office attraction.

In a statement following receipt of the wire, Mr. Selznick, president of National Picture Theatres, said: "I feel assured that the telegram from Rochester echoes the opinion of representative exhibitors throughout the country, although it is still too early to hear from them. 'Just a Wife' is barely released and the Regent merely 'got the jump' on others in the matter of expressing appreciation for the production."

Aside from the essential details of production furnished by press departments to all trade papers there is more exclusive matter of importance to the picture showmen published every week in Moving Picture World than in any other class publication.

"I'm a Representative of the Weak—I Mean Stronger 'Sex,'" Says Louise Glaum with a Smile.

But there is only one member of the "powerful" sex shown in these views from J. Parker Reid's production released through Hodkinson.

Eugene Walter Is Third Playright to Join Metro's Staff of Eminent Authors

EUGENE WALTER, author of "Paid in Full," "The Easiest Way," "Fine Feathers" and other notable stage successes, has joined Metro's staff of eminent authors. The dramatist is already at work on a manuscript for the screen, according to the announcement from the Metro offices telling of his acquisition by that producing and distributing corporation.

Mr. Walter is the third distinguished playwright to become associated with Metro within the past few weeks. The other two are Bayard Veiller, author of "Within the Law," and "The Thirteenth Chair" and Winchell Smith, who wrote "The Fortune Hunter" and "Brewster's Millions" and was co-author of "Turn to the Right" and "Lightnin'."

Eugene Walter has been referred to as "America's leading dramatist." He won through to success after tasting the bitterest drags of adversity. He slept on park benches in New York with the manuscript of "Paid in Full" in his pockets, before he finally obtained recognition. Every prominent manager in the city had rejected the play when he took it to Wagenhals and Kemper, who became interested.

"Where do you live, Mr. Walter?" he was asked, when he presented his play.

"Bryant Park, the second bench from the entrance at Fortieth street, he replied.

The play was accepted and produced in Chicago in 1907. It brought a new sense of realism to the American stage and critics were unanimous in hailing Mr. Walter as the most brilliant writer the country has produced. The production at the Astor Theatre in New York the following season established his reputation beyond question. The play ran for seasons and was produced in nearly every large city in the world. Any number of companies played it on the road and it is still frequently revived.

Since then his plays have included, besides "Fine Feathers" and "The Easiest Way," "The Wolf," "The Real Issue," "Just a Wife," "Boots and Saddles," "The Lie," "The Assassin," "The Trail of the Lonesome Pine," "A Plain Woman," "The Knife" and "The Challenge."

Utah University Has Movies.

A series of moving picture performances are being presented Thursday afternoons at the University of Utah under the direction of the visual instruction department. Several films on education subjects go to make up an afternoon's exhibition. Prof. F. W. Reynolds addresses the classes, his first lecture being on "The Possibilities of the Motion Picture at Educational Institutions."

The department has $40,000 worth of films dealing with educational matters and these will be projected on the Thursday afternoons during the remainder of the year.

Schlager Goes on Tour.

Sig Schlager has left New York on a tour of thirty principal cities of the country. Schlager goes as J. Parker Read, Jr.'s, special sales representative, having acted in the past as publicity director for the Louise Glaum and Hobart Bosworth units. He is succeeded in this capacity by Lawrence A. Weingarten, who, peculiarly enough, succeeded Schlager as publicity manager for Louis J. Gasnier enterprises and as personal representative for Lew Cody. Weingarten formerly was exploitation representative in Los Angeles for First National and the T. L. Tally theatres.

New South American Import Association Successfully Fights the Film Pirates

THE day of the film pirate is past, at least insofar as Brazil is concerned. Advices received by E. E. Shauer, of the foreign department of the Famous Players-Lasky Corporation, tell of the formation of an import association for the protection of the legitimate film industry in that country. This organization is known as the Junta do Commercio Importador Cinematographico do Brazil. It has thrown its membership open to film importers of all nationalities and has pledged all of its resources to the protection and the improvement of the importation and exhibition of motion picture films.

While the pirating of films has about ceased in Brazil, thanks to the energetic action taken by the legitimate business interests, the association expects to make this elimination complete by stamping out the last vestiges of the illegal practice. One of the principal objects of the bureau is to assist in framing and in supporting laws for the protection of theatres and importers. All films released legitimately will be protected by the resources of the bureau, which will attempt to stamp out all such objectionable practices as the interchanging, cutting and destroying of films.

Must Pay for Mutilation.

All destroyed or damaged film must be paid for or service to the individual theatre will be discontinued. Offenders against the rules of the association will have the right to be heard in their own defense, but are subject to dismissal and are denied further film service. Theatres having faulty machines which damage the film will be required to purchase new equipment, the association assisting in the purchase of new machines without profit to itself.

The association also pledges its services in eliminating bad accounts, and theatre owners who neglect or refuse to pay just accounts will be deprived of film service, as practically every importer is a member of the organization. Peliculas "D'Luxo" da America do Sul, the distributor of Paramount-Artcraft Pictures in Brazil, is one of the leading importing firms to join the organization.

The organization is fully prepared to wage war on film pirates and will join hands with the government in elimination such business. Any theatre showing a stolen film forfeits its membership in the organization and is barred from receiving films imported by members of the association.

Cohns Praised on Their New Policy.

Jack and Harry Cohn have received scores of letters and telegrams of congratulation upon their recently inaugurated policy of bigger production methods. Those who have seen the first two Hallroom Boys Comedies, produced under the supervision of Harry Cohn in the Cohns' own studio, are enthusiastic about the manner which they have been handled.

Neely Edwards continues as the featured player, and is given the support of one of the screen's cleverest comedians in Hugh Fay, who has had a long experience in screen comedy, appearing in some of the screen's most famous laughmakers. Harry Cohn remains in Los Angeles to personally supervise production.

Forbell Buys Court Theatre.

Harry M. Forbell has bought the Court Theatre, Pekin, Ill., from George M. Troughton, who made it one of the best motion picture theatres in the state. He has retained Harry Dittmer and will continue the policy of high-class pictures.

Metro Is Sure Whipping the Cream of the Literature Field.

From left to right they are Eugene Walter, noted American dramatist, whose "Fine Feathers" is now being done on the Coast; Bayard Veiller, author of "Within the Law," will write first story for Bert Lytell, and Winchell Smith, noted playwright, will also contribute to the season's list.

Col. H. A. Browne
Head of the Wolturdan Co., of London, England.

Sig Samuels and New Company to Build Big Atlanta House

A NEW moving picture theatre to cost about $500,000 will be erected in downtown Atlanta at Broad, Luckie and Forsyth streets by a recently organized stock company capitalized at a like amount. Sig Samuels, owner of the Criterion Theatre, said that the new theatre will be known as the Metropolitan and will be completed in about a year.

Construction work will start in the near future. The building to be a combination office and theatre building, six stories high. The theatre will seat 2,250. The building will front fifty feet on Broad and on Forsyth and extend 282 feet along Luckie street, the site being directly opposite the city's principal hotel, the Piedmont. A long-term lease on the site has been taken by the company, which is headed by Mr. Samuels.

A local clothing firm recently purchased the site where the Criterion now stands and will use it for expansion purposes when the lease runs out, several years hence. The Criterion, managed by Willard Patterson, will continue to operate at least until that time. Mr. Samuels and Mr. Patterson recently visited several Eastern cities to secure ideas for the new Metropolitan.

Robertson-Cole Makes Announcements of Importance Promised the Industry

WITH 1920 only getting under way Robertson-Cole points with pride to the manner in which it has fulfilled its promise to make announcements of importance to the exhibitor. Better than mere phrases are mention of Otis Skinner, who is to give the screen his "Kismet"; Mae Marsh, who comes back for four specials a year; Georges Carpentier, the French heavyweight champion, for whom will be written a story by Willard Mack; Sessue Hayakawa, who will make four big pictures a year; Dustin Farnum, who will do the same; the Sir Ernest Shackleton South Polar pictures; Albert Capellani, one of the most popular of directors whose first picture will be Marjorie Rambeau in "The Fortune Teller"; screen rights to "Grumpy," Cyril Maude's well-known play, and Chic Sale, the popular rube comedian, on the screen for the first time.

Contracts covering these stars, writers, directors and plays have been closed. Work in most instances is already under way. So within the first phase of the new year is borne out the substance of the prophecy made by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, to the effect that Robertson-Cole will not spare expense to release motion pictures that will please the patron and so assure a financial harvest for the live exhibitor.

From this list it will seem that Robertson-Cole is carrying out with fidelity the policy which it announced. The end has not yet come for more new acquisitions are to follow. The latest of the announcements, regarding Otis Skinner in "Kismet," was of big interest. Klaw & Erlanger produced this play which was most successful all over the country.

Mae Marsh is now at work in the Gasnier studios at Glendale, Cal., on her first Robertson-Cole-Gasnier specials.

Dustin Farnum is another star soon to commence work on Robertson-Cole specials. Stories are being selected, which will be used by Farnum for four big features each year.

In a California studio "Chic" Sale, one of the country's most popular rube comedians, is at work on his first picture which will be released by Robertson-Cole. "The Smart Alec," an Irving Cobb Saturday Evening Post story, will be the first production released.

Guide Has Section on Pictures.

The 20th edition of Julius Cahn's Theatrical Guide is now being prepared and will be more complete than ever. Three new departments will be added; a complete list of all moving picture, vaudeville and burlesque houses in the United States and Canada, together with a list of moving picture producers, studios and laboratories, making it a complete directory of all places of amusement in the United States and Canada.

Inter-Ocean Gets Rights to All Louis Tracy Productions

A CONTRACT has been signed between Gibraltar Pictures and the Inter-Ocean Film Corporation conveying the world's right to all Louis Tracy productions exclusive of the United States and Canada to that organization.

Louis Tracy Productions, Inc., is the most recently incorporated of the Gibraltar Pictures units, four of which are now in active operation. At least two more are shortly to be launched.

The production rights of Gibraltar Pictures include Mr. Tracy's most famous works, among these being "The Bartlett Mystery," "The Terms of Surrender," "His Unknown Wife," "The Stowaway," "Diana of the Moorland," 'Cynthia's Chauffeur," "The Wheel of Fortune," "The Red Year," "Flower of the Gorse," "The Revelers," "The Postmaster's Daughter," "The Message," "The Captain of the Kansas" and "Carl Krier."

Tri-Star Corporation Will Feature Ethel Barrymore

JOSEPH BYRON TOTTEN and Joseph W. Smiley, two experienced motion picture directors, have formed the Tri-Star Pictures Corporation, to produce a limited number of special productions annually. The first player to be enrolled under their banner is Ethel Barrymore, who at present is at the zenith of her dramatic career in the star role of "Declasse." Miss Barrymore has a most unusual following among patrons of the legitimate stage and moving pictures, in that her efforts to entertain the public in general always have had a special appeal for persons of intelligence, culture and refinement.

Totten and Smiley personally will supervise and direct all productions of the new organization.

A Story in Three Pictures—Asking for Permission—Convincing Her Father of His Worthiness—and Still She's in Doubt.
A few well-drawn scenes from "The White Dove" with H. B. Warner, and released by Robertson-Cole.

Sydney Cohen Demands That F. I. L. M. Club Revoke Action Concerning Oral Promises

THE demand that the F. I. L. M. Club of New York City revoke its action disowning the making of verbal promises by film salesmen and insisting that exhibitors have all agreements incorporated into the contract, is made by President Sydney S. Cohen, of the New York State Motion Picture Exhibitors' League, in a letter to President I. E. Chadwick, of the F. I. L. M. Club.

"We are writing to state as emphatically as we can that we strenuously object to this very arbitrary and un-American ruling," says Mr. Cohen. "No opportunity was given exhibitors to be represented at the meeting where this new ruling was adopted. This is an attempt to disown promises and representations made by your own representatives and the same will not be countenanced by exhibitors anywhere.

"It is the oral representation that the film salesman makes to the exhibitor who does not take the time to read over the minute printed details of your so-called contract, and most of them depend upon the earnest and solicitous representations made by the film salesman.

Contracts All Differ.

"Contracts of every exchange differ one from the other. The copy of the so-called contract which is signed by the exhibitor is never left with him at the time it is signed, and in a very large number of instances changes have been made in the contract after it has been signed by the exhibitor and has left his possession.

"If it is the purpose of your club to help in all dealings between exhibitors and exchanges, we would ask you to immediately promulgate a ruling insisting on the film representatives of every exchange belonging to your club leaving a copy of the contract for service with the exhibitor at the time that the same is signed.

"If the contract is signed and is subjected to home office approval, we would suggest that you stamp the same in the copy left with the exhibitor, incorporating the time limit within which it must be either accepted or rejected by the home office. If this latter suggestion is carried out, it will serve the purpose that perhaps your letter intended.

Suggests Conference Board.

"It may not be amiss for me to state that the exhibitor is militant in spirit at this time because of the many abuses and injustices that have been done him by some exchanges and their representatives, and we want you to know that our state organization will protect to its utmost ability the rights and interests of all exhibitors, particularly the small ones.

"We ask you to suspend this ruling, and if your F. I. L. M. Club wants to take up a suggestion made by the writer a year ago relative to the joint conference board on disputed matters, we are prepared to meet you in a spirit of fairness."

Brownell Invades the South for the Second Ten of the Adventure Scenics

ENTHUSIASTIC over the reports given him of the wide success which is being won by Adventure Scenics, H. H. Brownell, vice president of the Los Angeles company which is making this new series of out-of-door studies, has gone South to begin the shooting of the second ten of the thirty scenics which are contracted for by Robertson-Cole.

During the week he spent in New York with A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, Mr. Brownell received most flattering word of the warmth with which the scenics, many of which he personally made, are being received. Particularly he was pleased with news of the contract for the showing of Adventure Scenics in the Capitol Theatre, New York.

Up to this time Adventure Scenics have been made in the West and Northwest. Now Mr. Brownell is invading the South where he has in mind a number of picturesque locations about which he will weave interesting stories. These include "The Everglades," which he will enter and shoot from the very center of their jungle-like tangles. Mr. Brownell expects to send North the first of these new stories within a few weeks.

"While I am in the South, J. G. Sill, secretary and treasurer of our company, will continue to make pictures in the West," said Mr. Brownell. "About a dozen of the thirty pictures for which we have contracted with Robertson-Cole are now made."

"The Tempest," which is the current Adventure Scenic release, is one of the most artistic pictures which has been made in this series. Unlike most of the Adventure Scenics it has no human actors. In making it Mr. Brownell obtained the unique effect of screening Nature in all her varying moods. This is true in fact and not in phrase because the actual movements of the sea, wind, rain, snow, etc., were made to register all the moods which are known to the human mind.

Mr. Sill is expected shortly to forward some remarkable winter pictures, which he obtained in British Columbia, Montana and Wyoming, where he was all winter.

Garsson Tells Why His Two Features Prove Successful Throughout Country

THE reason why 'The Blindness of Youth' and 'A Dream of Fair Women,' the two Murray W. Garsson's feature pictures, are proving so successful for us and the independent exhibitors is because they have a well established box office value. They appeal so emphatically to the popular taste that there is no question of their meeting with approval of picture-goers everywhere."

Thus did Murray W. Garsson appraise the value of his two successes to a number of prominent Eastern exhibitors who attended a private showing of the features last week in the Offices of the Foundation Film Corporation, of which Mr. Garsson is general manager.

"There is no greater test of the success of a picture than its power to interest the observer, and he can do more to advertise it by word of mouth exploitation than by reams of publicity matter," continued Mr. Garsson. "If a picture pleases a house seating 500 or 5,000 this same audience will go home and talk it over with relatives and friends, and as a result the house will be packed the succeeding afternoon or night. They will know its value more quickly in this manner than through the medium of the press."

"Both features appeal to youth and maturity, both have charming romance and sentiment, and are capitally played," he said. "In 'The Blindness of Youth' a cast of professionals are presented, and 'A Dream of Fair Women' presents a cast of the most beautiful girls in America, selected as such by a contest held by the three fan magazines—the Motion Picture Magazine, Motion Picture Classic, and Shadowland. They are destined to be professionals in a short while."

Mr. Garsson, who is now in Chicago, says that all territory on these features for the United States, Canada and foreign countries is being rapidly sold. Booking arrangements already have been in operation for considerable of this territory, and the closing of all territory will be arranged during Mr. Garsson's Western trip. Several new booking firms are to handle the two pictures.

Films Leased Here for Showings Abroad Are Subject to Reel Tax

ALL films leased in this country, even though for exhibition abroad, are subject to the 5 per cent. tax, according to a decision which has been rendered by the commissioner of internal revenue on the request of Jack Connolly, Washington representative of the National Association of the Motion Picture Industry.

The ruling was specifically upon the case of an exhibitor in Canada, who secured films in this country and had them shipped to him for exhibition. The association pointed out that the films were not exhibited in the United States by the lessee, but the commissioner held that the tax upon the business transacted in this country and that the actual leasing was accomplished here. Had the films been leased through a Canadian exchange there would have been no tax, but as they were leased from an American exchange, which received the rental money, the tax applied.

Austen Enthusiastic Over His Role in "Democracy"

MY part in 'Democracy—the Vision Restored' is without exception the most interesting I have ever portrayed, for it called for something more than an external presentation," declares Leslie Austen, the "Jonathan" or this thought drama produced by the Democracy Photoplay Company.

Although he is of English birth, Mr. Austen is a naturalized citizen of the United States, and during the war he was in the Twenty-Second Engineers. He was born in London in 1890, the son of G. H. Austen, novelist.

In 1906, he came to New York with the Ben Greet Players. After a short engagement he went to Pittsburgh, where he remained for three and a half years playing parts from "old men" to "leading business men." Returning to New York, he played with Ben Greet and John Killred in Shakespearean roles. In the period between 1912-1920, Mr. Austen appeared with many well-known players. He is at present playing with Florence Nash in "Cornered." In motion pictures, Leslie Austen has played with such stars as Emmy Wehlen, Nance O'Neill, Jane and Katherine Lee, Pauline Frederick, Alice Brady and Sheldon Lewis.

C. J. VerHalen.
Who has opened an advertising and publicity office in the Times Building.

VerHalen Opens Advertising Office in Times Building

C. J. VERHALEN, who recently resigned as advertising and publicity director of Robertson-Cole, after fifteen months with that organization, has opened up offices as advertising engineer in the Times Building, Room 1114. Mr. VerHalen has already taken over several state right accounts for which he had laid out the entire advertising and publicity campaigns from the press book to the twenty-four sheet.

Mr. VerHalen has established himself as an advertising counsellor, or consulting advertising engineer, giving advice and service to any organization contemplating a campaign. His venture mar s a new departure in the motion picture industry. The need of just such an organization as this has long been felt in the industry, according to many of the independent producers and state right men who have consulted Mr. VerHalen. It is the belief of these men that inaccurately directed advertising has cost them many thousands of dollars. It is to remedy this condition the new company with only the highest trained specialists on its staff has been started.

J. N. Naulty Leaves for Chicago.

J. N. Naulty, general manager of the Eastern Studios of the Famous Players-Lasky Corporation, has left for Chicago with John S. Robertson to inspect studio conditions there. Mr. Robertson will direct his next picture in Chicago. Arrangements for the studio, lighting and necessary equipment will be made immediately.

INTERNATIONAL FILM DENIES ACQUIRING PARAGON STUDIOS

International Film, producers of Cosmopolitan Productions, issues the following statement:

"One or two newspapers have carried stories currently to the effect that we have acquired the Paragon Studios at Fort Lee. We wish to make a denial as the facts are not true. International Film Service, Inc., has but one studio which is located at 127th Street and Second Avenue, New York, where Cosmopolitan Productions are made. This studio has just been completely outfitted and for the present fills our needs."

Robertson-Cole Says "The Fortune Hunter," by Albert Capellani, Is Its Best Picture

ROBERTSON-COLE has announced "The Fortune Teller," which is soon to be released, as the best picture to which it so far has put its name, and makes the further statement that it expects future special productions made by Albert Capellani, director of "The Fortune Teller," will maintain the standard which is set by this picture. Statistics compiled by leading exhibitors prove conclusively that productions bearing the Capellani trademark are among the best box office attractions offered. Capellani has just chosen a new story which will form the basis of the third production which he is to make for Robertson-Cole.

Capellani was born in Paris, France, and there was schooled in the days when the French led the motion picture industry, with the Pathes as pioneers. For sixteen years he was a director in the old Pathe Studios, after which he became an independent director, making productions in all parts of Europe, and further preparing himself for independent producing which he took up when he came to America some years later.

Marjorie Rambeau, who is picked by Mr. Capellani as one of the finest emotional actresses of the present age, in "The Fortune Teller" plays the part of a woman who is starved of all love and affection by her husband, who is a cold scientist. Chance brings across her path a man who forces his love upon her, whereupon her own husband gets a divorce and the custody of the child. The great struggle of the woman when years later she discovers that her boy is still alive and much in need of the mother's guidance, which she can give only surreptitiously, is one of the picture's strong situations.

Will Devote Time to Heart Interest Plays.

"I am satisfied," said Mr. Capellani in a recent talk, "that the pictures which really live are those which are simple in plot, but deep in their understanding of the human heart. Those which have brought me the greatest satisfaction, both from the standpoint of personal pleasure and of remuneration have been of this sort.

"So it is with all art which lives. One finds little of the sensational, the cheaply mysterious, and the 'quick action,' attained at the cost of everything else, in the productions which live, and which win the widest success when first produced. That is the reason why I am determined that I shall devote my career to the production of simple 'heart interest' plays for the screen."

Mr. Capellani is now engaged in making his second Robertson-Cole production. It will take several months to complete, for the reason that great care and deliberation will enter into the making of each of these productions. At present Mr. Capellani is working in the East.

Pathe Amplifies Plans for Features and Promises a New Woman Star Soon

THE plans of Pathe Exchange, Inc., for features and big specials have been amplified so that within a short time an announcement will be made of the acquisition of some pretentious productions and the listing of a popular beauty of the screen. Pathe's feature business has grown to such an extent that ambitious plans are making to meet future development for such time to come.

Blanche Sweet, it is promised, will be seen in productions even greater than her previous successes on the Pathe program. The coming production of "Sherry," Edgar Lewis' second special, is every bit as strong a feature as "Other Men's Shoes," it is said. J. Stuart Blackton characterizes his coming release, "The Blood Barrier," as a "master melodramatic achievement." Included also in the announcement are "Rio Grande," an Edwin Carewe production adapted from Augustus Thomas' stage play; Frank Keenan in "Dollar for Dollar" and Max Linder in "The Little Cafe," an adaptation from Klaw & Erlanger's theatrical success of the same name.

Paul Brunet, vice-president and general manager, laughed when his attention was brought to a rumor that his organization contemplated dispensing with features.

"The very idea of it is absurd," he said, "and especially at the time when our feature business has reached such unusual proportions and is still growing while thousands of exhibitors look to Pathe as the only really independent distributing organization. Our feature business has passed all expectations and our plans of expansion consider only the best possible product with stars whose names are potent and directors whose names are a guaranty of skilled making. Upon what has already been achieved, I think I am safe in predicting that the coming year will be marked by a succession of brilliant feature successes."

Nebraska Business and Theatrical Men Unite to Oppose Non-Partisan League

NEBRASKA amusement interests have fired an opening gun in their battle against oppressive legislation which, according to a letter just sent out to all motion picture exhibitors asking their assistance, "is positively known to be threatening the entire theatrical interests of Nebraska." The exhibitors have united in the organization of the Nebraska Amusement League, with its State Protective Association.

Business in general in Nebraska is uniting with the film men. The retail merchants' associations, grain and livestock dealers and other interests have invited the theatre interests to co-operate with them.

One of the aims of this protective combination is to fight the Non-Partisan League, it is said, and prevent governmental oppression, higher taxation and other oppressive restrictions.

The executive committee for the showmen, including Harry Goldberg, of the Sun Theatre, pictures, Omaha, chairman; W. D. Ledoux, of the vaudeville and picture theatre, Empress, Omaha, treasurer; E. L. Johnson, of the Gayety, burlesque; H. M. Thomas, of the Rialto, pictures, and Sam MacIntyre, of the Omaha Film Board of Trade, has just sent out a letter to Nebraska exhibitors urging them to become members.

Gove Becomes Realart's Assistant General Manager; Adler Associate Publicity Head

JOHN S. WOODY, general manager of Realart Pictures Corporation, has announced the promotion of Jay A. Gove to the new created position of assistant general manager. Mr. Gove's work in connection with Realart advertising has attracted favorable attention, but his promotion also takes into consideration the assistance he has given in the development of the company's sales campaigns.

At the same time Bert Adler is promoted by John Pond Fritts, director of publicity and advertising, to the post of associate director, succeeding Mr. Gove and merging the duties of that office with those of exploitation manager, which he has successfully handled for the company since September.

Advertisements Were Distinctive.

"Mr. Gove's work in handling the advertising of Realart is well known in the trade," says Mr. Woody. "This advertising has had unusual distinction, combining artistry with effective sales appeal. The part he has played in promoting Realart sales campaigns has perhaps not been given as wide recognition.

"But it was largely as a result of these campaigns that I discovered in Mr. Gove the qualities essential to the man handling the post of assistant general manager. I am sure his promotion will be welcome news for his many friends in the trade in all parts of the country."

Several years ago, Mr. Gove entered the employ of the Fox Film Corporation publicity department, later becoming director of publicity and advertising. He joined Realart shortly after its organization as associate of Mr. Fritts in the direction of publicity and advertising. He has given particular attention to advertising and to assisting the general manager and general sales manager in carrying on sales campaigns.

Five Years With Thanhouser.

Mr. Adler has been connected with the Realart publicity department almost since the company's inception and is a man of wide motion picture experience and acquaintance. He was born in Brooklyn and educated in New York City schools. His early career was spent in the publishing business and his first experience in the motion picture field was as publicity manag of the old Thanhouser organization and as assistant to Edwin Thanhouser.

Here he spent five years, handling along with his publicity duties the Thanhouser "big" productions and the introductory campaign on the Williamson submarine pictures. He also wrote the first advertising for the old Mutual Film Corporation and looked after the Eastern business end of their Apollo, Princess and Majestic comedy brands. He acted for some time as general representative of the late C. J. Hite, of Thanhouser and Mutual, finally leaving New Rochelle to become editor of Universal. Later he became manager of the Coytesville studio and assistant manager of the Universal Heights studio.

After an association with Herbert Blache as his general assistant at the producer's Fort Lee, N. J., studio, Mr. Adler started free lancing with considerable success.

Jay A. Gove
Who has been made assistant general manager of Realart.

Playhouse Shelves Many Films to Show Second Clara Kimball Young Production

EQUITY PICTURES announces the opening of Clara Kimball Young in "The Forbidden Woman" at the Playhouse Theatre, Chicago, beginning Sunday, March 28, for a three weeks' run as the minimum stay at that house. Coincident with the booking of this picture in Chicago Equity has added another feather in its policy cap of few but great productions, for it has the distinction of being the choice out of fourteen feature productions, it announces.

When Manager Smith, of the Playhouse Theatre, considered the best and quickest means of filling his managerial exchequer for that week he found himself confronting the consideration of fourteen super-productions ranging throughout the entire field of comedy, romance, drama and melodramatic art. After screening all these features, he selected "The Forbidden Woman."

An unusual publicity and exploitation campaign will be given the picture under the personal supervision of Harry L. Reichenbach, Equity's vice-president, who has left for Chicago. As Mr. Reichenbach conducted the entire exploitation of "The Forbidden Woman" for its run at the Capitol Theatre in New York, for which he carried on a blind campaign in the New York daily papers for four weeks prior to the opening, it is not unlikely that similar methods will be used by him in Chicago.

It is with no small degree of interest that Equity enters on the run of "The Forbidden Woman" at the Playhouse following so shortly the showing of "Eyes of Youth" in that theatre. "Eyes of Youth," being the first of the Equity releases of the Clara Kimball Young pictures to be shown in Chicago, received initial attention from Equity in exploitation and publicity aids, and the story of "Eyes of Youth" breaking all records in Chicago has already been broadly published.

Mae Murray's Address Wins Clubwomen as Opponents of Legalized Censorship

AS a guest of the Woman's City Club, Mae Murray, Paramount-Artcraft star, spoke on censorship to the members of that organization at the Hotel McAlpin recently. About 200 women were present and at the close of Miss Murray's address it was voted to join actively in the fight against legalized censorship of the motion picture. As the club is closely affiliated with other women's organizations, having a total membership of approximately 4,000, it is evident that Miss Murray's talk will have a far-reaching effect in combatting censorship.

Miss Murray said, in part:

"Should I step on anyone's toes, please forgive me. I do not mean to be personal, but I love this industry of which I am a very small part and realize that legalized censorship is a menace.

"The difference between the National Board of Review and legalized censors is briefly as follows: The National Board of Review is composed of men and women who voluntarily give their services free. They are of different creeds and of different interests, business and social. Therefore they form a cosmopolitan mind in reviewing a picture, and collectively should know what is best suited to the public.

Censors Must Insure Jobs.

"Legalized censors receive salaries, and the fact that they receive salaries makes it necessary for them to find something in each film to be taken out, in order to prove that they themselves are necessary as well as to insure their salaries. The personal prejudices of the censors must be satisfied, consequently the film is made to suit a single narrow mind instead of the millions of picture patrons.

"The greatest menace legalized censorship holds for the public is the curtailing of its free thought. The progress of our wonderful country has been so rapid because of the independence of each and every individual. Legalized censorship would take that independence away, depriving the public of the right to judge for itself. Its advocates seem to think that, taken collectively, the public is not fit to judge.

Bad Must Contrast With Good.

"To make the moral of a picture story clear it is often necessary to depict a phase of immorality. For instance, in 'The Miracle Men,' it was necessary to show the life lived by the people in the slums before they met the miracle man."

DOUGLAS McLEAN'S DAD WILL SHOW MOVIES IN HIS CHURCH

REGULAR moving picture shows as a supplement to the religious services are to be run in Washington, D. C., by the Rev. C. C. McLean, pastor of the Lincoln Road M. E. Church, father of Douglas McLean, the screen star. Two shows have already been given with such success that the films are to become a regular feature of the church's activities.

While Dr. McLean maintains a strict censorship over the films shown, there is no attempt to keep them confined to churchly lines, the last program consisting of two O. Henry films, a Sidney Drew comedy, a nature study and a Mutt and Jeff animated cartoon. Also, Dr. McLean says, Mack Sennett comedies will be among the films to be shown in the near future.

Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

On With the Dance

(Mae Murray and David Powell—Paramount)

M. P. W.—The theme is not a big one, but the George Fitzmaurice production of the scenario by Ouida Bergere adds vastly to the picture's importance and brings out all of the entertaining qualities of the story.

N.—An impressive story well put together and logically developed is the outstanding feature of the production.

T. R.—The story develops naturally. The play on the whole is well cast. The interiors are for the most part magnificent.

W.—Extravagant and spicy; a sure winner in cosmopolitan houses.

E. H.—Is quite too big a picture for the usual review.

Smoldering Embers

(Frank Keenan—Pathe)

M. P. W.—The picture is wonderfully pleasing and artistic in development.

N.—The subject, as is natural with Keenan's offerings, is a character study, only this time it is an exceptionally simple one.

T. R.—Makes an appeal that assures it of success.

W.—The production averages well throughout.

E. H.—The story is one that should carry an appeal to both young and old.

The Shark

(George Walsh—Fox)

M. P. W.—Is strong in characterization and continuity. It contains a good deal of sheer brutality, but convinces by its realism.

N.—A vivid melodrama that carries a two-fisted punch.

T. R.—The production is above reproach if one can condone the theme.

W.—Rapid action sea story with any number of genuine thrills.

E. H.—Provides George Walsh with every opportunity to display his acting and athletic ability to best advantage.

Marked Men

(Harry Carey—Universal)

M. P. W.—Wonderful atmosphere and profound pathos. . . . It is a tale filled with sublime moments.

N.—This is a mighty good picture.

T. R.—As pretty a romance as any one could desire.

The Adventurer

(William Farnum—Fox)

M. P. W.—One of the best romantic dramas yet produced.

N.—Plenty of color in this costume play.

T. R.—A swashbuckling melodrama of early Spanish days. Gives William Farnum a splendid chance to indulge in all the little bravados and romanticisms which delight his fancy.

W.—It's a costume picture, but it is there with the popular wallop.

The Capitol

(Leah Baird—W. W. Hodkinson)

M. P. W.—Contains a fairly interesting situation, which has not met with the best treatment in its transition to the screen.

N.—Intrigue and politics burden this picture. Leah Baird assumes the burden of a dual role with admirable adaptability.

T. R.—Is rather meagre entertainment.

E. H.—An expert picturization of Augustus Thomas' stage play. . . . The picture will bear out promises made for it.

The Fear Market

(Alice Brady—Realart)

M. P. W.—Alice Brady in well acted society play.

N.—It is well acted and for that reason will make many friends. Its settings are gorgeous.

T. R.—Offers a story with a consistent degree of suspense, an abundance of action and a character exposition on the part of Alice Brady that makes of it an exceptional attraction for the exhibitor.

E. H.—Is sumptuously staged, well written and capably enacted society drama.

Beckoning Roads

(Bessie Barriscale—Robertson-Cole)

M. P. W.—Story of moderate strength. Bessie Barriscale covers herself with glory in the more dramatic moments of the play.

N.—A fair quota of dramatic situations. Bessie Barriscale's acting makes it rise above the average program subject.

T. R.—An unimportant bit of melodrama with Bessie Barriscale beginning as a child and finishing as a young woman.

W.—An average feature, with a fine performance by the star.

E. H.—An altogether satisfactory evening's entertainment.

The Birth of a Soul

(Harry T. Morey—Vitagraph)

M. P. W.—Has sufficient heart interest to hold the average spectator.

N.—May be classified as a mediocre sample of its kind. Has atmosphere and picturesque backgrounds.

T. R.—Interesting as a whole.

W.—Business of going all wrong on a good idea.

The Little Shepherd of Kingdom Come

(Jack Pickford—Goldwyn)

M. P. W.—Vividly realistic. An attractive illustration of a novel by John Fox, Jr.

N.—Civil war period popular novel given fine production.

T. R.—It provides enjoyable entertainment. The scenic effects are admirable.

E. H.—Serves as an ideal introduction for Jack Pickford to the Goldwyn schedule. It should satisfy entirely.

In Search of a Sinner

(Constance Talmadge—First National)

M. P. W.—Is a delightful comedy of human nature.

N.—Highly entertaining comedy.

T. R.—An exceptionally attractive, sure-fire amusement hit.

W.—Amusing complications and star make this satisfy.

The Dangerous Talent

(Margarita Fisher—American)

M. P. W.—The average spectator will like it.

N.—A crook play with a good story and love interest.

T. R.—The story is strong in suspense, offers plenty of quick action, perfect continuity and a cleverly devised and satisfactory climax.

W.—Crook play treated with good taste, except in climax sequence.

Tarnished Reputations

(Dolores Cassinelli—Pathe)

M. P. W.—A very entertaining subject is this five-reel Pathe release, by Leonce Barret, entitled "Tarnished Reputations," despite some rather abrupt transitions and some melodrama that approaches burlesque.

N.—Dolores Cassinelli burdened with shop-worn story.

T. R.—Five reels of anguish.

W.—Stereotyped plot given commonplace production.

E. H.—An interesting theme was obtained for the production, and the screen version holds interest throughout.

His House in Order

(Elsie Ferguson—Paramount-Artcraft)

M. P. W.—An artful frame-work for Elsie Ferguson, and by very reason of the enforced somberness of its scenes, it serves to enhance her scintillating beauty.

N.—Should be an acceptable picture wherever a high class attraction is ever played with success.

T. R.—As a photoplay it would be termed very mediocre were it not for Elsie Ferguson.

W.—Average program offering, with star and title in its favor.

E. H.—A good story, well directed and produced; it should satisfy generally.

Black Is White

(Dorothy Dalton—Paramount-Artcraft)

M. P. W.—The story is replete with tense, emotional scenes, quite successfully staged and well timed.

N.—Is based on a highly improbable theme and possesses an air of heaviness that cannot be denied.

T. R.—Does not appeal with the strength of some other Dorothy Dalton features.

W.—Story as reasonable as an attempt to prove that "Black Is White."

E. H.—Not a pleasing story, but has a unique climax, which should appeal strongly to people who like the heavier form of screen entertainment.

Six Best Cellars

(Bryant Washburn—Paramount)

M. P. W.—An amusing farce that will make many throats thirsty.

N.—Unquestionably the star's best expression since "Skinner's Dress Suit," and the role of the bond broker who defies prohibition fits him to a dot.

T. R.—Will make delightful entertainment for any audience that appreciates keen comedy.

E. H.—Ranks with the best of the Washburn pictures and gives an excellent opportunity for novel exploitation.

The Stolen Kiss

(Constance Binney—Realart)

M. P. W.—Has weak plot and shows hurried production. Miss Binney's acting is on a par with her fine work in "Erstwhile Susan."

N.—Picture of sickly sentiment and obvious coincidences.

T .R.—It might prove draggy and inconsequential were it not that Constance Binney is sufficiently delightful to make up for plot shortage and no continuity.

W.—Very episodic story, relying too heavily on coincidence.

The Street Called Straight

(Milton Sills and Naomi Childers—Goldwyn)

M. P. W.—While a pleasing feature, is in no way unusual.

N.—Can be recommended for nearly every class of theatre, both from box office and entertainment point of view.

T. R.—Not good screen material.

W.—This story would have registered better on a talking machine.

Deadline at Eleven

(Corinne Griffith—Vitagraph)

M. P. W.—Affords an animated and consistent view of the workings of a newspaper office.

N.—Story of a girl reporter is fairly interesting.

T. R.—Ranks as a pleasing program attraction and should prove a valuable box office asset.

W.—Melodrama of newspaper life makes average program feature.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

CATCHING Dorothy Gish in "Mary Ellen Comes to Town" brings the pleasant surprise that this bob-haired young person has a well-developed emotional strain that she keeps under perfect artistic control. Her gift for characterization is another of her good points. We are all familiar with the funny little mannerisms of her farce-comedy methods and the amusing way she gesticulates with her feet. In her latest release Miss Dorothy plays a small town girl after the fashion of Charlie Ray as a country boy —the sort that come to the city and get to be Supreme Court judges, financial leaders and editors of influential newspapers.

Just as young Mr. Ray avoids any suggestion of the grotesque, and depicts thoroughly human, if bashful, heroes, little Miss Gish makes Mary Ellen the type of simple village maiden that comes to the big town and turns out the reverse of a failure, by supplying her with sound sense and quick intuition. Turning her back resolutely on the easily won laugh that is the reward of exaggerated awkwardness, the younger of the Gish girls reveals a personality in Mary Ellen that makes belief in her adventures among the dangers of Broadway's theatrical life never a matter of doubt.

Not a week passes but we read in some magazine or illustrated Sunday supplement that little Miss This, That or the Other has taken advantage of an unexpected opportunity and stepped from the ranks of the chorus or from a minor role into a leading position as actress or dancer. And we generally find that the fortunate young woman was born and grew up in some quiet little burg a thousand miles or more from Broadway. Mary Ellen is another of 'em. When she is fired with an ambition to become an actress and the manager of a New York cabaret decides to put her on you feel, in spite of her inexperience, she is going to make good. Miss Dorothy Gish sees to that!

She just lends the little country girl her own personality, and you become fond of her and want to see her succeed from the start. She wins her audience in the same way the first time she steps out into the clear space among the tables and starts to sing. Small wonder that the next time you see Mary Ellen she is leading a number and no longer insists upon wearing her flannel chest protector when she slips on a low neck gown.

If you happen to hear anyone remark that no little country girl could advance so rapidly as that, just reply:

"Oh, yes, she could!—if she happened to be as clever as Dorothy Gish."

I started off by referring to Miss Dorothy's fine brand of emotional ability, and then jumped to her feet. There are scenes in "Mary Ellen Comes to Town" that call for straight emotional work on the part of the star. They get it in full measure. Her gesticulating feet never get into the picture. Mary Ellen is merely a natural little small town body, quite as likeable and every bit as humorous as the preceding heroines in the Gish gallery of girls in their teens. WEITZEL.

IN THIS ISSUE.

Shore Acres (Metro).
Nurse Marjorie (Realart).
The Flaming Clue (Vitagraph).
Youthful Folly (Selznick).
The Idol Dancer (First National).
The Girl in Number 29 (Universal).
Molly and I (Fox).
The Woman in Room 13 (Goldwyn).
A Woman Who Understood (Robertson-Cole).
Lifting Shadows (Pathe).
The Inner Voice (American Cinema).
The Virgin of Stamboul (Universal).
A Child for Sale (Graphic).
Haunted Spooks (Pathe).
Edgar, the Teacher's Pet (Goldwyn).
Husbands and Wives (Gaumont).
The Cost (Paramount).
Love Without Question (Jans).
The Fighting Shepherdess (First National).
The Woman and the Puppet (Goldwyn).

"Shore Acres"

Metro Production, with Alice Lake, Transforms Old Stage Favorite to a Splendid Screen Spectacle.

Reviewed by Louis Reeves Harrison.

THE outstanding feature of Metro's version of "Shore Acres" transforms much of the famous stage play of that name. Much of the homely life that once touched a universal chord is subordinated to new thrills of wonderment. The storm scene is no mere melodramatic situation artificially suggested. It becomes a real part and a prominent factor of the production. It breathes a new and artistic spirit of life into the old drama. More than that, it is probably the most intense and vivid portrayal of its kind ever shown on the screen. This thrilling visualization is in harmony with the action and reaction between brothers Martin and Nat Berry in the lighthouse, yet it stands alone in the matter of treatment. Its design and execution are concerned with picturesque effects for their own sake, quite as well as being adjuncts to the play. This new screencraft has splendidly done what new stagecraft has long been trying to accomplish.

With practically all the characterizations subordinated to imposing picture effects, and those of the Berry brothers made dominant, Alice Lake, as Helen Berry, has very limited opportunity. She utilizes it all with the skill of a true artist, her flashes of emotion shining like the beacon light because of the way she puts her heart into her work. The cast is generally good, in particular Frank Brownlee as Martin and Edward Connelly as Uncle Nat. Some of the old mood of the stage play is preserved, enough for contrast, but the highest realism is that of storm grandeur rather than of homely quietude. The Metro product is not for tender memories of old timers, but stands to win on its own intrinsic merits, and this it will surely do.

Cast.

Helen Berry	Alice Lake
Sam Warren	Robert Walker
Uncle Nat Berry	Edward Connelly
Martin Berry	Frank Brownlee
Josiah Blake	Joseph Kilgour
Anna Berry	Margaret McWade
Milly Berry	Nancy Caswell
Captain Ben	Franklyn Garland
Young Nat Berry	Burwell Hamrick
Richard Berry	Richard Headrick

Stage Drama by James A. Herne.
Adapted by Arthur J. Zellner.
Directed by Rex Ingram.
Maxwell Karger, Director General
Length, Six Reels

The Story.

The old Berry farm of Shore Acres is coveted by banker Josiah Blake. He also has an eye on pretty Helen Berry, loved by his clerk, Sam Warren. The banker induces Martin Berry, father of the girl, to speculate in oil, loaning him the money for that purpose and taking a mortgage on the farm. He discharges Warren for breaking a pane of glass in an office window. In order to lower Warren in the eyes of Helen the banker intimates that the clerk is dishonest. Martin Berry learns that he has lost in the oil deal at a time when his wife is preparing a little party to celebrate their twenty-fifth anniversary. At the party Blake openly accuses Warren of stealing. Warren has made arrangements to leave that night on the ship of Captain Ben. He is bravely defended by Helen Berry, and he is cleared by the confession of a mischievous boy. Helen is deeply grieved, however, and decides to leave home. Her uncle Nat, who keeps the lighthouse, arranges matters, giving up his savings to Warren and aiding Helen to escape. They are married aboard ship by Captain Ben.

Martin Berry suspects that his brother Nat had a hand in the elopement. There is a scene of high feeling between the two brothers. Martin has sacrificed the old farm; he knows he has done wrong at every step, but the bitterness he should feel against himself is turned on his brother. When the lantern of the lighthouse goes out, endangering those aboard the vessel of Captain Ben, Martin insists that it shall stay dark. He wants the vessel to go down with all on board because of the eloping couple.

On board the vessel there is anxiety. There is a rising storm as the boat puts to sea. They are to be guided by the lighthouse to keep them off a dangerous reef. The storm increases in fury, sweeping the decks with torrents of water. There is no sign of the lighthouse. Rockets are fired in vain. The vessel is wrecked on the reef, and all hands are called to man the boats. A great wave sweeps Warren and Helen overboard.

Next morning it is found that all are saved except the young couple. The two brothers search the shore. They find Warren and Helen clinging to each other and to some wreckage. They are carried to the old home. Martin sees the error of his ways. The banker is accused of dishonest dealing. Uncle Nat produces a claim for back pensions to relieve financial distress, and all ends happily for the dwellers of the old Berry farm of Shore Acres.

Program and Exploitation Catchlines:

Gripping Drama Telling the Story of Two Lovers Who Elope Despite the Attempts of Others to Prevent Them—See the Obstacles That Confront Them—Shipwreck —Dishonest Banker. All in "Shore Acres."

A Storm Was Raging on the Sea—The Signal in the Lighthouse Was Out—Smash! The Liner Went on the Rocks—One of the Many Thrilling Scenes in "Shore Acres," Starring Alice Lake.

Exploitation Angles: About all you need for this is to advertise widely that you have the famous old Hearne play. Like "The Old Homestead" you need only to tell that you have it.

"Nurse Marjorie"

Israel Zangwill Story Adapted to Film By Realart Features Mary Miles Minter.

Reveiwed by Margaret I. MacDonald.

THE clean, wholesome quality of the Realart production, "Nurse Marjorie," cannot be denied. Its star, Mary Miles Minter, as pretty as ever, is still the prey of a desire on the part of both direc-

tor and scenaroist to play up her winning personality, without sufficient concern for the dramatic values of the story.

The picture has a good opening, presenting an amusing group of English and Irish types, whose relationship provides a comic situation. Miss Minter's work is attractive by force of her beauty and youth; but she still adheres to mannerisms which are not a mark of professional proficiency. The picture is much at fault in construction, and is padded with unimportant details, which detract from the strength of the production. The scenes in the fish emporium are worked hard for comedy effects, some of which get over individually. Whether or not it is in accordance with Israel Zangwill's intention the matching of a member of the House of Commons with the supposed daughter of fish dealer, as presented in the unsavory fish kitchen of the picture, fails to be convincing.

The scenes in the lame boy's room in the nurse's home, are sure to please, and Frankie Lee is a clever little actor. On the other hand one grows out of patience with superficial attempts at comedy in the room of the "blind man," otherwise John Danbury who has had an operation to eliminate a squint. The production would be improved by cutting. Lydia Yeamans Titus, Arthur Hoyt and Frank Leigh do conspicuously good work.

Cast.

Nurse Marjorie.....Mary Miles Minter
John Danbury.....Clyde Fillmore
Mr. Danbury, Sr.....George Periolet
Mrs. Danbury.....Mollie MacConnell
Lord Douglas Fitztrevor.....Frank Leigh
Duchess of Donegal.....Vera Lewis
Duke of Donegal.....Arthur Hoyt
Dick.....Frankie Lee
Biddy O'Mulligan.....Lydia Yeamans Titus

Story by Israel Zangwill.
Scenario by Julia Crawford Ivers.
Direction by William Desmond Taylor.
Length, 5,210 feet.

The Story.

In the story of "Nurse Marjorie," the Lady Marjorie Donegal is the cause of much concern to her relations. With her democratic ideas she threatens the family dignity. When she decides to become a professional nurse, the last straw is added to the burden of disgrace. Her father, Lord Donegal, stands by her and enjoys the chagrin which Marjorie causes the remainder of the family.

It so happens that to John Danbury, "the people's John," as he is called and a labor representative in the House of Commons, undergoes an operation for squint, in the nurse's home. At the time of the operation he is in charge of a nurse of unprepossessing appearance, and is not apprised of the fact that Marjorie has been assigned to his case. On removing the bandages from his eyes he immediately falls in love with the nurse he has been treating so rudely, and he becomes desperately jealous of the occupant of room nineteen, not knowing that the object of his jealousy is a lame child.

On being forced to admit recovery, he proposes to Marjorie, and is rejected on the grounds that he is above her in station. She pretends to be the daughter of her old nurse, who now keeps a fish emporium. To test his love Marjorie has him call on her there, where she is found frying fish. Danbury sticks to his determination to marry Marjorie, in spite of unsavory surroundings, and the common type of her supposed relatives. Finally the secret of Marjorie's birth is unfolded, and after slight impediments in the course of true love, she promises to marry him.

Program and Exploitation Catchlines: He Was Operated on for a "Squint"—And He Didn't Like His Nurse—A New Nurse Was Substituted Unbeknowns to Him—Then When the Bandages Were Removed He Fell in Love with Her—See "Nurse Marjorie" with Mary Miles Minter for the Story.

She Wouldn't Marry Him Because He Was Above Her Station in Life—In the End She Gave In—Why? See "Nurse Marjorie" for the Answer.

Her Family Was Very Dignified But Marjorie Wanted to Be Just a Nurse—And She Did Too—See Mary Miles Minter in "Nurse Marjorie"—An Amusing Drama with Many Bright Moments.

Exploitation Angles: Let Miss Minter sell this for you, but make full use of the Zangwill name according to its value in your community. You might work a book hook-up on this. Make an appeal to the reading class. They will be attracted by the title. Try and get the library list of addresses, particularly those who have lately taken out Zangwill's works. A couple of tickets may do this.

"The Flaming Clue"

Vitagraph Presents Harry Morey in a Thrilling Story of Detective Against Master Counterfeiters.

Reviewed by Louis Reeves Harrison.

VITAGRAPH'S latest release, "The Flaming Clue," is good melodrama of the detective type, inasmuch as it demonstrates the persistency of chance in the serious concerns of life. It portrays the inevitable influence of accident upon character. It is better melodrama in that it puts one bright mind against another, and it has the element of suspense in a high degree. There is a running fire of incident along a straight line of action.

Harry Morey and his support are entirely satisfactory, but they are comparatively unimportant where interest in adventure is much stronger than in character. "The Flaming Clue" is very good detective melodrama, if one may judge from its reception at the Washington Theatre.

Cast.

Ralph Cornell .....Harry T. Morey
Betty Quail .....Lucy Fox
Aaron Prine .....Sidney Dalbrook
Mrs. Quail .....Eleanor Barry
Jimmie Quail .....Jack McLean
Vielkon .....Frank Evans
Lassiter .....R. E. Milasch
King .....Robert Gaillard
Rabeet .....Bernard Siegel

Story by Frederic Van Rensselaer Dey.
Scenario by William B. Courtney.
Directed by Edwin L. Hollywood.

The Story.

Length, Five Reels.

"The Flaming Clue" is found by Ralph Cornell, a United States Secret Service man engaged in rounding up an expert gang of counterfeiters. It is an old note once made by a counterfeiter named Coddington. Cornell arranges to board at the old Coddington house, now occupied by Mrs. Quail and her daughter, Betty. His suspicions are directed to Aaron Prine, owner of the nearby lime kiln, and in love with Betty. It now becomes a duel of wits between the detective and the master mind of the counterfeiters.

The detective is provided with ingenious mechanical devices which greatly facilitate his work. They are a pocket periscope, a subterranograph, a sound magnifying disc; even an automatic typewriter to work in his absence from a room, giving the impression he is there. Prine suspects that Cornell is a detective and sets a trap to get his finger prints; but the detective throws him off the scent by using false skin on his hand. Prine also tries to rouse sentiment against Cornell by a cleverly arranged plot to convict him of murder.

One plot after another is spoiled by the detective until he finds his way to the subterranean den of the counterfeiters. He informs his assistants and prepares for the round-up. Betty has stumbled upon an entrance to the den and is caught by the counterfeiters. Cornell goes to her rescue, but both are nearly overpowered, when his men arrive in the nick of time. The crooks are arrested. Betty and the detective are engaged.

Program and Exploitation Catchlines: Suspense, Mystery and Thrills—Plenty of Each in This Spectacular Detective Story, with Harry Morey as the Star.

Unusual Story of How Love Prevented a Detective from Following a False Clue.

Can You Tell a Counterfeit Bill When You See It. How the Detectives Really Work? See This Compelling Mystery Drama Starring Harry Morey.

Exploitation Angles: Play up Morey, but in the same breath tell that this is a crackerjack detective story—a 30 part serial in five reels. That should be all you need do if you do it hard enough.

Inspecting Bad Dollars.

Harry Morey about to "get" the counterfeiter in Vitagraph's "The Flaming Clue."

"Youthful Folly"

Selznick Stars Olive Thomas in Her Own Story of Adolescence—Its Loves, Its Tragedies.

Reviewed by Mary Kelly.

YOUTHFUL FOLLY," a Selznick picture, is entertaining because Olive Thomas makes it so. Her beauty and sensitive acting make her a welcome screen figure in whatever role she assumes, and her admirers will not be disappointed in this, unless they prefer a stronger story, one conceived and directed with more originality. Once more the heroine is a naive, artless, child-woman, much misunderstood by two elderly aunts, who supervise her marriage to one whose sophistication and "outside" interests make him an impossible companion. There is another woman, and another man who almost spoil things, but who agreeably disappear at the close, which consists of a he-fell-in-love-with-his-wife scene.

The close-ups of Olive Thomas and the far-offs of exceptionally beautiful scenes of nature are particularly appealing, and reveal a superior quality of photography. The supporting cast has been given but scant opportunity for acting, and scarcely any at all for winning sympathy. Interest starts, continues and ends in the star. Hugh Huntley, as her youthful companion of different fun-excursions has a boyish, likable personality; Helen Gill, as a cross between friend and foe does credit to her director and modiste; and a telling bit of comedy is achieved by Pauline Dempsey, the girl's genial mammy.

"Youthful Folly" is an inadequate title for the picture, which has a vein of seriousness that predominates over any other element. The sub-titles have a tendency to over-explain situations.

Cast.

Nancy Sherwin.....Olive Thomas
David Montgomery .....Crawford Kent
Lola Ainsley .....Helen Gill
Jimsy Blake .....Hugh Huntley
Reverend Bluebottle .....Charles Craig
Jonothan Ainsley .....Harry Truesdale
Aunt Martha .....Florida Kingsley
Aunt Jenny .....Eugenia Woodward
Mammy .....Pauline Dempsey

Story by Olive Thomas.
Scenario by John Lynch.
Direction by Alan Crosland.
Length, Five Reels.

The Story.

Nancy Sherwin lives a monotonous life with her two unloving aunts on a southern plantation. Her cousin, Lola Ainsley, suddenly drops in on her from New York and

then things begin to happen in Nancy's life. Lola, unknown to her unsophisticated cousin, has left her home and husband just in time to avoid a scandal which was brewing, and which linked her name with that of David Montgomery, with whom she is infatuated.

David follows Lola, and Nancy becomes his ardent worshipper. Lola believes that if David should marry Nancy, it would solve her own dilemma and distract public attention from herself. Nancy's aunts, anxious to get rid of the girl, consent, and so a marriage for the convenience of everyone except the bride is arranged. Nancy, however, believes that David loves her. But her extreme youthfulness and unworldliness lead to some social awkwardness and result in a seeming incompatibility between husband and wife.

Then Jimsy Blake, David's young ward, comes upon the scene and a close comradeship springs up between Nancy and him. Gradually David, who is still carrying on a flirtation with Lola, realizes that he has failed to win his wife's companionship and he begins to regret his mistakes. Hereupon Lola, afraid that she is about to lose David, whispers in Nancy's ear that David did not marry her for love—that it was all a joke. Nancy is hurt beyond words and decides to leave.

Lola's husband, infuriated by jealousy, comes to David's house prepared to shoot him. Nancy sees him just in time and rushes before her husband, and is seriously wounded. During her period of convalescence she confesses to Jimsy that she has always loved David, but doubts his love for her. David soon alleviates her doubts and decides to begin all over again.

Program and Exploitation Catchlines: "Youthful Folly"—A Whimsical Rhapsody on a Young Girl's Love.

Olive Thomas' Beauty Leaves a Lasting Impression in "Youthful Folly," Which Shows Her in a Thousand Tender Moods.

"Youthful Folly" Includes a Memorable Chase for a Kiss, in Which Olive Thomas, the Chased, Makes an Extremely Unconventional Entrance into a Dignified Business Assembly. Her Predicament Will Be Sure to Amuse You.

It Was a Marriage for the Convenience of Husband, Relatives and Friends—For Everyone Except the Bride. No One Considered Her Happiness Until—And that Changed Everything.

Exploitation Angles: Exploit Miss Thomas' charm and make this your selling approach. Work with stills and paper as well as cuts. You can offer a prize for the best confession of youthful folly and can make this a big appeal if you work it right. Direct a special appeal to young wives and expectant brides.

"The Idol Dancer"

First National Attraction Produced by Griffith and Starring Clarinne Seymour.

Reviewed by Louis Reeves Harrison.

ON the picturesque background of a romantic island Griffith has visualized "The Idol Dancer," a story of primitive emotions brought under restraint by spiritual influences. The picture is released by First National. There are entrancing vistas of cocoanut palms, tropical vegetation and dreamy seas, such as would cause a sentimental tourist to tarry. In an atmosphere of opulent beauty many of the comedies and tragedies of primitive life are brought into relation with the civilizing effects of religious teaching. Flashes of humor are show in the veneer of spurious civilization, such as the substitution of hideous calico wrappers for the picturesque native dress. There are elements of drama in the machinations of an unscrupulous and cruel adventurer. But the greatest interest aroused is largely personal. Much of it is attached to the charm and grace of Clarine Seymour, the bright young star.

Miss Seymour is of the new-woman type in graceful strength of form and movement. This does not mean that she is not spiritual. Her face lights up constantly with feminine thought and feeling, but her eyes do most of the talking. They are filled with wondering interest; they dilate with fear; they become limpid with provoking indolence and languor, all in expressive response to emotional interpretation. Interest centers on her throughout the story.

Richard Barthelmess has a limited role, that of a dull wastrel barely aware of emotions until his sensibilities are quickened. He is at his best when assailed by the remorse of conscience. As shown at the Strand "The Idol Dancer" is a picturesque and fanciful story of a girl's spiritual regeneration, with some melodrama added for high suspense.

Cast.

Mary .....Clarine Seymour
Dan McGuire .....Richard Barthelmess
Rev. Franklyn Blythe....George McQuarrie
Walter Kincaid .....Creighton Hale
Mrs. Blythe .....Kate Bruce
Donald .....Thomas Carr
The Blackhirder .....Anders Randolph
The Rev. Peter.....Porter Strong
Old Thomas .....Herbert Sutch
Wando .....Walter James
Black Slave .....Adolphe Lestinn
Pansy .....Florence Short
Native Boy .....Ben Grauer
Native Musician.....Walter Kolomoku

Produced by D. W. Griffith.
Length, Five Reels.

The Story.

On Romance Island, in the tropical seas, the white idol dancer is known to her adopted father as "Mary," but there is mixed in her blood many a wild strain. Mary worships a wooden god, dances before it with all the strength and grace of her splendid youth, and she persists in wearing the fanciful costume of the natives, scorning the calico wrapper offered her by the Reverend Peter—it smells of the mission. First attack on her her heart is that of a shiftless beachcomber, Dan McGuire, a dull and sotted youth of natural beauty.

Then comes Walter Kincaid to visit the mission in search of health. He succumbs to Mary's plainly revealed charms of person, his feeble pulse warmed by the mere sight of her. She plays sullen Dan against sickly Walter with a skill that is born rather than acquired. The sudden collapse of Walter brings both Mary and Dan to his bedside. His exquisite resignation and Christian spirit deeply affects the two young heretics. The beautiful young idol dancer throws her wooden god into the sea. Walter consigns his curse to the same watery grave, rises in spirit to a regeneration and becomes a man.

He is away from the settlement with the natives fishing when he hears the sullen boom of a great wooden drum warning of danger. A band of misecrants are burning the houses and carrying off the women. He returns and rescues them only to find Walter in the last throes of death from his exertions in beating the giant drum during the attack. Walter's death sanctifies the love between Dan and the Idol Dancer, and they are united in a Christian marriage.

We're Against the Gingham Too!
Just let Clarine Seymour's nature costume remain intact in First National's "The Idol Dancer."

Program and Exploitation Catchlines: There Was a Dainty South Sea Island Dancer—Worshipped by a Puritanic Fellow from New England and the Beachcomber—Her Dancing Fans the Love Flame—Which One Succeeds in Winning Her—See "The Idol Dancer" Made by David Wark Griffith.

Pleasing Love Story Centering About a Pretty Idol Dancer Beautifully Produced Amidst the Charming Scenery of South Sea Island—Made by David Wark Griffith with a Typical Cast.

She Was the Quest of the White Man Derelict and the Gin Drinking Beachcomber—Both Loved Her Dearly—See How the Situation Is Finally Brought to a Pleasing End in "The Idol Dancer."

See the Famous Native Dance—The Beautiful South Sea Island Scenery—The Wooing of the Pretty Mysterious Dancing Girl—These Are in "The Idol Dancer," a David Wark Griffith Play.

Exploitation Angles: The press sheet gives a number of unusually good stunts for this picture which are worked out in detail. Try these, particularly the lobby display. Make much of the fact that it was while making this picture that the Griffith party nearly lost their lives in the back lash of a Gulf hurricane.

"A Child for Sale"

Six-Part Graphic Film Production Tells Successful Heart Interest Story.

Reviewed by Robert C. McElravy.

PATRONS of the family theatre will be certain to enjoy this six-reel subject, "A Child for Sale," written and produced by Ivan Abramson. That classification may be easily stretched to include occasional "highbrow" theatres, if there are such things, for it is really surprising how many people are moved and affected by simple, direct heart-interest stories such as this when they are successful.

The sentiment in this story is good. It has an extravagant plot, and threatens more than once to break over into crude melodrama, but never quite does so. The result is that it keeps a strong grip on the feelings of the spectator. The producer has made some rather abrupt changes of scene in places, but he has kept on the whole a firm control of an unusual plot. He has rounded up the closing situations with strong dramatic effect.

The juvenile interest is very pronounced in this subject. Bobby Connelly and Ruth Sullivan play the children's roles well. The adult cast is also pleasing. Creighton Hale portrays skilfully the desperate, poverty-stricken young artist, who determines to sell one of his children in order to benefit both of them. Gladys Leslie, Julia Swayne Gordon and Anna Lehr have the leading feminine roles.

Cast.

Ruth Gardner .....Gladys Leslie
Charles Stoddard .....Creighton Hale
Paula Harrison .....Julia Swayne Gordon
William Harrison .....William Tooker
Walter Stoddard .....Bobby Connelly
Sylvia Stoddard .....Ruth Sullivan
Dr. Gardner .....William Davidson
Catherine Belle .....Anna Lehr

Written and directed by Ivan Abramson.
Length, Six Reels.

The Story.

Charles Stoddard, in "A Child for Sale," is a struggling young artist, with a sick wife and two children. The wife dies and owing to a rent increase and high prices generally, he determines to dispose of one of the children to respectable people for a price, applying the money so received to the education of the other. He sells his daughter, Sylvia, to a rich widow for a thousand dollars, but quickly repents of the bargain as his son Walter cries for his sister. Stoddard goes to the widow and procures Sylvia, returning the money.

The son, Walter, decides to play a harmonica on the street in order to earn money for the family support. He is arrested for this and taken to a Boys' Protectory. Here he is questioned by the founder, Mr. Harrison, who turns out to be the rent profiteer who has been raising prices on Stoddard and other tenants.

Further connection between Stoddard and the Harrison families is brought about by the illness of Sylvia. She is attended by Dr. Gardner, Harrison's son-in-law. The doctor takes an interest in Stoddard's children and later Mrs. Harrison and her daughter do much for them. Through a surprising chain of circumstances it develops that Stoddard himself is the son of Mrs. Harrison by a previous marraige. After many altercations and misunderstandings the families are happily united.

Program and Exploitation Catchlines:

Would You Sell One of Your Children for a Sum of Money in Order to Educate the Other? That's What Is Done in "A Child for Sale"—See the Result of the Action.

Story of a Struggling Young Artist Who Sells One of His Children—He Realizes His Mistake and Gets the Child Back and Then—See the Outcome in "A Child for Sale."

Heart Interest Story of Love and the Home That Will Inspire.

Exploitation Angles: Make use of the title, prefacing your regular campaign with a blind advertisement offering a child for sale. Get this in the newspapers or on posted bills or even on a lobby sign, the latter stating that information may be had after a given date, before which time your other advertising should be sufficiently explanatory. Back this up with a discussion of the reasons leading to the sale and don't forget to bear down on the getting back of the child.

"Molly and I"

Five-Reel Fox Production Presents Shirley Mason in Amusing Subject of Light Caliber.

Reviewed by Robert C. McElravy.

IN this five-reel Fox production, adapted from a story by Frank R. Adams, Shirley Mason is cast in a congenial role. She plays the part of a pretty young girl in a boarding house, who falls in love with a partially blind author. The latter is in a despondent mood and is about to kill himself, when the girl pleads with him to marry her, agreeing to give up half of her inheritance of ten thousand dollars, which comes to her with that happy event. The author agrees, as the five thousand he thus obtains will enable him to go to Italy and consult a famous oculist, who will be able to restore his vision.

The opening of this little romance piques the interest mightily. It drags considerably in the third reel, because of the slight plot interest, but later picks up again and reaches a satisfying climax. The humorous treatment is of varying strength. Some of the sub-titles get over with a laugh, but others rather miss fire. The "bull" head breaks the illusion and would no doubt go better in a straight comic.

Shirley Mason is a bright and animated performer, and though some of the business accorded her in this number is trivial, she holds the interest well. The dumb-waiter scene at the close is very good. There is an amusing array of boarding house types in the opening reel.

Cast.

Shirley Brown / Molly .....Shirley Mason
Philip Smith .....Albert Roscoe
Jack Herrick .....Harry Dunkinson
Marion Sutherland .....Lilie Leslie

Story by Frank R. Adams.
Scenario by Isabel Johnston.
Directed by Howard M. Mitchell.
Length, Five Reels.

The Story.

Shirley Brown, in "Molly and I," is a young girl in a boarding house, surrounded by people for the most part much older than herself. She, like every girl, lives in hopes of her romance and is very fond of the novels of an author named Philip Smith. She is overjoyed when she meets him one day at the boarding house. Then her sympathy is touched, for Philip Smith, while young and handsome, is almost blind. He has been recommended to consult a famous Italian oculist, but has not the funds necessary for this purpose.

The heroine is to come into an inheritance of ten thousand dollars on the day she marries, and, finding Philip one day in a desperate mood, she proposes that he marry her and take half her fortune. Hoping to have his eyesight restored, Philip agrees and the wedding takes place.

"Some Storm, Ma!"
That's What Shirley Mason is saying in Fox's "Molly and I."

Philip then goes to Italy. When he returns later, in company with a pretty woman named Marion Sutherland, whom he met abroad, he neglects to look up Shirley. The young wife, reading of his return, plays the role of a French maid and gets employment in his apartments. In the midst of amusing incidents she wins his real love, despite the opposition of Marion, and later divulges the truth to Philip.

Program and Exploitation Catchlines:

Story of a Pretty Young Girl Who Falls in Love with a Partially Blind Author—She Shares Her Inheritance That He May Regain His Vision—See This Sprightly Drama of Love and Pathos, with Shirley Mason.

He Went Abroad with His Sweetheart's Money in Order to Regain His Vision—He Returns, But with Another Woman—Does He Go Back to Molly? See This Amusing Drama for the Answer.

Shirley Mason Starred in "Molly and I"—A Drama of Pathos and Humor—You Will Sympathize with Molly and Want to Help Her—But She's a Wise Little Girl and Wins By Her Wits.

Exploitation Angles: Hang this story on Miss Mason and offer it as "a boarding house romance" and "the story of a girl who paid $5,000 to get the man she wanted." Working this latter angle you might start off with a teaser asking how much your women patrons would pay or did pay to get married. Word it politely and you can get many laughs which will sell tickets.

"The Girl in Number 29"

Universal Presents Sprightly Little Mystery Yarn from Novel by Elizabeth Jordan.

Reviewed by Robert C. McElravy.

NOT a comedy-drama, but a dramatic comedy, is the best way of describing this Universal production, "The Girl in Number 29," which, owing to skilful editing, runs a short five reels. There is a liberal dash of comedy at the beginning, followed by a series of tense dramatic incidents, with a return to comedy at the close. The concoction as a whole is one that will mystify and please an audience, and contains some original situations.

Frank Mayo, as the hero, Laurie Devon, carries the burden of the plot. He makes a good appearance, as usual, and gives a fine account of himself in the numerous fighting scenes. Into these latter, as will be remembered by those who saw him in "The Brute Breaker," he throws a great deal of realism; his battered adversaries at the close of this number did not have to make up greatly for their final appearance. Claire Anderson, as the girl of mystery, carries off her role very creditably, and it is one that would have suffered with less adequate treatment.

The opening scenes are amusing, picturing the agitated state of two young authors during the premiere of their first play. There is an adroit shift to the more serious business of the piece and the mystery is well protected up to the proper time for the denouement. The reflection of the girl in the mirror is a good bit of business.

Cast.

Laurie Devon .....Frank Mayo
Barbara Devon .....Elinor Fair
Doris Williams .....Claire Anderson
Jacob Epstein .....Robert Bolder
Billie .....Ruth Roye
Ransome Shaw .....Ray Ripley
Shaw's Secretary .....Strangler Abdullah
Valet .....Milton Sandon

Adapted from novel by Elizabeth Jordan
Scenario by Philip J. Hurn.
Directed by Jack Ford.
Length, Five Reels.

The Story.

Laurie Devon, in "The Girl in Number 29," is a young playwright who has just turned out a successful drama, in collaboration with his friend, Rodney Bangs. After the success of his venture Laurie, much to the disgust of all who know him, settles down to an idle life. They make every effort to get him to work again, but he refuses.

One evening, glancing into his mirror, Laurie sees the reflection of a beautiful young girl, leaning from an open window in a nearby apartment. He calls the attention of Rodney to this vision and it seems more wonderful to them because it is the result of the double reflection of two mirrors, and her window is really around the corner. Later Laurie is greatly excited to see the girl raise a revolver to her head with the intention of killing herself.

He dashes out of his own apartment house and makes a rapid search for her abode. Finding this, he bribes the bell boy and goes up the elevator. He bursts into her door and saves the girl from her despondent act. Later he defends her from many enemies at the risk of his own life. It is only after many exciting events that Laurie learns that it was all a hoax on the part of his friends, but he is able to smile, as he has found love and happiness and a new interest in life.

Program and Exploitation Catchlines:

A Sprightly Mystery, with Many Humorous Moments.

He Was Leading a Listless life—But "The Girl in Number 29" Made Him Take a New Interest in Life After He Saved Her

He Saved the Girl from Shooting Herself and Protected Her from Enemies—He Must Have Thought Himself a Hero, But It Had All Been Planned By His Friends, Who Wanted Him To Take an Interest in Life.

See Frank Mayo and Claire Anderson in "The Girl in Number 29"—A Drama of Love and Mystery.

Exploitation Angles: Get this over carefully. You have many opportunities for exploitation. Start off by a teaser asking "Can you see around a corner?" Then follow with the statement that it can be done at your house at a certain date. Frame a lobby display with pier mirrors to show how it is done. For another teaser announce in advance that your house will be known as number 29 Main street, or whatever it is, and fake huge gilt numerals perhaps a week in advance of your other advertising. Then drop into the regular stuff, with appeals on the leads and the story.

"The Woman in Room 13"

A Splendid Picturization of the Stage Play Made by Goldwyn.

Reviewed by M. A. Malaney.

GOLDWYN has turned out an excellent photoplay from "The Woman in Room 13," from the stage play by Max Marcin, Samuel Shipman and Percy Wilde. Pauline Frederick is the star, and the supporting cast is one of the best we have ever seen. Each player fits his or her

particular type and none of the parts are overplayed. It is a mystery story, and yet the mystery occupies only a small part of the action. But this is the big punch and it is handled carefully and efficiently, Director Frank Lloyd deserving great credit for his work.

The story is about a woman unhappily married, who, a few years after divorcing her husband, weds another, and then, through a trick of fate, becomes the victim of her first husband's vengeance. It is melodrama with little comedy. It gives Miss Frederick the opportunity of doing a lot of good acting. The work of John Bowers is especially commendable. Others who are worthy of note are Charles Clary and Robert McKim.

Cast.

Laura Bruce .....Pauline Frederick
John Bruce, husband .....Charles Clary
Paul Ramsey, 2d husband ....John Bowers
Detective .....Charles Arling
Dick Turner .....Robert McKim
Andy Lewis .....Sydney Ainsworth
Edna Crane .....Marguerite Snow
Lottie Hanson .....Kate Lester
Harriet Davis .....Emily Chidester

Directed by Frank Lloyd.
About 4,700 feet.

The Story.

Laura Bruce is married to John Bruce, police commissioner. She discovers her husband is enjoying a drunken revel with another woman, and vows she will obtain a divorce. After doing so she weds Paul Ramsey. His employer, Dick Turner, a libertine, offers him a responsible position in the West, and she faces a long separation. Ramsey later learns that Turner is interested in his wife and engages a man to protect her, who happens to be her former husband. She finds this out, but does not know he is bent on vengeance. She is inveigled to go to Turner's apartment, where she meets Turner's former "flame." One of them leaves the apartment, which is "Room 13."

Returning from the West, Ramsey is taken to an adjoining room by Bruce, and listens through a dictograph to a conversation in "Room 13" between a man and woman. He is convinced it is his wife's voice. Maddened he rushes to the room and batters down the door. He confronts Turner and shoots him. At the trial Ramsey will go free if his wife confesses she was in the room. She does and he is acquitted. A reconciliation follows.

Program and Exploitation Catchlines:

A Woman Pays for Her Husband's Folly.
The Terrible Crisis in a Married Woman's Life Is When Another Man Enters.
Who Was the Woman in Room 13?
There Were Two Women in Room 13, But Which One Remained?
Who Was the Woman in Room 13 When Dick Turner Was Killed?
A Mystery Story, Told in Tense, Thrilling Climaxes of Terrific Intensity.
Pauline Frederick in a Compelling Mystery Play—"The Woman in Room 13"—Was She the Murderess? See this Drama for the Answer.

Exploitation Angles: Mask a three-sheet or a cut-out, with the door frame numbered 13. Distribute keys tagged "Room 13," and offer prizes for their return. You can work a teaser on "Who was the woman in Room 13." Just keep hammering on the thirteen.

"A Woman Who Understood"

Bessie Barriscale in Familiar Role of Old-Fashioned Wife Does Good Work in Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

WE are familiar with Bessie Barriscale's convincing portrayal of the neglected wife, and must concede that she is indeed adept in handling a role of this type. In the Robertson-Cole production, "A Woman Who Understood," she gives a pleasing performance, and succeeds in winning sympathy for the woman whose keen understanding of human nature had helped to brighten the lives of would-be artists. The picture is well made, and is wholesome in sentiment. The lovable character of the young wife, who sacrificed everything for the sake of her children, presents a pleasing study; and the situation which arises through her apparent lack of interest in her artist husband's work is not unnatural.

The production is not a big one in any sense of the word. We are familiar with the woman who neglects both children and husband for the sake of making a plaything of somebody else's husband, and with the man who yields to her charms, out of his vain belief that she is the only one who understands him. There is nothing out of the ordinary in plot or direction, but the production is pleasing, and holds the interest from beginning to end.

Cast.

Madge Graham .....Bessie Barriscale
Robert Knight .....Forest Stanley
Mrs. Alden .....Dorothy Cumming
Mr. Alden .....Thomas Holding
Bobbie Knight .....Stanton Williams
Peggy Knight .....Mary Jane Irving
Marion Alden.....Gloria Holt
Jimmy .....Joe Butterworth

Story by Isabelle Johnson.
Direction by William Parke.
Length, Five Reels.

The Story.

Madge Graham, a sculptress and heroine of "A Woman Who Understood," is the good angel of Greenwich when the story opens. By her helpful interest in those who frequent her tea room, she brightens many lives and wins herself a husband in the bargain. One day, when she is looking from her window, she sees a young man in an opposite rooming house about to shoot himself. She throws something into the courtyard, attracts his attention, and so diverts his mind from thoughts of suicide. This man, a violinist, she afterwards marries and after bearing him two children, on whom she lavishes every attention, she is accused of indifference to her husband's art, and finally is forced to see his affections transferred to Mrs. Alden, the wife of a rich neighbor.

The scene of her awakening is set in the home of Mrs. Alden. In a hurried departure from the room into which Mrs. Alden has lured Robert Knight into embracing her, a lamp is overturned and the house takes fire. In trying to prevent the spread of the flames Knight's hands are badly burned, and he is taken to a hospital for treatment. When it is learned that skin grafting will be necessary to save his hands, Mrs. Alden at first offers to make the sacrifice, but on second thought refuses, revealing to Knight the fact that he has been merely a plaything. His own wife, ill from the shock of finding her husband unfaithful, hears of his injuries, and goes to him and makes the sacrifice in place of the other woman.

Program and Exploitation Catchlines:

A Loving Wife—A Husband with Faults—A Wealthy Idler Takes Advantage of the Situation—See What the Result Is in "The Woman Who Understood," Starring Bessie Barriscale.
A Beautiful Love Drama Which Tells an Absorbing Romance of Greenwich Village.
His Wife Was Devoted—"A Woman Who Understood"—After Trifling with a Wealthy Idler He Realizes the Grave Mistake—But—Does He Return to His Wife and Children—See This Inspiring Story for the Answer.

Exploitation Angles: Use Miss Barriscale but arouse interest through a teaser with "Does any woman understand?" "Does **your** wife understand?" and similar phrases, working in to the title. This does not seem to call for big advertising, but strive to get them in, for it will please if you do not overboom it as a sensation.

Pressing His Suit.

Violet Heming is succumbing in "The Cost," made by Paramount.

"Lifting Shadows"

Pathe Releases Stirring Six-Part Leonce Perret Production, with Emmy Wehlen.

Reviewed by Robert C. McElravy.

THERE is no lack of breathless action in this six-part Leonce Perret production, released by Pathe. It tells an anti-Bolshevic story, with its beginnings in Russia and the greater part of what follows in America. The heroine and her father are members of a group of revolutionists in Russia, fighting for a cause dear to their hearts, but later, after the death of her father, the girl gets a new angle on the activities of her father's friends, who have become Reds and hold views with which she does not sympathize.

Vania, as so attractively portrayed by Emmy Wehlen, is half Slav and half American. There is a great deal of charm in both scenes and settings in this picture, though some of the transitions are abrupt. The cast is very good all through and the story entertaining.

Cast.

Vania .....Emmy Wehlen
Clifford Howard .....Stuart Holmes
Hugh Mason .....Wyndham Standing
Countess Vera Lobanoff.Julia Swayne Gordon
Gregory Lobanoff .....F. French
Serge Ostrowski .....R. Bongini

Story by Henri Ardel.
Scenario by Leonce Perret.
Directed by Leonce Perret.
Length, Six Reels.

The Story.

Vania, in "Lifting Shadows," is the daughter of a Russian revolutionist, Serge Ostrowski. Her father is attending a meeting of the committee, when the building is suddenly raded by the police. From the basement of the building, which he has been sworn to blow up with all its contents, Ostrowski bids farewell Vania over the telephone. He also instructs her to flee with certain papers, outlinging plans for a campagin in America. Ostrowski then ignites the bomb and perishes in the headquarters of the committee.

Five years later, in America, Vania is the wife of an artist, Clifford Howard, and the mother of a little girl. The latter is the only link binding the pair together, as Howard uses drugs and Vania fears him. He is killed during a drug-crazed attack on her. Vania is cleared of the crime by a young American lawyer, Hugh Mason, though she believes herself guilty of killing her husband in self-defense. It develops later, in a surprising way, that the bullet she fired penetrated only the leg of the artist.

Vania outwits the members of the Reds, with whose cause she has lost sympathy, and keeps them from obtaining the papers she brought to America. In this she is aided by her friend, Countess Lobanoff. Later Vania marries Hugh Mason.

Program and Exploitation Catchlines:

Story of a Girl Whose Life Is Filled with Dangers and Thrills and Who Flees Russia and Comes to America, Where She Finds Love and Happiness.
Her Father Was a Revolutionist—She Lived with Him in Russia—Then She Turns Around, Comes to America and Helps to Fight Against the Cause She Sympathized with in Her Native Land.
Stirring Production with Emmy Wehlen Telling the Story of a Pretty Girl Who Frees Herself from the Grasp of the

Revolutionists and Then Comes to America, Where Love and a Home Is Waiting.

Exploitation Angles: Play up the anarchist angle as well as Miss Wehlen, advertising "the girl who beat the Reds" and similar sensational phrases. You can probably get some value out of the fact that this is a Leonce Perret production, so use this as well.

"The Inner Voice"

E. K. Lincoln Does Best Work of His Career in American Cinema Corporation's Seven-Reel Production.

Reviewed by Margaret I. McDonald.

ONE of the swiftest moving dramas of the season is "The Inner Voice," made by the American Cinema Corporation and presented by the Planet Film Co. E. K. Lincoln is the featured player, and is surrounded by a wideawake, competent cast. In this production the star does the best work of his career, portraying three different stages of a man's life in a convincing manner. The picture is well made, and especially to be commended is its clearness of outline in telling the story and its genuineness of detail. It is excellent entertainment under any auspices.

It is based on a red-blooded story by Elaine Sterne, who has leavened its most bitterly passionate moments by means of a gentle character, presented as the Good Samaritan. When the favorite characters are about to commit uncharitable or criminal acts, his influence stays the hand of passion. Its dance hall scenes and tong war, in San Francisco's underworld, are well done and unobjectionable. A fight over a mining claim is one of the most realistic of its kind. "The Inner Voice" is a good alibi for those who claim that the length of a picture is not an important item, provided the quality is there.

Agnes Ayres plays the feminine lead and is charming as Barbara. Her interpretation is graceful and intelligent. Fuller Mellish as the Good Samaritan, and Riley Hatch as Mike O'Hara are only a part of the splendid cast.

Cast.

Mark Reid.....E. K. Lincoln
The Good Samaritan.....Fuller Mellish
Mike O'Hara.....Riley Hatch
George P. Morrison.....Walter Greene
Barbara.....Agnes Ayres
Gilbert Dawson.....Edward Keppler

Story and Scenario by Elaine Sterne.
Direction by R. William Neill.
Length, 7,000 feet.

The Story.

The hero of "The Inner Voice" is a young man, Mark Reid, who brought with him to the gold fields of California his dreams and his ideals. The turning point in his career comes when he discovers Mike O'Hara on his gold claim, and fights him almost to the death. The Good Samaritan, in whose cabin he has stopped over night, happens along just in time to prevent a tragedy. Reid, ashamed of his terrible burst of passion, shakes hands with his adversary, and decides that the claim is big enough and rich enough for both of them.

At the saloon that night O'Hara boasts of his partnership with Reid. Morrison, a promoter from San Francisco, overhearing him, seeks out Reid at the cabin of the Good Samaritan and makes an offer for the mine which meets the approval of the partners.

In the transaction of business in San Francisco, Reid is thrown much in the company of Barbara, Morrison's niece, and their engagement is made known to Morrison, just as he is planning to fleece Reid. He acknowledges the engagement, but proceeds with his plan, and hands Reid a check for $65,000 as his share of the mine, for which he immediately sells him some bogus oil stock.

Reduced to beggary, and led to believe by Morrison that Barbara never meant to marry him, he wanders about the slums of San Francisco, until he feels the call of Paradise Valley and the gold fields. Returning he finds O'Hara in possession of another rich mine, in which he has made him a partner. From this moment Reid begins his rise in the financial world, and finally is in a position to revenge himself on Morrison. He makes a run on the market. Morrison, unable to cover, is forced to admit ruin. The Good Samaritan again stepping into the breach, brings Barbara to Reid's home, and once again the evil passions of greed and revenge are conquered.

Program and Exploitation Catchlines: Mark Reid Visits the Site of His Gold Claim and Finds Another Man There—He has a Terrific Fight and Wins—But Still He Loses the Mine—See This Pleasing Picture Full of Pep and Punch.

Swiftly Moving Story of a Young Man Who Owns a Gold Mine and Has No End of Trouble in Keeping It—He Drifts to the Slums But the Love of a Pretty Girl Calls Him and He Returns and Is Greeted with Love and Financial Success.

"The Inner Voice" Stars E. K. Lincoln in a Gripping Drama of the Gold Regions of the West.

Exploitation Angles: Make an appeal to Lincoln's followers with this story, telling them that it is one of the best he has ever done. To the casual theatregoer who does not follow the stars, play up the story angle strongly without giving too many particulars.

"The Virgin of Stamboul"

Universal Presents Priscilla Dean in a Picturesque Melodrama of Oriental Life.

Reviewed by Louis Reeves Harrison.

THE totality of effect in the Universal special, "The Virgin of Stamboul," is largely that of picturesque grandeur. It is conceived and executed by minds fascinated by the mystery of highly-tinted oriental existence. That many-sided, many-colored life grows in gorgeous costumes and decorative backgrounds. The color and gloom, the riches and poverty, the luxury and wretchedness of that older and narrower part of Constantinople known as Stamboul are skilfully visualized. They arouse sensations of romantic wonder as pictures rather than thrill with the excitement of tense drama. The Universal feature is a fine spectacle of generous treatment, with some stirring ensembles and a dash of melodrama to give it flavor.

Priscilla Dean impersonates a beautiful beggar girl, an unveiled seeker of alms in the streets, whose character has remained clean. Her characterization has the splendid animation of a bright American girl whose energy of youth is ballasted by brains. While this may be remote from the oriental, it is very attractive. More true to the environment is Wallace Beery as a wealthy Sheik with a choice harem. He is decidedly representative of the combined austerity and sensuality of oriental fanaticism. The balance of the cast is satisfactory without exception. With so much to its credit as a careful and interesting production, "The Virgin of Stamboul" should be as favorably received elsewhere as it was by a crowded house at the Broadway Theatre.

Cast.

Sari.....Priscilla Dean
Sari's Mother.....Eugenie Forde
Captain Carlisle Pemberton.Wheeler Oakman
Achmet Hamid.....Wallace Beery
Yusef Bey.....E. A. Warren
Hector Baron.....Edward Burns
Kaptain Kassan.....Nigel de Brullier
Resha.....Ethel Ritchie

Story by H. H. Van Loan.
Scenario by Tod Browning.
Directed by Tod Browning.
Length, 7,500 feet.

The Story.

Sari is a beggar girl known as the virgin of Stamboul. In the old quarter of Constantinople she asks for alms as if it were a joy and thus attracts the attention of Captain Pemberton, American soldier of fortune. He has just resigned his command of the famous Black Horse Troop. She becomes so infatuated with him that her spiritual nature is aroused. She dares enter a mosque, though such an act is forbidden to women. She there witnesses the murder of a young man who has incurred the deadly hatred of a wealthy sheik.

Circumstantial evidence leads Pemberton to think Sari committed the crime. He leaves on military duty, and Sari believes herself forgotten. She comes upon the sheik drinking coffee and lets him know that she can identify him as the murderer. In order to cover such a revelation, and partly because Sari is fascinating, the sheik decides to make her a member of his harem. Preliminary arrangements are made through Sari's mother, without Sari seeing the face of her future lord and master. Pemberton learns of the approaching nuptials and bribes an emissary to substitute his name for that of the sheik.

The ceremony is performed, but the sheik discovers the plot and carries away the young couple by force into captivity. They are at his stronghold in the desert when Sari makes a daring escape and rides to inform the Black Horse Troop of their captain's peril. There is a tremendous struggle to capture the stronghold. Pemberton escapes from confinement and enters upon a hand to hand conflict with the sheik. When the troopers, aided by mounted police, finally enter the fortress, Sari rushes to find her husband. The sheik falls mortally wounded at her feet, and Sari and Pemberton are united.

Program and Exploitation Catchlines: She Was Only a Beggar Girl in the Streets of Stamboul—And She Fell in Love with an American Army Captain Who Thought Her a Murderess—See "The Virgin of Stamboul" for the Unravelling of This Fascinating Story.

Sari, the Girl Beggar, Tells the Shiek He's a Murderer—To Silence Her He Plans to Take the Girl in His Harem—Does He Succeed—See This Exciting Drama with Priscilla Dean.

An Unusually Picturesque Melodrama of Oriental Life with Priscilla Dean.

Exploitation Angles: Play up Miss Dean, but make your heavy approach on the scenic production. This has been unusually well done and some of the big scenes are noteworthy. Get plenty of stills and spread them around to make people realize this bigness of production, and then follow up in your newspapers with talk along the same lines. Don't lead them to expect too much. Leave some room for surprise, but you can work strong and still have a reserve. If the material is available, try to frame up a Turkish lobby.

"Haunted Spooks"

A Crackerjack Harold Lloyd Farce Released by the Pathe Exchange.

Reviewed by Louis Reeves Harrison.

HAUNTED Spooks," the new Harold Lloyd release, is a most laughable farce-comedy," an instantaneous winner for good reasons. Foremost of these is the skill shown in all departments of production. To this fine workmanship is due the effect of spontaneity. Everything is done without apparent effort. There are no labored attempts to be comic. From a spectator's point of view the farce is "just naturally funny." This is really high art. It involves a good story well-constructed, with ingenious incidents of great variety and bright glimpses of weak human nature. It requires in addition a veritable artist of interpretation, cleverly supported by every member of the cast. All of these are provided with results that set a high mark for "Haunted Spooks."

Some of the most amusing incidents precede the spooky part of the farce. Harold Lloyd impersonates a disappointed suitor whose attempts at suicide are perpetually frustrated. The best incident of this kind is his elaborate attempt to jump from a bridge to find a watery grave. He makes the fatal leap only to stand up bewildered in water only three inches deep. He tries again, after sounding the channel and drops into a passing skiff. An attempt to be run over by a motor car brings him to the attention of a lawyer in search of a man desperate enough to marry in a hurry. He finds himself speedily united to a young lady who has inherited a haunted house. The rest of the story is made up of their

screaming adventures among the ghosts. A crowded house at the Strand exhibited approval in constant laughter, so genuine and general as to establish "Haunted Spooks" as one of the liveliest farces shown on the screen.

"Edgar and the Teacher's Pet"

Little Goldwyn Comedy of Boyhood, First of a Booth Tarkington Series.

Reviewed by Louis Reeves Harrison.

A SKETCH of boyhood comedies and tragedies as talented Booth Tarkington knew them in his own boyhood, when kids were more slenderly endowed with worldly wisdom than they are today. "Edgar and the Teacher's Pet" simply portrays the primitive hatred of a boy for school, his habit of getting there too late, his all-too-obvious excuses, and the workings of his active imagination. All the bitterness of his soul is aroused by a series of unhappy events. When he fails to do an example on the blackboard, up steps the teacher's pet and does it in a jiffy. Poor Edgar is compelled to sit on the platform, exposed to the derision of his schoolmates, and there he dreams. His heart is torn with anguish when his little sweetheart makes a face at him. His countenance wears an expression worthy of dying Caesar, "and this from you," just after the fatal stab from his best friend. Edgar dreams of a time to come when he will be marching down the street at the head of his troops. This is visualized. Forth from the crowd comes his sweetheart to beg forgiveness, but he repels her. When she implores him to pardon her, he orders her to be placed under arrest and gives the word of command to proceed.

The dreams of revenge by Edgar are elaborately pictured, but the real action is better. His fight with the teacher's pet and the three-sided conflict when the sweetheart joins in with a garden hose provides the best comedy material. The pleasant little sketch was kindly received at the Capitol Theatre, and it may prove well suited to matinee audiences of women and children.

"Love Without Question"

Olive Tell Is Attractive Heroine of Murder Mystery in Six-Reel Jans-Rolfe Production.

Reviewed by Margaret I. MacDonald.

THE spook element of "Love Without Question," which is an adaptation of "The Abandoned Room" by C. Wadsworth Camp, will win for the production both favor and disfavor, according to the temperament of spectator. The picture was made under the supervision of B. A. Rolfe, and is released through the Jans Pictures, Inc. It exhibits careful direction for the most part, although in one or two instances psychological effects have not been gauged accurately. The mysterious atmosphere which the plot inspires is well sustained, and the players carry out the author's idea of the characterization well. There is, however, a slight lack of clearness in the outlining of the story, and the significance of certain scenes seem to lie in the establishing of a reason for the title, for which, otherwise, there would be little excuse.

Olive Tell plays the role of Katherine with charm and intelligence, and James Morrison as Robert Blackburn does well in a role that offers him fair opportunities. Mario Marjaroni as Silas Blackburn gives a good impersonation of a peculiar character. George S. Stevens and Ivo Dawson are also noticeable for good work. In fact, the entire cast is a competent one.

Cast.

Katherine.....Olive Tell
Robert Blackburn.....James W. Morrison
Silas Blackburn.....Mario Marjaroni
Carlas Peredes.....Ivo Dawson
Dr. Groome.....Charles Mackay
Robinson.....Gordon Hamilton
Mario.....Peggy Parr
Jenkins.....George S. Stevens
Howells.....Floyd Buckley

Story adapted from novel, "The Abandoned Room," by C. Wadsworth Camp.
Produced by B. A. Rolfe.
Length, Six Reels.

Story.

The story of "Love Without Question" is based on a murder mystery, in which the double identity of twin brothers serves as a bolster for the plot.

Silas Blackburn, an old man of wealth, lives alone with his ward, Katherine, and his butler. In the home of Silas is an abandoned room, in which three generations of the Blackburns have died. One day his twin brother, who has been cheated of a fortune by Silas, comes to see him. After a heated argument he is put to sleep in the abandoned chamber. In the night Silas enters the room and kills his brother with a sharp instrument, with which he pierces his neck. He then hurries away in fear to the house of a friend, where he stays for several days.

In the meantime his grandson, who suffers from fits of asphasia, is suspected of the murder. In an attempt to solve the mystery of the haunted room, a detective loses his life in the same manner as the first victim. On his return he is taken for a ghost, and on the appearance on the scene of his brother's daughter, Silas becomes suddenly terror stricken and shoots himself.

A love story between Blackburn's ward and his grandson, and the by-play of a rival is closely woven into the plot.

Exploitation Angles: Boom Miss Tell, but hook up to the craze for spiritualism. Use the spook suggestion in window dressings and on your stage or screen. Get a skull mask from a costumer if you are near a city and use a ghost for a street worker. Use the hook-up, and tell this story is derived from Camp's "The Abandoned Room." Offer free admissions on some previous night for all who will come robed as ghosts, with a prize for the best make up.

"The Cost"

Violet Heming Stars in an Elaborate Production of David Graham Phillips' Story, Produced by Paramount-Artcraft.

Reviewed by Herbert Caryl.

VIOLET HEMING, star of the stage and the screen, score another triumph in "The Cost," an elaborate picturization of David Graham Phillips' popular novel of the same title. In the role of Pauline Gardner, charming and faithful wife, Miss Heming's work vies with that of her screen debut in "Everywoman." Paramount-Artcraft promises more pictures with Miss Heming as the star.

Varied is the task of Miss Heming in "The Cost"—heralded as a romance of love, college, society and Wall street. Polly Gardner marries a young rounder of questionable character hoping to reform him. In the days of youth and romance Miss Heming is delightful. The days of sadness and sorrow which follow are brought home by her in striking contrast.

Ralph Kellard as John Dumont, Clifford Gray as William Fanshae and Carlotta Monterey as Lenora Fanshaw are important members of the cast. The settings for "The Cost" are elaborate. Hotel ball rooms with gay cabarets, the New York stock exchange in full blast on a busy afternoon, a political convention, offices of Wall street brokers with their costly finishings, and handsome New York homes are all in the picture.

The Cast.

Pauline Gardner.....Violet Heming
Colonel Gardner.....Edwin Mordant
Mrs. Gardner.....Mrs. Jane Jennings
John Dumont.....Ralph Kellard
Hampden Scarborough.....Ed Arnold
William Fanshaw, Jr.....Clifford Gray
Leonora Fanshaw.....Carlotta Monterey
Olivia.....Aileen Savage
Mowbray Langdon.....Warburton Gamble
Suzanne.....Florence McGuire
Grandma.....Mrs. Julia Hurley

The Story.

Colonel and Mrs. Gardner are giving a tea party at their beautiful mansion home in the Far West in honor of the seventeenth birthday of their daughter Pauline. The girl is angry because her youthful sweetheart, John Dumont, has not arrived. Colonel Gardner, glancing out of the window, sees young Dumont flirting with a girl in the street. Dumont gets into a fight later in a club room and injures another boy severely. Dumont tries to explain to Pauline, urging her to marry him. The girl's father protests but Dumont swears he will marry Pauline anyway.

Pauline goes off to a girl's school where she meets Hampden Scarborough. Dumont comes on the scene again, upsets the romance between Pauline and Scarborough, tells the school girl she alone can keep him from temptation and they are secretly married. They go to New York to live.

The bright lights of Broadway lure young Dumont from his wife. He becomes infatuated with a girl about town named Suzanne. One night Leonora Fanshaw, whose husband is associated with Dumont in business, invites Pauline to a musicale. Dumont is spending a lively evening in an apartment across the way with Suzanne. Despite her sorrow and mortification Pauline plays the organ and then goes home. Later Dumont come home.

The next morning Pauline tells her husband that never again can they live together—as husband and wife. Hereafter Pauline spends most of her time in the western home of her parents. Dumont becomes head of the woolen trust. They plan to get political control of the western state where Scarborough is running for governor. They failed to buy Scarborough, however, and he is made governor. Money sent out by Dumont for political corruption is kept securely in the Gardner safe deposit vault.

Back in New York some years later Pauline learns that her husband has become infatuated with Leonora Fanshaw. Pauline leaves him for all time, she says. Fanshaw, in revenge, ruins Dumont. The former Wall street leader is on his sick bed. Pauline, hearing of his plight, comes to his aid. Dumont recovers long enough to wreck Fanshaw and his crowd and then dies. Pauline goes back to the west, her love for Scarborough is renewed and they are married.

Exploitation Angles: Hook up Miss Heming with "Everywoman" and blow the top off with this angle. Go on to tell them that this is the story taken from the Philips novel, and try for a bookstore hook-up. Play as the New York social life features.

"The Fighting Shepherdess"

Anita Stewart Has Excellent Story in Her Latest First National Release.

Reviewed by Jacob Smith.

IN "The Fighting Shepherdess," Anita Stewart again scores a heavy triumph and almost duplicates the success she attained in the role of Madge in "In Old Kentucky." The producers could have made no happier choice for a story than the novel by Caroline Lockhart. It not only gives the star an opportunity to show at her best, but it furnishes a picture that is novel, gripping and fast in action.

As Kate Prentice, Miss Stewart, fights her way to love and honor among the rough sheep herders of the western country. Questionable parentage makes her an object of scorn by the townspeople but an old recluse adopts her and champions her cause. An appealing romance enters into the story when Hughie Disston, visiting the cattle country, becomes enamored of the simple shepherdness and an engagement is effected. Little does the youth realize that when he revisits the sheep country after his years in college he will find a difference in the little shepherd girl, a difference that for a time causes him much pain. The story has a unique ending, with the shepherdess triumphing over the townspeople by financing their water project.

Aside from the acting of Miss Stewart, the outstanding feature seems to be its direction. Edward Jose has taken advantage of every opportunity to inject the

little touches of humor and pathos that go toward a finished production. Wallace MacDonald as the hero; Noah Berry as the villain and Eugenie Besserer as the villainess take roles that are exceptionally well handled.

Cast.

Kate Prentice .....Anita Stewart
Hughie Disston .....Wallace MacDonald
Mormon Joe .....Noah Beery
Pete Mullendore .....Walter Long
Teeters .....John Hall
Bowers .....Gibson Gowland
The Mayor .....Calvert Carter
The Banker .....Billie DeVail
Beth .....Maud Wayne
Lingle .....Ben Lewis
The Engineer .....Will Jeffries
Story by Kate Prentice and Caroline Lockhart
Directed by Edward Jose
Length—Five Reels

The Story.

Kate Prentice is the pretty daughter of the proprietress of a questionable roadhouse. Saved from the advances of Pete Mullendore, half Indian and half Negro, by Mormon Joe, a recluse sheepherder, she leaves the tavern. She becomes Mormon Joe's protege and partner in the sheep business. Kate is happy until she hears the gossips calling her "Mormon Joe's Kate." Hughie Disston, from the East, visits the sheep country, meets Kate and accepts a dare to take her to the Boosters' Ball. Kate is shunned, but on the way home Hughie tells her he loves her and that when his college career is completed, he will return for her. That night Mormon Joe is murdered, and suspicion points to Kate. Lack of evidence frees her, but the stain remains. Kate becomes wealthy. Hughie returns, but finds a change in Kate, and goes back to the city, heart broken. Mullendore, who has acquired large sheep holdings and political influence, orders Kate to leave the community, but fate intervenes. Dying as a result of a fight, he confesses murdering Mormon Joe. Those who scorned the fighting shepherdess learn to love her, not excluding Hughie.

Exploitation Angles: Hook this up with "In Old Kentucky" for all you can get out of it. Offer it as a vivid story of the west, the eternal struggle between the sheep and cattle grazers.

"Black Shadows"

Five-Reel Fox Subject Features Peggy Hyland In Crook Story of Pleasing Character.

Reviewed by Robert C. McElravy.

AN unusual feature of this five-reel crook story, and one that makes it more worth while than the average of its type, is the fact that it carries an explanation of the baser uses for which hypnotism might be employed. The scientific end has not been obtruded to the detriment of the plot interest, but the spectator cannot help getting a clearer idea of what hypnotism is and how it might be made to operate upon the mind of a willing subject.

Peggy Hyland is attractive in the role of Marjorie Langdon, the girl heroine who endures suspicion until the moment comes when she can clear both her own name and that of her friend, Janet Fordyce. Correan Kirkham plays the latter role, that of the hypnotic victim, quetly and intelligently. Albert Roscoe has the role of the hero and Henry J. Hebert that of the villain.

The story is a simple one, but all the better for its purpose. It shows how the villain discovers that a certain girl is a particularly easy subject for hypnotic control. He gradually gains power over her, by repeated efforts, and eventually induces her to commit a series of thefts. In each case the girl disposes of the jewels to a fence, giving the name of her friend. The hero, her brother, assists in clearing up the mystery. The out-door settings, as well as the interiors, are pleasing all through this subject.

Cast.

Marjorie Langdon .....Peggy Hyland
Duncan Fordyce .....Albert Roscoe
Janet Fordyce .....Correan Kirkham
Chester Barnard .....Henry J. Hebert
John Fordyce .....Edwin Booth Tilton
Mrs. James .....Estella Evans
Mrs. Fordyce .....Cora Drew
Story by Natalie Lincoln and J. Anthony Roach
Direction by Howard M. Mitchell
Length—Five Reels.

The Story.

Marjorie Langdon, in "Black Shadows," is a poor but well-bred girl, forced to accept employment as a companion to a young girl named Janet Fordyce. The latter has an admirer named Chester Barnard, to whom Marjorie takes an instinctive dislike.

During a reception given at the home of the Fordyces, a hypnotist appears, who is a friend of Chester Barnard. Through several interesting demonstrations on the part of the professor, Barnard discovers that Janet Fordyce is easily influenced by hypnotism. By the aid of the unscrupulous hypnotist Barnard gains control over Janet and gradually induces her to steal jewelry at his direction. Numerous thefts of rings, bracelets and necklaces are made, Janet in each instance selling these to a fence, giving as her name that of her friend, Marjorie.

in due time Marjorie is charged with stealing a valuable necklace by a certain Mrs. James. The girl indignantly denies the theft, but does not immediately tell the truth, for she knows Janet is guilty. She suspects Barnard of having influenced her in some way, but does not know just how until the facts come out later. Barnard himself is caught while attempting to carry off a famous ruby. Marjorie becomes engaged to Janet's brother.

"The Woman and the Puppet"

Passionate Love-Drama Laid in Picturesque Spain Is Produced by Goldwyn.

Reviewed by Mary Kelly.

IN "The Woman and the Puppet," produced by Goldwyn, Geraldine Farrar has a characteristic role, that of Concha Perez, which she handles in her usual vivid, daring and suggestive style. Concha fights a woman in public, makes love in a sailor's hall crowded with spectators, displays her physical charms in a sensational dance, and manages to do the unwomanly thing at almost every turn The story has no ideals to offer, and does not attempt to. It is frankly sensual in motive and form.

As regards setting and directing, the picture is an artistic masterpiece. A very intelligent, very successful effort has been made to get the spectator into the local atmosphere. Scenes are rich in detail, as well as splendid in a broad, panoramic way. The choice of players reveals the utmost discrimination and the costume display is a feature in itself. To Reginald Barker goes the credit for superb directing and to Percy Hilburn for clean, clear photography.

Lou Tellegen, as the "puppet" tossed about, emotionally, by a woman's whims and wiles, has an exacting role which he portrays with restraint and finesse. Mme. Rose Dione, who is seen as the girl's mother, contributes a skillful characterization, and Macey Harlam effectively delineates the lover of lowly caste.

Cast.

Concha Perez .....Geraldine Farrar
Don Mateo .....Lou Tellegen
Bianca .....Dorothy Cummings
Phillipe .....Bertram Grassby
El Morenito .....Macey Harlam
Pepa (Morenito's sister).....Cristina Pereda
Mercedes (another sister)...Amparito Guillot
Miguel .....Milton Ross
Concha's Mother .....Mme. Rose Dione
Story by Pierre Louys and Pierre Frondaie.
Scenario by J. G. Hawkes.
Direction by Reginald Barker.
Length—7 reels.

The Story.

Concha Perez, the fascinating daughter of a cigarette maker in Seville, is one of many beautiful girls at a flower carnival. Don Mateo Diaz, a handsome young nobleman, passes through the streets with Bianca Romani, a young girl who has given up everything for him only to find that she is losing his love. They urge a gypsy to dance for their entertainment. She declines, explaining that she cannot dance without music. Concha comes forward and offers to snap her fingers and sing for the girl that she may dance. Don Mateo is infatuated at once, but Concha only laughs and tosses her head. Then she makes an insulting remark about the gypsy's dancing and a spirited fight takes place between the two girls. Don Mateo manages to separate them and prevents the police from carrying Concha off to jail. He then follows her and she makes open love to him. Bianca, meanwhile, is suffering the agony of the rejected.

Several days later, Bianca goes to the home of Concha and begs her to give Don Mateo up. Concha treats her in her characteristic insulting, derisive manner and declines to have anything to do with Bianca's love affairs. Don Mateo arrives on the scene and the two girls, each in their individual way, strive to win him from the other. Concha, however, is successful and Bianca leaves. The two lovers then plan to leave the city but while Concha is gone for her belongings, her mother appears and Don Mateo pays her a generous sum of money, an act which enrages Concha who oversees this. She promises to meet him at the appointed time, but does not intend to keep her word, and goes to Cadiz instead.

Six months later he finds her in a sailor's dance hall where she is the paramount attraction. She appears in a daring gown and Don Mateo is furious. She openly scorns him, and accepts the attention of El Morenito who has for a long time been one of her suitors. Don Mateo than rushes up on the stage, throws his cloak over her and forces her to leave the hall. She confesses that she loves him and that she has remained pure for his sake.

He takes her back to Seville, but she continues to abuse him in her half-loving, half-resentful manner. Finally she adds one insult too many and he leaves her, determined to never see her again. He suffers an almost complete physical collapse, and then she comes to him, and, with agreeing to love him in a tender, devoted way, she becomes his promised wife.

Program and Exploitation Catchlines: Like Dolls on the End of a Wire Were Her Lovers—And She Laughed as They Dangled and Writhed. "The Woman and the Puppet" Stars Geraldine Farrar In This Carmenesque Role.

He Consented to Be a "Puppet" Because He Loved Her. But She Insulted Him Once Too Many Times. He Left, As He Thought, Forever, and Then She Came to Him, Humbled, Contrite, Softened.

Swift, Fiery, Dangerous, She Lured Her Victims and Then Laughed at Them. But She Met Her Equal in Him.

In Pleasure Loving Spain Where Life, Love and Music Make Each Day a Holiday, Where Beautiful Girls Dance and Smile and Men Admire and Love.—That's Where "The Woman and the Puppet" is Laid. See Geraldine Farrar In One of Her Most Vital, Luring, Challenging Roles.

Exploitation Angles: Play up Miss Farrar and stress the vividness of the play. Use a cut out figure with real dolls dangling from the star's hand, if you can find a suitable figure. This can also be worked for a doll hook-up with toy and other stores. If you feel optimistic you might even advertise this as a new "Carmen" as the stories have the same coloring.

"Husbands and Wives"

Vivian Martin in Gaumont Production That Has Many Good Points.

Reviewed by Jacob Smith.

VIVIAN MARTIN in "Husbands and Wives," made by Gaumont, is by no means the best thing this youthful star has done, yet it has many good points about it. From the standpoint of the patron it will be termed "just fair." From the standpoint of the exhibitor, however, it has many things about it worthy of exploiting. There is the title, for instance.

The story is an adaptation of the novel, "Making Her His Wife," by Cora Harris. It visualizes some of the misunderstandings of matrimony. The husband's efforts

to enforce the "obey" in the ceremony, and her determination to outwit him furnishes some very humorous and interesting situations. The photography is good, the subtitles are excellent, and there is some beautiful "shots" of southern scenery.

We repeat that it is not the best thing Miss Martin has done, yet it will no doubt please her admirers.

The Miles Theatre, Detroit, where it was presented the week of March 21, exploited the picture by using large newspaper space, hangers in street cars and large banners in front of the house, with the result that the management report one of the best weeks of the year.

Exploitation Angles: Exploit Miss Martin and use her personal appeal as strongly as you can, turning to the title for another good angle for sensational appeal, hinged upon the "obey" in the marriage service.

"The Evil Eye"

Benny Leonard Serial Released by Hallmark.

THE critical review of this serial appeared in last week's issue. The story is given below:

Story.

The story of "The Evil Eye" centers about certain Wall Street robberies, of which a mysterious, sinister recluse is the guiding star. David Druce, banker, has a million unregistered, and therefore negotiable, bonds which are entrusted to Frank Armstrong, bank messenger, to be carried through lower Broadway. Denton Drake, a cousin of David's, who is a junior partner in the firm, has secret connections with the mysterious gang of thieves, and carries on communications with the help of his fiancee, Marcia Lamar. An attempt to get the bonds from Armstrong proves unsuccessful, but Dora Druce, who happens along with her automobile at the time of the attack, hurries Armstrong and the bonds to her father's house, where they are placed in the family safe.

When David Druce and his wife and daughter are on their way to Chicago, Dora is kidnapped from the observation platform of the train, and taken to the house of the blind men, where the "evil eye" causes those who defy him to "drink of the waters of blindness." Here Dora is retained as a means of ultimately gaining possession of the bonds, and is rescued by Armstrong in a spectacular fight which ends in the house being set on fire.

In the meantime Maria Lamar in the bosom of the Druce family paves the way for the final theft of the bonds, and also inspires suspicion of his wife's relations with Drake, in the heart of David Druce. In the belief that Drake and Marcia have stolen her jewels Mrs. Druce pursues them by auto, and by a clever ruse of Drake's, which causes the driver to take the wrong road, Mrs. Druce's car goes over a cliff and she is killed. Drake makes a desperate attempt to get possession of the bonds. In the struggle which ensues Druce is killed. At the sound of footsteps Drake hides the body in the safe, and in the excitement of the moment Marcia Lamar closes the door of the safe, destroying the thieves' present chance of getting away with the bonds.

Dora, who is returning from school accompanied by Armstrong, enters just after her father has been killed, and finds the door of the library locked. When an entrance is gained, the lights are suddenly switched off, and when they are turned on again, Dora has vanished. So ends the third episode of the story.

Comments

THE HONEST JOCKEY (Fox).—A laughable Mutt and Jeff animated in which they give some of the elixer of life to a worn out nag and enter the races. Jeff heroically rides the animal to victory. The subject is very funny.

A LIGHTWEIGHT LOVE (Fox-Sunshine).—A two-reel comic directed by Roy Del Ruth, with Jack Cooper, Ed. Kennedy, Marvel Rea and others in the cast. The subject makes good all the way through, opening with some laughable scenes on a Pullman car which is flooded with water much to the discomfiture of all the passengers. The second reel presents an amusing boxing contest at Tugboat Tommie's training quarters. Some trick photography is employed in the latter scenes.

FIND THE GIRL (Rolin-Pathe).—A comic number, featuring "Snub" Pollard, assisted by a small colored boy and a Chinese kidlet. Some of the knockabout scenes are funny in themselves, but there is no particular connecting idea and a great deal of the action seems meaningless. This is but fairly successful.

FRESH PAINT (Rolin-Pathe).—There are some novel situations in this "Snub" Pollard subject. The messenger boys, of all sizes and ages, make an interesting crew. Snub's adventures with the artist's models are quite amusing. The models are a breezy group, minus stockings, but only the prudish will be shocked at this. The humor is fairly strong in this number.

Neilan Electrical Expert Invents Portable Generator

MARSHALL NEILAN'S electrical expert, Howard M. Ewing, has just perfected a new portable motor generator which, it is expected, will revolutionize exterior lighting in places where no "juice" is available.

Mr. Ewing is said to be the inventor of the first portable generator and his new machine is understood to be a great improvement over his first effort. The new generator, built at a cost of $20,000, is mounted on a trailer which can be drawn by an automobile truck and hauled to any location. It will produce enough power to furnish the same lighting effects that can be obtained at a studio. One of its features is the fact that a direct current of 2,200 volts can always be obtained instead of alternating current.

Mr. Ewing became associated with the business some seven years ago, coming to the motion picture studio after considerable experience on the "legitimate" stage, where he introduced several new effects. In motion pictures he is responsible for the use of a spot-light at the studio, and among his inventions for motion picture work is the Ewing Light.

Another recent invention, the perfection of appliance to the camera which makes possible the taking of a still picture simultaneously with the motion pictures, was made by Henry Cronjager, one of Mr. Neilan's cameramen.

Pick Directors and Players for Montgomery and Rock

EARL MONTGOMERY and Joe Rock, formerly the comedy co-stars of Vitagraph, who were recently separated in order to become each the head of a new Vitagraph comedy unit, are now well under way in their separate exploits. A strong staff of supporting players, cameramen and two capable directors have been organized for them.

"Chuck" Riesner, long recognized as a leading comedy film director, has been selected to direct the Montgomery productions. He has actively begun the filming of the first subject, which is declared to be based upon an unusual theme. Tom Galligan is the chief cameraman for this unit.

Grover Jones has been named to direct Joe Rock. Mr. Jones was the author of scores of farces for the screen before he became a director. Robert Hopkins, who wrote continuity and subtitles for the team of Montgomery and Rock, is retained to do this for the Rock comedies. Patsy DeForrest will appear as leading woman for Mr. Rock. Harry Fowler is chief cameraman for this company.

Bowers to Be Miss Minter's Leading Man.

John Bowers, who has appeared as leading man for many of the country's stars, has been engaged by Realart Pictures Corporation to play the principal male role in Mary Miles Minter's next production. It will be the first time he has played opposite Miss Minter.

His previous experience includes a number of important pictures with such stars as Geraldine Farrar, Madge Kennedy, Pauline Frederick and others.

Ince Signs Roland Lee.

Roland Lee, one of the best known personages of stage and screen, has been placed under a long-term contract by Thomas H. Ince.

Hardly beyond the teens in age, Mr. Lee's rapid rise in film circles has won for him the enthusiastic support and praise of both exhibitors and the picture public.

We Need a Legless Man, So Up Walks Lon Chaney.

This picture shows the noted film player in the act of making himself "legless." He plays the part of "Blizzard" in Goldwyn's "The Penalty."

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650.
The Orphan (Six Reels).

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1005; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell). Vol. 43; P. 1292.
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1540.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason).
Black Shadows (Peggy Hyland).
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich).
The Tattlers (Madlaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

The Chemists.
The Great Nickle Robbery.
Mutt and Jeff.
The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.

FAMOUS PLAYERS-LASKY

January.

The 13th Commandment (Ethel Clayton-L—4721 Ft. Vol. 43; P-466.
Too Much Johnson (Bryant Washburn-L—4431 Ft. Vol. 43; P-942.
Sand (William S. Hart). Vol. 43; P-1117.
The Tree of Knowledge (Robert Warwick)-L—4940. Vol 43; P-634.
The Copperhead (Lionel Barrymore—Super Special)-L—6351 Ft. Vol. 43; P-733.

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton)-L—5562 Ft. Vol. 43; P-1527.
Mary's Ankle (Douglas MacLean and Doris May)-L—4660 Ft. Vol. 43; P-1118.
Huckleberry Finn (Super Special)-L—7186 Ft. Vol. 43; P-1290, Ex. 886
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L—4,707 ft. Vol. 43; P-1837.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)—L—4,830 ft. Vol. 43; P-2003.
My Lady's Garter (Tourneur Production)-L-4823. Vol. 43; P-1837.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur)-L—5134 Ft.
Thou Art the Man (Robert Warwick)-L—5003 Ft.
The Cost (Violet Heming)-L—5547 Ft.
The False Road (Enid Bennett—Ince).
Terror Island (Houdini)-L—5813 Ft.
The Toll Gate (Super—Special—William S. Hart)-L—5590 Ft.

Comedies.

The Night of the Dub (Ernest Treux—Two Reels). Vol. 43; P-939.
Excess Baggage (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 43; P-1119.
The Garage (Roscoe Arbuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.
April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).

Paramount-Burton Holmes Travel Pictures.

(One Reel.)

Jan. 4—Gaping Guilett of Gifu.
Jan. 11—Mirrors of Nature.
Jan. 18—The Royal Ballet of Bangkok.
Jan. 25—From Blarney to Broadstairs.
Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Feorcious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.

Paramount Magazine.

(One Reel.)

Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.
Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Palliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
Duds (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
The Street Called Straight (Basil King—All-Star). Vol. 43; P-1293.
Partners of the Night. Vol. 43; P-1842.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.
"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia).
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011.
Slam Bang Jim (William Russell).
The Thirteenth Piece of Silver.
The Thirteenth Piece of Silver (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels), Vol 43; P-2177.

PATHE EXCHANGE, INC.

Releases for Week of February 15.

No. 15 of The Black Secret (The Secret Host).
No. 8 of The Adventures of Ruth (The Harem Model).
Daredevil Jack (Jack Dempsey Serial) (The Mysterious Bracelets). Vol. 43; P-1117.
Waltz Me Around (Harry Pollard—One Reel).
Pathe Review No. 38.
Topics of the Day No. 42.
Pathe News Nos. 14 and 15.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredevil Jack (The Ball of Death).
After Thirty (John Cumberland and Mrs. Sydnew Drew—Two Reels).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
Nos. 16 and 17, Pathe News.

Releases for Week of February 29.

Smoldering Embers (Frank Keenan). Vol. 43; P-1288.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 14.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.

In Walked Mary (June Caprice). Vol. 43; P-1681; C-R 2002.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli). Vol. 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel).
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels).
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trailed By Three (The Mystry Pearle Featuring Stuart Holmes and Frankie Mann—Three Reels).
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer and Robert Gordon—Six Reels).
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel).
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

ROBERTSON-COLE

The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove.

Supreme Comedies.

January—Her Nearly Husband.
January—Mollie's Millions.
January—A Four-Cylinder Frame-Up.

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 42; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
February—Old Lady 31 (Emma Dunn).
February—Shore Acres (Alice Lake).
February—Eliza Comes to Stay (Viola Dana).
February—Juda (May Allison).
March—Alias Jimmy Valentine (Bert Lytell).
March—The Hope (Special Cast).
March—The Heart of a Child (Nazimova—Seven Reels).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).
May—Four Horse Man (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).
May—Nothing But Lies (Taylor Holmes—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 2.

No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful? (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robbery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301; C-R, P-1619.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren); C-R, P-1619.
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One

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The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 8 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Jaguar—One Reel).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Releases for Week of March 8.

The Forged Bride (Mary MacLaren). Vol. 43; P-
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels).
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren), Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43; P-1287.
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840.
Captain Swift (Earle Williams).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The Flaming Clue (Harry T. Morey).
The More Excellent Way (Anita Stewart).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).

BIG V COMEDIES.

(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
In Old Kentucky (Anita Stewart). L-7649 ft.; Vol. 43; P-145; C-R, P-1619.
In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6320; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078. Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1289.
The River's End (Marshall Neilan). L-6534; Vol. 43; P-1523.
In Search of a Sinner (Constance Talmadge). Vol. 43; P-2005.
The Inferior Sex (Mildred Harris Chaplin). Vol. 43; P-2175.
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).
The Fighting Shepherdess (Anita Stewart).
Passion's Playground (Katherine MacDonald).
The Notorious Miss Lisle (Katherine MacDonald).
Don't Ever Marry.

HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1842.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2002.
The Woman Game (Elaine Hammerstein). Vol. 43; P-2176.
Youthful Folly (Olive Thomas).
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien).
The Shadow of Rosalie Byrnes (Elaine Hammerstein).
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.
Distributed by Select Exchanges.

Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 43; P-187.
She Loves and Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.

January—Just a Wife.
March—Blind Youth.
April—The Invisible Divorce.

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REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-16; C-R, P-1619.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
The Blue Pearl (Edith Hallor—Six Reels). Vol. 43; P-2177.
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling.
Mothers of Men (Claire Whitney). Vol. 43; P-2005.
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventuress.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts), Ex. 889.

Star Productions.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P-465.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P-2017
Sinners (Alice Brady). Vol. 43; P-2175.

REALART.

Nurse Marjorie (Mary Miles Minter).

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2009.

A. H. FISCHER PRODUCTIONS.

The Amazing Lover (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298; C-R, P-1619.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298; C-R, P-1619.
Pollyanna (Mary Pickford). Vol. 43; P-636, Ex. 887.
Romance (Doris Keane).

GAYETY COMEDIES.

Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).

(One Reel.)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.

(One Reel.)

A Looney Honeymoon.
Kids and Kidlets.
Fair but False.
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.

(Two Reels.)

Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

CHESTER OUTING PICTURES.

(One Reel Each.)

Good Indians in Wonderland.
Some Speed to Suruga.
Mountains and Soul Kinks.
Every Day Is Fiesta.
"Fire!"
Wanted an Elevator.
When Dreams Come True
Pigs and Kava.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each.)

The Midnight Girl.
O, Louise!

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each):

Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.

March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013).

Kattejohn Comedies.

March 22—Cabareting Under Difficulties.

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
Children Not Wanted.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Seven Reels).
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).
Nobody's Child (Jose Collins—Godfrey Tearle).

FACTS AND FOLLIES SERIES.

(One Reel Each.)

In the Sweet Dry and Dry.
My Kingdom for a Meal.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin).

REELCRAFT PICTURES CORPORATION.

Texas Guinan (Two Reel Westerns).
"Alice Howell" (Two Reel Comedies).
"Billy West" (Two Reel Comedies).
"Moranti" Comedies (One Reel).
"William Franey" Comedies (One Reel).
"Burrud" (Sunset) Scenics.

MASTER FILMS, INC.

(Torchy Comedies.)

Torchy (Johnny Hines).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

TYRAD PICTURES, INC.,
729 Seventh Avenue.

Your Wife and Mine.
Human Passions.
The Red Viper (Six Reels).
Man and Woman.
Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-354.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

JACOB WILK,
1476 Broadway.

10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

HALL ROOM BOYS COMEDIES.

Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

WISTARIA PRODUCTIONS, INC.

Why Women Sin (Anne Luther).

MURRAY W. GARSSON.

A Dream of Fair Women (Two Reel Feature).

ALGOOD FILM CORPORATION.

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

"Come in Out of the Wet" Invites the Newman Canopy for Picture Theatres

"COME in out of the wet" is the invitation that a picture house canopy extends to the passerby. And while he or she, having accepted the invitation, is resurrecting courage to face the downpour once more, the lobby display is getting in its fine work by suggesting that it is pleasanter and more interesting inside.

Realizing that the canopy is first aid and chief advanceman to the right kind of lobby display, the Newman Manufacturing Company of 717 Sycamore street, Cincinnati, and 68 West Washington street, Chicago, is illustrating in its new catalog a line of picture theatre canopies that may be shipped knocked down to the enterprising exhibitor and erected by the local tinsmith at a minimum of effort and expense.

Economical and Attractive.

The combination of stock designs with knock down construction permits of a degree of economy in these Newman canopies that places them in reach of the smallest house, while their attractive appearance and excellent workmanship renders them appropriate for the most exclusive.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

The framework of these canopies is constructed of heavy plates, reinforced with angle iron on the inside and wood on the outside to which the sheet metal work is attached.

These canopies may be supported by chains, rods or wrought iron brackets, provided the canopies be not too large for such support, and may be made for either glass or sheet metal roofs or for steel ceilings in connection with the sheet metal roofs.

A Complete Line.

In the illustrations shown, Design 14 is a simple but pleasing design with a sufficient space beneath the moulding for display of the house name. Design 4 possesses the advantage of presenting more advertising space and its panels may be of either leaded or plain glass.

Canopy No. 8 is of comparatively plain design but is massive in appearance. As shown in the illustration, it may be equipped with electric lights in globes on top of the cornice.

No. 18 is a plain and inexpensive style possessing almost unlimited advertising possibilities.

No. 20 is rich and attractive in appearance and at the same time rather conservative in design. In No. 10 we have a canopy the lambrequin of which is designed to admit of the house name in large letters.

No. 40 is designed to fill requirements for a canopy which, while heavy in appearance, will give the maximum of light. The appearance of massiveness is characteristic of No. 7 also and this impression may be increased or decreased by varying the depth of the cornice.

For low buildings canopy No. 11 is well adapted. It is neat and inexpensive and the side brackets, shown in the illustration, may be omitted if desired.

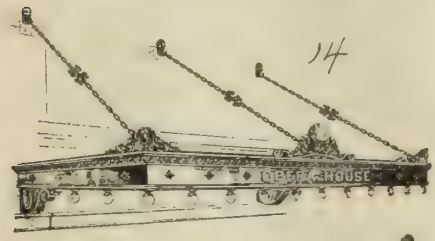
Assembling and Erecting Made Easy.

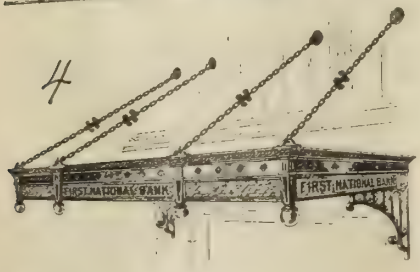
These canopies are completely constructed in the factory, all parts are indicated, then taken down, painted if desired, crated and shipped to customer, who is furnished with complete drawings and details on which are indicated the different markings as they appear on the parts of the canopy, and their relative position when erected.

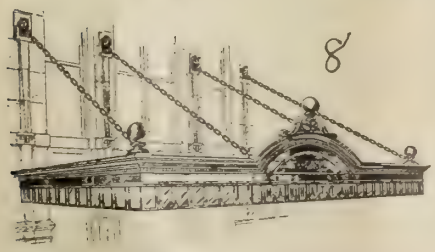
Comprehensive erecting instruction is furnished with canopy that begins with the unpacking of the goods and carries the purchaser through step by step until the work is finished.

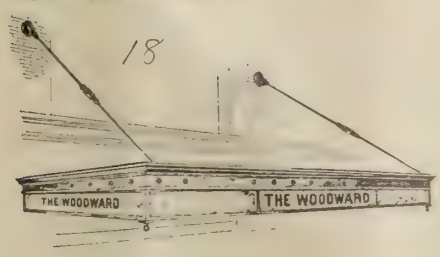
These instructions are plainly written and so clear that any "handy man" may erect the work without experiencing either trouble or delay.

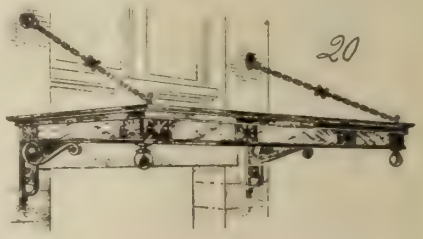
(Continued on page 150)

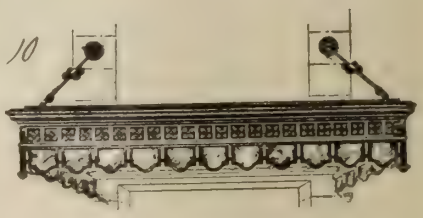


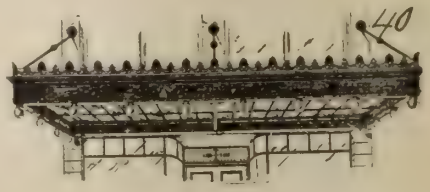












An Assortment of Newman Stock Canopies.

These may be obtained in various sizes and designs to correspond with the dimensions and architecture of the picture theatre to be equipped.

TYPHOON COOLING SYSTEM

Now Is The Time To Install The

TYPHOON COOLING SYSTEM

Prepare to start the summer season early. Advertise your TYPHOON SYSTEM—play it up big—feature it in your lobby, and before you realize it people will be crowding into your house on the hottest days to get away from the heat—to cool off. This is the reason why such people as Saenger—Lynch—Loew—Signal—Crandall—and many other big theatre owners use TYPHOONS.

Summer Will Soon Be With Us

and unless your theatre is cool and comfortable you are bound to experience a big falling off in receipts. Your rush hour crowd will be about as big as that shown in the sketch at the right. Don't depend upon pictures and music alone to fill a hot stuffy theatre—it can't be done.

—Install TYPHOONS

Write for Catalog "W"

Typhoon Fan Company

ERNST GLANTZBERG, President

281 LEXINGTON AVENUE NEW YORK, N. Y.

1044 Camp Street, New Orleans, La.

255 N. 13th Street, Philadelphia, Pa.

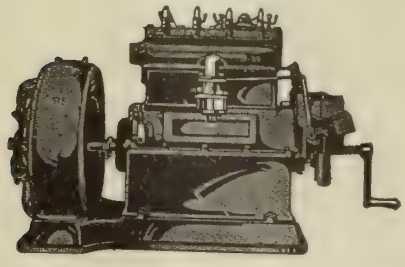
64 W. Randolph Street, Chicago, Ill.

MACHINE PARTS

Some exhibitors evidently think that parts for Edison machines are no longer obtainable. To correct this impression we beg to advise that some time ago we purchased the entire Edison motion picture machine business and have in stock a line of parts for all models. As the demand for some articles is limited, we will not manufacture any more of them so beg to suggest that owners of Edison machines anticipate their requirements and order sufficient repair parts to keep their machines in good condition for a long time to come, as when our present stock is exhausted it will be impossible to obtain such parts.

We also carry repair parts for all models of Power machines and a line of theatre supplies. The above articles may be obtained from any dealer in the United States.

C. R. BAIRD COMPANY
24 East 23rd Street, New York



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

Write for our up-to-date price list.

Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

Try Reco Hoods for Sign, Stage or Canopy Lights

They Cover the Bulb and Show Brilliant and Lasting Colors

Possess every advantage. Save you dollars in lamp renewals. Preclude bothersome dipping. Are easily put on or taken off.

For 5, 10, 25 and 40 W. Lamps

Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

Advertising Car Card Featuring Typhoons.
This is how the Empress Theatre of Omaha jumped into the game of capitalizing fresh air.

How the Typhoon Company Will Aid Its Patrons to Fill Their Picture Houses

IN the March 6 issue, there appeared in this department an article headed "Beat the Health Board to It" which advocated the installation and use of ventilating systems, disinfectants, vacuum cleaners, sanitary paper drinking cups, liquid soap dispensers and individual paper towels and then vociferously advertising the fact as an added house attraction.

One of the Typhoon Slides.
These colored slides come in sets of three and are furnished free.

The Typhoon Company of 281 Lexington avenue, New York City, builders of the Typhoon ventilating system, saw the value of the suggestion and we are in receipt from them of samples of slides, and advertising banners prepared by them to further the publicity campaigns of picture theatres in which the typhoon system is or will be installed.

Slides Are Artistic.

The slides furnished are of glass or celluloid as the exhibitors may prefer and as may be perceived from the specimens, extremely pleasing without permitting their artistic qualities detract from their forcefulness.

They are in colors and a set of three slides is furnished free to each Typhoon ventilated house requesting same.

The banners, for which a moderate charge is made are of paper, backed with linen for lobby display or of canvas for outdoor use. These are in two or three colors as the exhibitor may desire and may be obtained in various sizes to fit lobbies and house fronts.

Poster Displays Also.

And the Typhoon Company is not stopping at slides and banners. They have now in course of preparation a series of one sheet lithographed posters that will enable the progressive exhibitor to blow about his Typhoon outfit in connection with his regular out-door display and, a little later on, a series of twenty-four sheet posters, also lithographed, will be added to the good air publicity campaign.

Going still further into the matter, the typhoon publicity department is now preparing a supply of breezy items, explaining the comfort of attending a Typhoon ventilated house and these items, for publication in the exhibitors' local papers, will be supplied to the systems' patrons without charge. Furthermore, the Typhoon

Another Typhoon Slide.
The two slides illustrated furnish a "Beauty and Beast" combination.

Company is now prepared to co-operate with its exhibitor patrons in the preparation of advertising copy and methods for exploitation by newspaper and out door methods of the combined attractions of a good program exhibited in a well ventilated theatre.

A Concrete Example.

As a concrete example of the high regard in which the Typhoon ventilating system is held, we reproduce a car card of the Empress Theatre, of Omaha, in which it

(Continued from page 148)

All the designs shown may be arranged for electric lights if desired.

The Newman engineers and draftsman are at the exhibitors' service at all times and will give correct information covering all conditions, and the best method of overcoming all obstacles relative to the erecting of the canopies.

Your Audience—

knows the real difference between good and bad Music. That is one reason keen exhibitors choose

The ROBERT-MORTON
a reproduction of the Symphony Orchestra

to furnish their Musical Program. The ultimate in organ appreciation is not an opening novelty but a continued enjoyment for days and nights to come

Powers Broadway of Boston
Saenger Amusement Co.
Pantages Vaudeville and
many other circuits send
repeat orders for the -
Robert-Morton

They're satisfied with Promise and Performance — So are others.

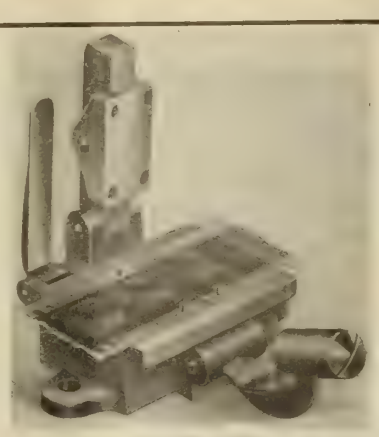
NEW MISSION THEATER
SAN FRANCISCO

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
62 WEST 45 STREET

CHICAGO, ILL
64. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE



MACHINE OPEN
A "patch" causes the film to leave the sprocket. Prevent this by making accurate splices with
OUR FOOLPROOF SPLICER
Write for Folder Price: $7.50
GENERAL MACHINE COMPANY
359-63 East 155th Street New York City

KEEP THEM COOL BUY FANS
ALL STYLES
Prompt Delivery and Low Prices
FIDELITY ELECTRIC COMPANY
LANCASTER, PA.

EXCLUSIVE DECORATORS
of Theatres and Motion Picture Houses
Let us submit an estimate.
William G. Andrews Decorative Co.
1426 S. Wabash Avenue Chicago, Ill.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Banner for Lobby or Outdoor Display.
These are furnished in sizes to suit the exhibitor's requirements.

is given the place of honor along with the program and the organ.

All of which serves to illustrate the point that the proper method of cashing in on good equipment with the greatest celerity is, first install the equipment—then make a very loud noise about it.

Recent Installations.

It looks as if the company's publicity department would be on the jump from now on in furnishing the co-operative advertising campaigns as the sales branch reports contracts having been closed during the past week for the following houses: Lincoln Square, Decatur, Ill.; Oasis, Wilson, N. C.; Strand, Rochester, N. Y.; Rialto, Rochester, N. Y.; Victory, Salisbury, N. C.; Hippodrome, Herrin, Ill.; Victory, Tampa, Fla.; Bijou, Springfield, Mass.; Suffolk, Holyoke, Mass.; Rialto, San Juan, Porto Rico, and Havana, Havana, Cuba.

Simplex Proves Popular in Big Industrial Plants

THAT the modern industrial plant has many uses for the commercial projector is illustrated by the following list of Simplex industrial installations during the past four months:

Hub Clothing Company, Hinton, W. Va.; Solvay Colliery Company, Marytown, W. Va.; Northern Cambria Real Estate Co., Spanglers, Pa.; Stonewall Cotton Mills, Stonewall, Miss.; Greenbrier Hotel, White Sulphur Springs, W. Va.; Homestead Hotel, Hot Springs, Va.; Electric Furnace Products, New York City; Power Mercantile Company, Power, Minn.; Emerson Hotel, Baltimore, Md.; Sauntauglake Inn, Lynnfield, Mass.; Tulounme Hose Company, Tulounme, Cal.; Scruggs-Vandervoort-Barney (largest Department Store), St. Louis, Mo.; Jefferson Coal Company, Detroit, Mich.; J. H. Hudson's Company (largest Department Store), Detroit, Mich.; Statler Hotel Company, St. Louis, Mo.; Satler Hotel Company, Detroit, Mich.; Statler Hotel Company, Buffalo, N. Y.; Hotel Pennsylvania, New York City; Kobacher Furniture Company, Flint, Mich.; International Harvester Co., Chicago, Ill.; Standard Coal Company, Standardville, Utah; Liberty Coal Company, Bonnyman, Ky.; West Baden Springs Company, W. Baden, Ind.; Wasatch Store Company, Castlegate, Utah; Wasatch Store Company, Sunnyside, Utah.

One Plant Uses Twenty-Four.

Among the firms listed are some that are using from one to three Simplexes, while one industrial plant uses at least twenty-four of these popular projectors, both on the road and at the plant itself.

The number of Simplex installations in the mining districts are greatly increasing, many of the lumber, coal and coke companies using the motion picture not only as a source of amusement but for the teaching of lessons in efficiency, safety and Americanism as well.

Since the recent Prohibition Legislation has gone into force the number of hotels that are installing projectors has also greatly increased.

There Is No Sech Animal.

"Strange as it may seem," says Mr. E. S. Bowman of the Automaticket System, 1780 Broadway, New York, "there is something in connection with the government tax, which appears to have been entirely overlooked by everyone connected with the amusement business.

The Automatic Ticket Selling and Cash Register Company print billions of tickets yearly, yet it was only a few days ago that they learned there can be no such thing as a one dollar admission ticket, including the tax.

It appears that one of their customers ordered tickets printed, Admission 90c., tax 10c., total $1.00, and he was very promptly advised by a government inspector that the public was being overcharged one cent, as the tax should be 9c. on a 90c. ticket.

This inspector said the government would not accept the extra cent which was shown as part of the 10c. tax. The proprietor could not keep his price at $1.00 by charging 91c, as the tax would then be 10c. and the total admission $1.01.

The final result was that he charged $1.00 and added the tax, so the Government has no kick coming, and neither has he.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.

THE FOUNDATION OF PRESENT-DAY
MOTION PICTURES
STANDARD BELL & HOWELL COMPANY CINEMACHINERY
STANDARDIZED
CAMERAS
PERFORATOR
PRINTERS
SPLICER
ACCESSORIES
PRECISION
MACHINERY
EQUIPMENT
SUPPLIES
For Motion Picture Laboratories, Studios, Theatres
PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY
NEW YORK BELL & HOWELL CO. LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

Rothacker Prints
The Utmost in Screen Brilliancy

LA VITA CINEMATOGRAFICA
The Leading, Independent Organ of Italian Film Trade
SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR
Advertisements: Tariff on application.
Editorial Offices: TURIN (Italy)—Galleria Nazionale

Columbia

COLUMBIA
Projector
Carbons

have made many a theatre famous and profitable because of the beauty and eye comfort of its pictures

Write for information

NATIONAL CARBON COMPANY
Incorporated

Cleveland, Ohio San Francisco, Calif.

Canadian National Carbon Co., Limited, Toronto, Canada

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	2.00
Fifty Thousand	9.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
One Hundred Thousand	15.00

National Ticket Co. Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25.
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST.

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total 25,300; by States, $4.00. Per M.

1,057 film exchanges	$7.50
313 manufacturers and studios	4.00
368 machine and supply dealers	4.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

Earn $35 to $100 a Week

BECOME A PROFESSIONAL PHOTOGRAPHER

Big opportunities NOW. Qualify for this fascinating profession. Three months' course covers all branches: Motion Picture—Commercial—Portraiture

Cameras and Materials furnished free.

Practical instruction; modern equipment. Day or evening classes; easy terms. The School of Recognized Superiority.

Call or write for complete catalog No. 25.

N. Y. INSTITUTE OF PHOTOGRAPHY
141 W. 36th St., N. Y. 505 State St., Brooklyn, N. Y.

TransVerteR

TRADE MARK REGISTERED U. S. PAT. OFF. JULY 13, 1920

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

Be an Early Bird; an Outfit at Hand Is Worth Several on a Freight Train

APPROXIMATELY five hundred picture houses are constantly in course of construction or renovation in this country. And just as soon as some of these are finished, along comes another bunch of blueprints and the architects and builders get busy with them.

Well, not *too* busy, you understand; just moderately active because, since the war stopped, real hustling, as we once understood it, has become unpopular and unpracticed.

The exhibitor understands this and makes allowances in accordance, when he is informed that his house will be ready at a certain date, he mentally places the event as due to transpire some sixty or ninety days later. He understands that the men who are doing the work require more time off to feed and curry the six cylinder joy wagon and for other household cares, such as winding up the phonograph and cutting coupons.

But what he does not appear to realize is that this condition is not confined to the building trades, but applies to every manufacturing industry as well. That the volume of production has been sadly cut down and that the manufacturer of picture theatre equipment and accessories is just as much up against it as is the building contractor.

Cash in on Preparedness.

This is probably why the exhibitor who could cash in on placing advance—well in advance—orders for the equipment that he knows perfectly well he must have, delays until just before the house is advertised to open and then places a rush order with the request that it be filled "yesterday."

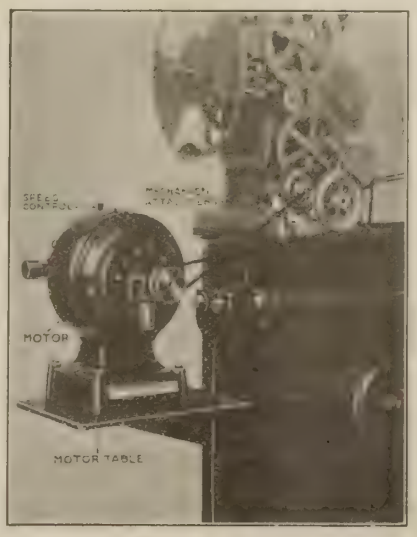
Sometimes—with the aid of the perspiring and perplexed manufacturer and supply dealer—the order gets in just under the wire and the exhibitor does not have to explain why the grand opening was postponed on account of the weather, prohibition or the income tax law.

Sometimes he does not make it and both manufacturer and dealer receive telegrams that should be transcribed on asbestos paper and which only make things harder all around.

You exhibitors are good scouts and would not intentionally ball up a manufacturer or knowingly bawl him out for something that was really up to your own delay. But that is what is occurring quite frequently, these days, with the additional trimmings of delayed performances and last minute deliveries or deliveries too late to save the day.

You Can Figure It Out.

You can figure out, a long way in advance, just what you will require. Put in your orders early. Get a nice place, well up on the waiting list and see how easy it will be to get what you want when you want it. There's a lot more satisfaction and peace of mind connected with a bunch of equipment, all ready in a local storage warehouse than can be extracted from that same equipment somewhere between you and the shipping point when the builder turns the keys of the house over to you.



Fidelity Motor
As installed by Erker Brothers on a Powers.

Equip the Projector with a Self-Starter; It's a Cinch

IN these days when one appeals for domestic help with seductive advertising emphasizing the presence of vacuum cleaners and electric ranges and the absence of children, it is hardly reasonable to expect to secure and retain the best grade of projectionist unless one's projector be equipped with a self-starter.

And, it is nothing of a feat to attach a motor to the projecting machine if one goes about it correctly. As an illustration of this fact, here's an outfit that Erker Brothers of St. Louis have supplied to hundreds of picture houses, both large and small and regarding which they state that they have never experienced a comeback by reason of any projectionist's inability to make the attachment.

The motor is of one-tenth horse power, built by the Fidelity Electric Company of Lancaster, Pennsylvania, and is equipped with a variable speed control lever that permits of a speed variation of one hundred per cent. at the will of the projectionist.

For Direct or Alternating Current.

This motor is constructed to operate with either 110-volt direct current or 110-volt, 60 cycle alternating current as may be ordered. It is of the enclosed type and all outside live parts eliminated.

As shown in the illustration, the motor is hitched to a Power's 6A, by altering the position of the motor support. It may be attached to a 6B.

The drive attachment meshes into the lower gear of the Power's mechanism and attaches to the projector frame by means of three small screws supplied with the attachment. A belt, as shown, connects the motor with the drive attachment.

The outfit as supplied is all ready to attach to projector without special machine work or fitting.

YOUR LOBBY IS YOUR SHOW WINDOW

MAKE THE BEST OF IT
Write Us and We Will Tell You How

Menger, Ring & Weinstein
306 West Forty-Second Street, New York City

THE NEW
PREMIER PATHESCOPE
FLICKERLESS "SAFETY STANDARD"
MOTION PICTURE PROJECTOR
Dept. M.W.
The Pathescope Co. of America, Inc.
Aeolian Hall New York

Sturtevant
PUTS AIR TO WORK

50,000 Feet of Film is Worth a Good Deal

—*When it is Dried*

A famous film company dried 50,000 feet of film in fifteen minutes, using a

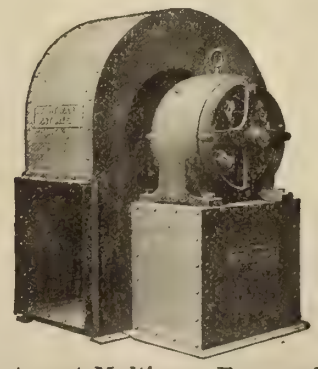
Sturtevant
(REG. U. S. PAT. OFF.)

AIR-CONDITIONING SYSTEM

which dried the entire lot perfectly and uniformly as well as reducing the time to about one-fifth.

As finished film it represented a profit which, under ordinary circumstances, would have been entirely dependent upon the whims of the weather. With Sturtevant Air Conditioning, dependence upon the weather for drying was entirely eliminated; no summer shutdown was necessary; *possible* waste of time was turned into *certain* production; valauble material into actual profit.

Isn't this worth while in your business?



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None of These Picture Theatres Will Cost Less Than $100,000

THE following list of picture theatres now under contemplation, construction or renovation covers but a fraction of the present building activities in picture circles. It will be observed, however, that in no instance does the proposed expenditure fall below one hundred thousand dollars. On the contrary, it in many cases greatly exceeds that amount.

PENSACOLA, FLA.—Ernest Boehringer, New Orleans, will erect theatre, with seating capacity of 2,500, to cost $250,000.

CHICAGO, ILL.—Thomas P. Penniman has plans for brick and concrete theatre to cost $2,000,000.

BALTIMORE, MD.—Greater Baltimore Theatre Company will erect one-story theatre, 75 by 150 feet, on Fayette street and Philadelphia road, to cost $100,000.

LANSING, MICH.—W. S. Butterfield, Battle Creek, Mich., will erect two-story brick, reinforced concrete and terra-cotta trim theatre and arcade building, 99 by 165 and 54 by 165 feet, to cost $200,000.

MEXICO, MO.—Orpheum Theatre Company will erect four-story reinforced concrete, brick and steel theatre, concrete floors, to cost $100,000.

ROCHESTER, N. Y.—Rochester Hotel Company has plans for alterations to theatre at 75 West Main street, to cost $100,000.

SHARON, PA.—Strand Theatre Corporation, 58 South Railroad street, has plans for a one-story brick and terra cotta trim theatre, 70 by 145 feet, to cost $200,000.

NORWICH, CONN.—H. M. Land has plans for one-story brick steel and reinforced concrete moving picture theatre at 31-35 Broadway, to cost $100,000.

CHICAGO, ILL.—W. T. Pierce has plans for two-story theatre, with seating capacity of 1,100, to cost $150,000.

CHICAGO, ILL.—R. Emerman, 110 South Dearborn street, has plans for large theatre and hotel building to be erected on Sheridan road and Lawrence avenue, to cost $7,500,000.

WICHITA, KANS.—Arthur Ford, Maple Hotel, has plans for theatre and hotel building at Williams and Emporia avenues, to cost $350,000.

MEXICO, MO.—S. C. Thompson will erect two-story brick, stone and terra cotta trim moving picture theatre, 50 by 120 feet to cost $100,000.

DEAR LODGE, MONT.—Jens Hansen, manager of Orpheum Theatre, will erect large moving picture and vaudeville theatre, with seating capacity of 900, to cost $100,000.

CLEVELAND, O.—M. Silverberg, Seventy-third street and Hough avenue has plans for theatre with seating capacity of 2,000, to be erected at 152nd street, and St Clair avenue, to cost $200,000.

CAYUHOGA FALLS, O.—I. S. Myer heads company which will erect theatre on Portage street, to cost $150,000.

ATLANTA, GA.—Sig. Samuels has leased property at Broad, Luckie and Forsyth streets, as a site for a six-story fireproof theatre and office building. The theatre will be known as the Metropolitan and have a seating capacity of 2,250.

PERRY, IOWA.—J. C. Atkins Land Company has plans for four-story brick, reinforced concrete and stone theatre and office building, 190 by 140 feet to cost $150,000.

PADUCAH, KY.—D. Harvey Jamieson is preparing plans for brick and fireproof theatre, with seating capacity of 200, to cost $150,000.

BALTIMORE, MD.—David Schwaber, 809 Pennsylvania avenue, has plans for one-story moving picture theatre, 92 by 200 feet, with seating capacity of 2,500, to be erected at 888-19 Pennsylvania avenue, to cost $125,000.

DULUTH, MINN.—J. B. Clinton, 16 East Superior street, will expend $100,000 remodeling Lyceum Theatre at Sixth avenue and Superior street.

BUFFALO, N. Y.—General Theatres Company 301 Brisbane Building, for one- and two-story brick fireproof moving picture, store and office building, to be erected at Genessee street and Fillmore avenue, to cost $200,000.

FRESNO, CAL.—Kinema Investment Company will erect theatre to cost $200,000. Pipe organ to cost $15,000 will be installed.

BOONE, IOWA.—A. H. Blanke, 326 Iowa Building, Des Moines, has plans for a large up-to-date theatre to cost $300,000.

Camera Outfit Furnished by Inter-Ocean in Record Time

EUGENE H. KAUFMAN, manager of the Accessory Department of Inter-Ocean Film Corporation, has concluded arrangements for the equipment of a complete motion picture outfit for use by the research department of an extensive exploration expedition which will soon penetrate the undeveloped and unexplored regions of British Honduras.

The apparatus in the outfit consists of a motion picture camera, two "still" cameras, negative raw stock, and the services of a high grade camera man. It may be interesting to note that the entire outfit was furnished by Mr. Kaufmann within forty-eight hours' notice.

Master Projector Agencies Opened.

Exclusive agencies for the distribution of master projectors have been established in Switzerland and Nicaragua by the Accessory Department of Inter-Ocean Film Corporation who are the exclusive foreign distributors of this projector.

During the same week, a large number of Master projectors were shipped to London for distribution throughout the United Kingdom.

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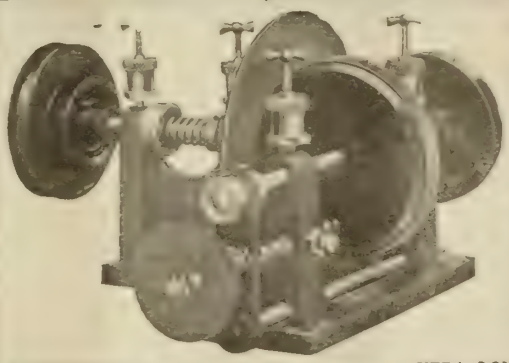

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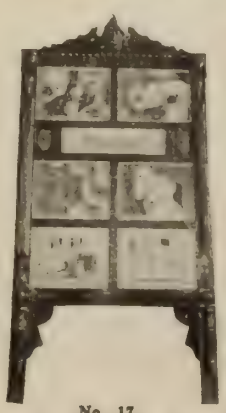

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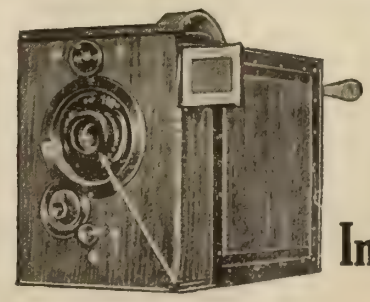

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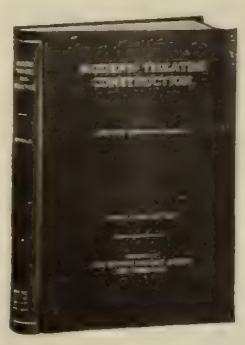

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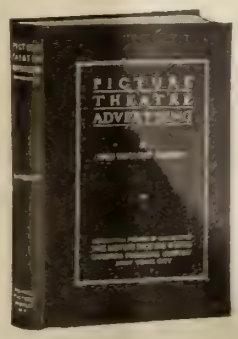

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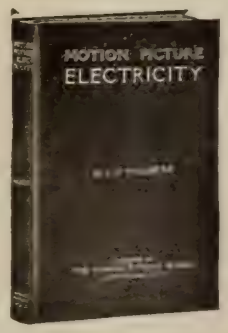

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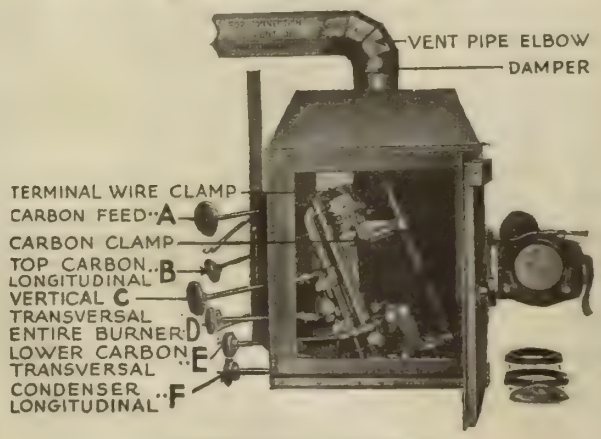

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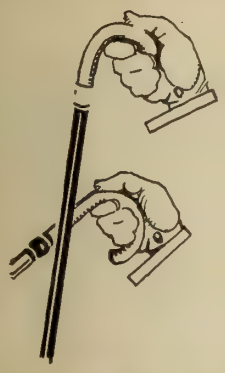
They Set the Style in Spring Humor

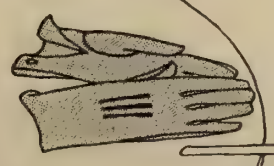


NOWHERE is NEW stuff so important as in your COMEDIES—nowhere else is novelty so esssential. Don't be satisfied with old-time slapstick, don't rely on last year's comedy styles to get the laughs—and the coin. You go one better even than "up-to-date" with Lyons and Moran—you set the style, which means you lead—and that's what counts.

EDDIE LYONS LEE MORAN

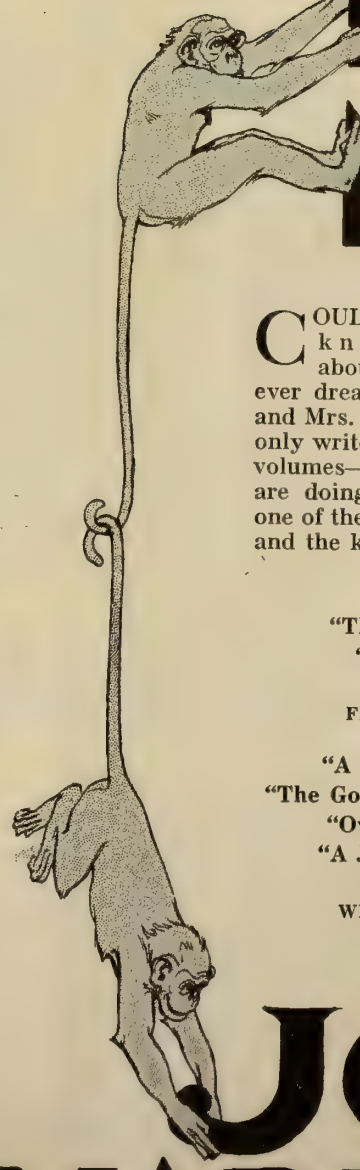
This Week's Release
"STOP THAT WEDDING"

Some Recent Releases
"Downing an Uprising"
"Butting In On Baby"
"Oiling Uncle"
"Stop That Shimmie"
"Old Clothes For New"
"Non-Skid Love"



MAKERS of WELL-DRESSED COMEDIES

See what Darwin Missed!



MR AND MRS JOE MARTIN

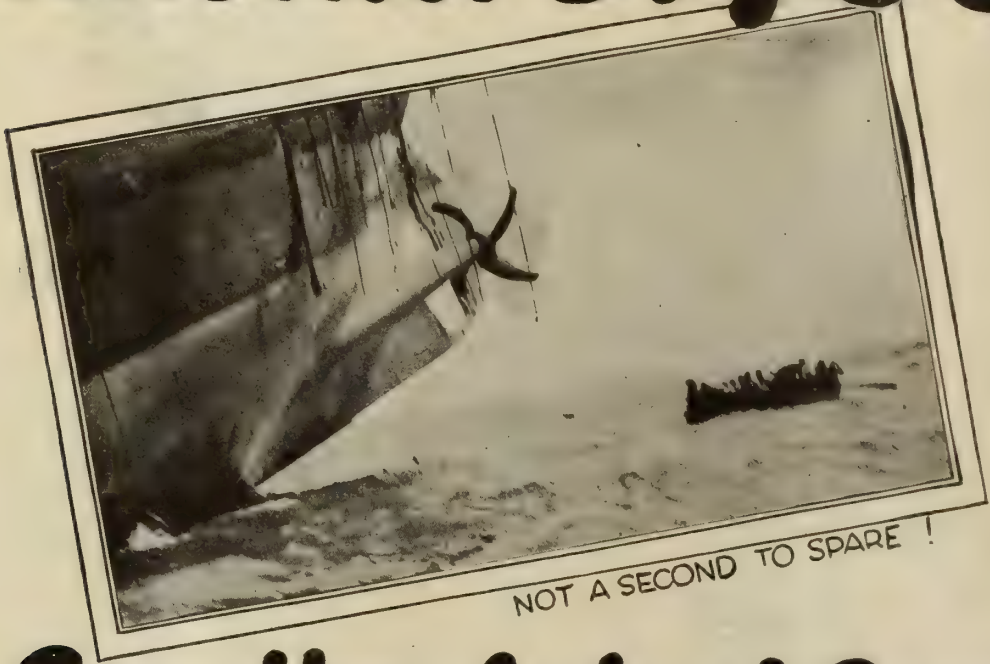
COULD old Doc Darwin, who knew more funny stuff about monks than Adam ever dreamed of, see one of Mr. and Mrs. Joe's comedies, he'd not only write a couple more monkey volumes—he'd do what millions are doing every day—see every one of them, and bring the missus and the kids.

"The Jazz Monkey"
"Monkey Stuff"
Directed by
FRED C. FISHBACK

"A Baby Doll Bandit"
"The Good Ship Rock 'n' Rye"
"Over the Transom"
"A Jungle Gentleman"
Directed by
WILLIAM CAMPBELL

UNIVERSAL

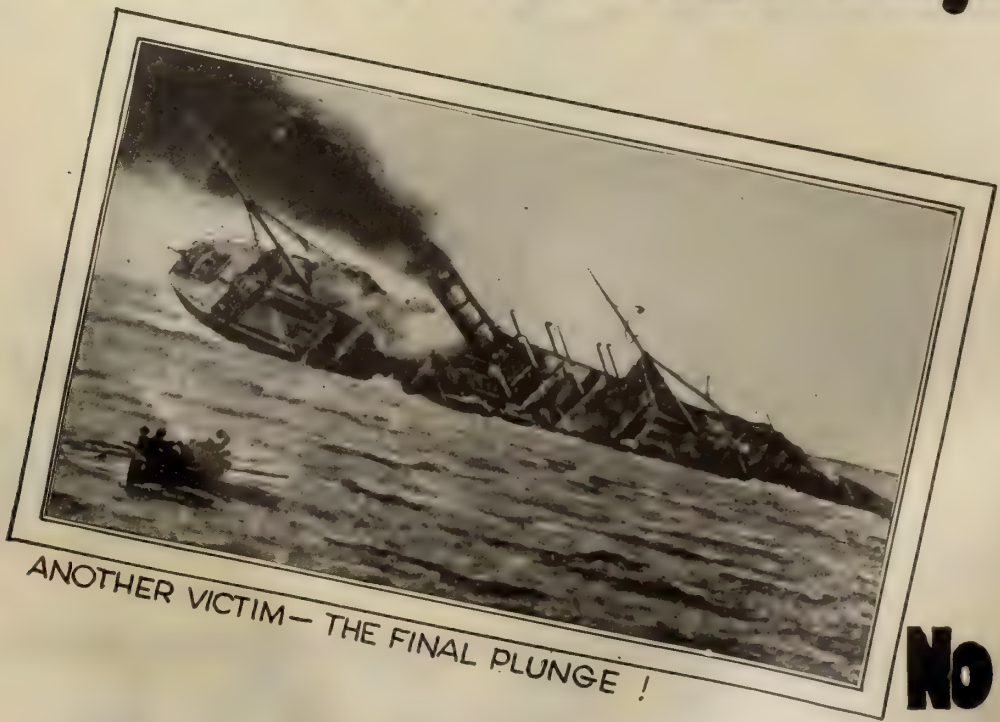
Another Big SCOOP!



NOT A SECOND TO SPARE !

EXCLUSIVE AUTHENTIC MOTION PICTURES OF THE NOTORIOUS SEA WOLF'S STARTLING EXPLOITS TAKEN BY ITS CAPTAIN ON THE SPOT

See the Actual Capture and



ANOTHER VICTIM— THE FINAL PLUNGE !

YOU ARE ON BOARD, YOU SEE IT ALL HAPPEN—and YOU GET THE WHOLE THRILLING GRAPHIC STORY IN OUR REGULAR SERVICE—

No EXTRA COST!

The SEA Raider "MOEWE"!

Sinking of Ship after Ship!

NO EXTRA COST!

HOT Stuff! You said it! Ship after ship sunk right before your very eyes as you stand on the deck of the world-famed sea-wolf! It's REAL, AUTHENTIC, BIG STUFF, EXCLUSIVE! Pick up your phone, get after this ASTOUNDING SENSATION—CASH IN on this latest example of INTERNATIONAL NEWS enterprise, and—**mark this**—you get the greatest scoop in news reel history with our **regular** service—not a penny of extra cost! Here's the kind of service that has put INTERNATIONAL right ahead—that makes INTERNATIONAL the ONLY Service for you.

BOOK IT—START TO-DAY!

Captain Count Dohna on the deck of the "MOEWE," notorious scourge of the Seas!

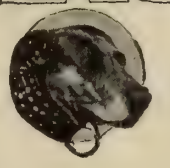
RELEASED EXCLUSIVELY IN 4 PARTS, APRIL 1ST, 5TH, 8TH and 12TH THRU UNIVERSAL INTERNATIONAL NEWS

An Artist, gifted and beautiful–
A Play known across the world–
A Title that lures by its unending suggestion–
UNITED ARTISTS CORPORATION
presents
DORIS KEANE
in Edward Sheldon's Celebrated Play
"ROMANCE"
Produced Under the Direction of
CHET WITHEY
UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, General Manager

TELL THE WORLD YOU'VE GOT A NEW **FIVE REEL SENNETT COMEDY** – AND WATCH THE WORLD TRY TO GET INTO YOUR THEATRE

RELEASED APRIL 25th

MACK SENNETT'S



SENSATIONAL NEW
FIVE REEL
SPECIAL COMEDY

"DOWN ON THE FARM"

WITH AN ALL STAR SENNETT CAST INCLUDING BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES FINLAYSON, BERT ROACH, HARRY GRIBBON, BILLY ARMSTRONG LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND ALL OTHER FARM ESSENTIALS AND ORNAMENTS IN A RIOT OF RUSTIC ROMANCE AND REVELRY

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER

COMMON SENSE

is always a safe bet.

It was the good "Common Sense" in the idea of combining—

1400 feet of Comedy
400 feet of Artcolor
200 feet of Novelty
into 2000 feet of "Comedyart"

released in two reels once a week that made **thousands** of exhibitors write us for bookings.

But it was the real value---the unusual class--the proven quality of our releases that brought their contacts.

ATLANTA—Criterion Film Co.
67A Walton St.—Mgr., B. C. Gibson
BOSTON—Major Film Co.
16 Piedmont St.—Mgr., Robt. Bertschy
BUFFALO—Gardiner Syndicate
48 West Swan St.—Mgr., Theo. Williams
CHICAGO—Greater Stars Prod.
220 South State St.—Mgr., E. C. Davies
CINCINNATI—Masterpiece Film Co.
7th at Main St.—Mgr., Harry Grebelle
CLEVELAND—Masterpiece Film Co.
405 Sincere Bldg.—Mgr., Frank Marshall
DALLAS—True Film Exchange
1191½ Commerce St.—Mgr., Sol Davis
DENVER—Supreme Photoplay Co.
DETROIT—Arthur S. Hyman Attractions
202 Film Exchange Bldg.—Mgr., Frank Drew
INDIANAPOLIS—Henry Dollman
1606 Merchants' Bank Bldg.—Mgr., O. P. Fauchier
KANSAS CITY—Equitable Film Corp.
412 Ozark Bldg.—Mgr., W. F. Coleman
LOS ANGELES—All-Star Feature Film Co.
514 West 8th St.—Mgr., Robt. A. Brackett
MINNEAPOLIS—Theatre Owners Corp.
320 Loeb Arcade Bldg.—Mgr., Tom Kress
NEW ORLEANS—First National Exhibit Circuit
Tulane and Liberty Sts.—Mgr., Louis J. Arado
NEW YORK—Alexander Film Co.
130 West 46th St.—Mgr., D. M. Thomas
PHILADELPHIA—Twentieth Century Film Co.
1337 Vine St.—Mgr., Harold Rodner
PITTSBURGH—Supreme Photoplay
1201 Liberty Ave.—Mgr., Harry E. Rieff
ST. LOUIS—First National Exhibitors Exch.
617 North Grand Ave.—Mgr., Sam Goldfiam
SAN FRANCISCO—All-Star Feature Film Exch.
191 Golden Gate Ave.—Mgr., W. E. Matthews
SEATTLE—M. Rosenberg
2014 Third Ave.—Mgr., E. Taylor Wakefield
WASHINGTON, D. C.—Super Film Attractions
911 Mather Bldg., 916 G St. N.W.
TORONTO, CANADA—Crown Feature Film Co.
34 Victoria St.—Mgr., Irving Unger

COMEDYART

ComedyArt Release March 28TH

"Uneasy Feet" -	1400 ft.
God's Country	400 ft.
Memories	200 ft.

Screened for the press and the "unanimus" criticism says-

"IT'S A KNOCKOUT"

Screened for scores of America's biggest "Showmen" and booked by them immediately

NOW GET THIS RIGHT

The next release is 50% better

COMEDYART RELEASE APRIL 4TH

Ima Vamp	1400 ft
Fairyland	400 ft
Memories	200 ft

A comedy with more laughs than sprocket holes -- The natural color -- the bewitching beauty of mountain streams and lakes --- And the golden hours of yesterday brought back

Special Pictures Corp'n

H.W. HELLMAN BLDG. LOS ANGELES

COMEDYART

No question of their Popularity
CHRISTIE
COMEDIES
are
KNOWN THE WORLD OVER

N
NATIONAL NP PICTURES
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"Blind Youth"
Adapted from the play by
LOU TELLEGEN & WILLARD MACK
Scenario by
KATHERINE REED
Made to order for
Franchise Holders
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JULIAN ELTINGE
in
"AN ADVENTURESS"
A Balshofer production
A Genuine Novelty in Photoplay Entertainment
REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
729 SEVENTH AVE., NEW YORK
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EXCHANGES EVERYWHERE

I HAVE FOUND THEM!

The right group of moving picture Brains with the Power, Ambition and Financial Strength, combined in an organization to give me the life-time opportunity I have sought.

THE DOMINATING FIGURE

in this strongly-welded company is a Producer in whose make-up is blended the genius of Art and Showmanship; a Man of reputation and talents, with Vision and Creative Ability; a Director of the highest rating, schooled in the craft of picture-making; a Man who has been consistently responsible for successful pictures, and who thoroughly understands Commercial Value.

D. N. SCHWAB PRODUCTIONS, Inc.

have brought this man forward, and I throw my lot with them.

They have the most modern equipped studio, a progressive and able business management, skillful camera men and clever scenario writers, that are preparing the best material to be obtained for my purposes. We are already working.

Who is this big man associated with such a company that has made me the happiest artist in the world?

His name will be ready for release to the public any day **now**.

WATCH US SHOOT!

David Butler

"A WOMAN

GEORGE H. WILEY

Offers

ARLINE PRETTY

WITH

HENRY G. SELL

IN

THE GREATEST SERIAL SENSATION OF THE AGE

WRITTEN BY

C. N. and A. M. WILLIAMSON

Screen Version by
WALTER RICHARD HALL

Directed by
JAMES VINCENT

For Territorial Rights Apply to

SERICO PRODUCING CORP.

220 WEST 42ND STREET, NEW YORK CITY

IN GREY"

Unanimously Acclaimed by Trade Paper Reviewers, as the Greatest Serial Story Ever Filmed.

BECAUSE

Its baffling mystery fascinates from the first to the fifteenth episode and defies solution.

Its death-defying thrills have never been equaled.

It has created a new era in serial productions.

Foreign Rights Controlled by

EXPORT & IMPORT FILM CO., Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Oh, Dear! Oh, Dear! The Critics are Shocked

Sunday, March 21, 1920 — WID'S DAILY — 3

Wonderful Story, Excellent Stellar Performance and Extravagant Production

Louise Glaum in
"SEX"
J. Parker Read, Jr.—Hodkinson

DIRECTOR ..... Fred Niblo
AUTHOR.....C. Gardner Sullivan
SCENARIO BY.....C. Gardner Sullivan
CAMERAMAN ..... Charles J. Stumar
AS A WHOLE.....Very lavish and rich production containing a lot of dramatic and moral force.
STORY.....Very well worked out and all sequences handled with real dramatic skill.
DIRECTION.....Puts the dramatic as well as the spectacular scenes over with fine effect.
PHOTOGRAPHY ..... Fine
LIGHTINGS .....Very effective
CAMERA WORK.... ..Various scenes show skilful camera placement.
STAR.....Role runs wide range and she handled all phases very impressively
SUPPORT ..... Shows to fine advantage
EXTERIORS.....Few used
INTERIORS.. .....Rich and appropriate
DETAIL.....Shots of players lighting and smoking cigarettes too plentiful.
CHARACTER OF STORY.....Roof garden queen comes between husband and wife and later, married, finds herself confronted with same situation.
LENGTH OF PRODUCTION.....About 6,800 feet

C. Gardner Sullivan conceived and developed with his uncanny skill, a dramatic and morally forceful theme in "Sex," which also serves as a wonderful vehicle for Louise Glaum. All the dramatic sequences, and there are many, have been handled with fine effectiveness both in the writing and the production of them, and the final sequences contribute a fateful touch to the story that will make it the subject of much conversation. In fact "Sex" is a picture blessed with a BIG story

The story opens showing Adrienne, a roof garden queen, in all her artificial glory. Her philosophy is to look after herself alone. Believing brazenly in this selfish outlook she laughs at the plea of the wife of her most ardent admirer to give him up. As a result there is a divorce. Later, however, Adrienne marries Dick, a millionaire, and finds herself really in love with him. And not until her successor at the roof, Daisy, once a chorus girl whom Adrienne had tutored to become a gold-digger, comes between her and Dick does she realize the utter falsity and cruelty of her former act. Unable to hold Dick she takes passage for Europe, and on the steamer sees her former admirer happy in his reunion with his wife. Happiness is all about her but she has none.

The very simplicity of this story is the key-note to its power. The placing of Adrienne in the same situation two times, only at opposite corners of the eternal triangle, is a very forceful stroke and one which, besides being responsible for tremendously effective drama, affords Miss Glaum splendid opportunities to display her emotional versatility.

The picture has been very lavishly produced The roof garden scenes are startling in originality and effectiveness and the wild party in Adrienne's home is reckless in abandon. But Director Fred Niblo has shown himself a master of the dramatic sequences as well as the spectacular scenes. In fact these are handled to surer effect, for the spectacular orgy is marred several times by vulgar incident which should never been pictured. These scenes and shots of the players lighting and smoking cigarettes could well be eliminated

Irving Cummings as Dick, Peggy Pearce as Daisy and William Conklin and Myrtle Stedman as the husband and wife lend exceedingly valuable assistance to the star

Wouldn't Be Able to Keep 'Em Away From This With a Small-Pox Sign

Box Office Analysis for the Exhibitor

"Sex" is a wonderful audience picture. The title, star, story and production unite in making it the wonder it is in this respect. And as far as advertising value goes you wouldn't be able to keep the crowds away from this if you displayed a small-pox sign over your door. Naturally that title is going to draw them in and a few catch-lines concerning the story and the star will serve to make it even more alluring. And word-of-mouth advertising will do the rest.

People surely like this sort of a story dealing with the Broadway underworld. Tell them about it by using such reading notices as these in your copy. "Adrienne, the toast of Broadway, laughed and profaned the bonds of matrimony but then love came to her and her selfish philosophy boomeranged on her with terrible consequences." "The sanctity of marriage meant nothing to this selfish queen of the roof gardens but the day came when she was to pay!"

WID'S

"Sex" Is What You Would Expect From Title

J. Parker Read, Jr., Photoplay in Seven Parts. Released by Hodkinson. Story by C. Gardner Sullivan. Directed by Fred Niblo. Cam-

REVIEWED BY HELEN ROCKWELL.

"AND I learned about women from her"—the oftquoted line of Mr. Kipling's—might have been inspired by Louise Glaum had the famous British poet seen her in her newest photoplay "Sex." For Louise Glaum reveals a few things about the feminine mind and a little more, perhaps of the feminine figure. She does it in typical moving picture vampire fashion—obviously and seductively. It is amusing to note that C. Gardner Sullivan who is responsible for the story shows more acumen and more real intelligence in his writing of the character than the star shows in her rendering of it. Nevertheless, "Sex" is a lavish, arresting and at time startling piece of entertainment which will serve nicely in any theatre where the exhibitor desires to make his audience "sit up and take notice."

There is no lack of the demon rum in "Sex" and—there is no lack of sex. The picture lives up to its title and no one can complain of being lured in under false pretenses. It is chock full of wild scenery of revelry, chorus girl laxities, merry intoxicants, divorces and short skirts. Husbands openly set up chorus girl establishments and tell their wives to go hang. Wives sit at home and brood while the darlings of the Frolic give midnight suppers and dance on the tables. One particularly wild party in the first reel is truly enlightening and deliciously full of thrills.

A good story with an original twist accompanies the revelry. And the logic of it is so sound, and the moral so sure that the end justifies the means. But just the same the realism could be tempered to some degree and give quite as much satisfaction in a more genteel fashion. The settings are lavish and in harmony with the general theme of the picture, and it is evident that expense meant not a thing

EXHIBITORS TRADE REVIEW

"SEX."

J. Parker Read, Jr.—Seven Parts—Hodkinson.
Featuring Louise Glaum.
Reviewed by Agnes Smith.

CAST.

Adrienne Rennault.....Louise Glaum
Mrs. Overman.....Myrtle Stedman
Daisy Henderson.....Peggy Pearce
Philip Overman.....William Conklin
David Wallace.....Irving Cummings

Directed by Fred Niblo. Story by C. Gardner Sullivan.

Anyway, the picture has a nice, frank title. An epigrammist, speaking of the current trend in art, remarked that it is "sex o'clock." And because the sex interest is absolutely the sole interest in C. Gardner Sullivan's story, it is kind of him to come out and brand it so openly.

There is nothing especially shocking or daring about the plot. Louise Glaum plays what we would term a vampire role if Louella Parsons hadn't told us that Miss Glaum doesn't want to be called a vampire. She has the part of a siren who doesn't see anything unethical about breaking up a home. However, when she marries and has a home and husband of her own, she finds that her philosophy doesn't work. And the sting of the situation comes in the fact that the girl who does the home-wrecking learned her tricks from the reformed siren.

Like most of Mr. Sullivan's stories, it is logical, dramatic and consistently interesting. The action moves leisurely, but it

MORNING TELEGRAPH

New Side of Louise Glaum's Talent Is Shown in J. Parker Read's Picture "Sex"

Not All Is Melodramatics and Emotionalism in This Absorbing Picture, and the Star Varies Her Serious Work With Light Scenes of Gaiety and Abandonment in Which She Is Quite Fascinating—Tale of Retribution Is Powerfully Told.

"That old and true adage about reaping what one sows, even the wind and the whirlwind, is the basis of the latest J. Parker Read-Louise Glaum picture which, not very happily, is entitled "Sex." A fine piece of work this feature is, from whatever angle it is viewed, and, if appropriately renamed, it should have as wide success as its predecessor, "The Lone Wolf's Daughter."

When sex is the trunk, root and branches of nine-tenths of the trees in the vast forest of motion pictures, no one photoplay has the right to use it as a title. In this instance, the picture has so many striking aspects that a name reflecting its real dramatic quality would be particularly valuable, and the soft pedal on the sex question in the advertising would not do the family trade a bit of harm. "Sex"

N.Y. REVIEW

"Sex"

J. Parker Read, Jr., Seven-Reel Production for Hodkinson Features Louise Glaum in Unsavory Story.

Reviewed by Margaret I. MacDonald.

IT is difficult to believe that a screen writer of such fine repute as C. Gardner Sullivan could turn out as tawdry a story as that on which the J. Parker Read, Jr., production "Sex" is based. It is not only tawdry, but immoral, as presented in its seven-reel visualization, which is being released through the W. W. Hodkinson Corporation. Louise Glaum, the featured member of the cast, works overtime in trying to put across the salacious character of Adrienne Renault, but compels admiration in the contrast which she draws between the dancer's personality governed by the loose instincts of her earlier life, and the more demure requirements of decent wifehood.

It is reasonable to believe that in making the picture the director, overly anxious to create an impression, has trusted too much to the spectacular possibilities of the story; for, what might be considered the biggest blot on the picture, occurs when at least a quarter of the first reel of the picture is consumed with the staging of a midnight orgie.

It was a mistake to cast Miss Glaum as a dancer—her attempts to make good in an art at which she is evidently a novice, are a detriment to her otherwise clever performance. Faults in the construction of

MOVING PICTURE WORLD

You could not buy all this critical excitement for $30,000 in Gold

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

To State Rights Buyers:

Because of an insistent demand from exhibitors, the NATIONAL FILM CORPORATION of AMERICA will shortly re-issue its Bruce Mitchell production,

"CAPTIVATING MARY CARSTAIRS"

Featuring

NORMA TALMADGE

from the novel by

HENRY SYDNOR HARRISON

—the negative will be re-edited and re-titled, and new prints made therefrom. Appropriate posters, publicity and advertising aids are being prepared to properly exploit the picture.

The drawing power of Norma Talmadge's name, coupled with the movie fans' desire to again see the earlier successes which started this film favorite on her meteoric career, will assure the booking of this re-issue in the best houses throughout this country and abroad.

For Territory Write or Wire

JOE BRANDT, General Representative

NATIONAL FILM CORPORATION OF AMERICA

HARRY M. RUBEY, President

1600 BROADWAY NEW YORK

When William Fox presented Tom Mix in "THE DAREDEVIL" there were enthusiasts who insisted that it would never be equalled as a production of action and thrill.

It is with pardonable pride, therefore, that Mr. Fox directs the attention of exhibitors everywhere to the newest and indeed the finest drama in all of Tom Mix's history.

This play, "DESERT LOVE," carries you with it, first inviting your interest, then seizing you and holding you by its extraordinary charm and power.

FOX ENTERTAINMENTS

There have been several exceptional examples of the so-called "thrill pictures" which are worthy of long life but in "DESERT LOVE" the play, although abounding in the most amazing dare-deviltry, goes beyond mere stunts and crowns all the previous successes of Tom Mix with genuine drama.

This tale of the west was directed by Jacques Jaccard and it has been wonderfully contrived.

We commend this picture to you and ask only that you see it and form your own judgment of it.

FOX ENTERTAINMENTS

In presenting Gladys Brockwell in a new play, "THE MOTHER OF HIS CHILDREN," Mr. Fox has given this really great actress a vehicle which gives full opportunity for her genius to display itself. And, what is quite as important, Miss Brockwell has made the most of the chance afforded.

This story by Barbara LeMarr Deely is in all respects unusual and Edward LeSaint has superbly directed the production.

FOX ENTERTAINMENTS

Mr. Fox takes this occasion to call attention to the richness and beauty of the background of this exciting and absorbing drama of Parisian high life.

In "THE MOTHER OF HIS CHILDREN," it can safely be said, Gladys Brockwell is at her very best and the play itself has high quality and supreme power which makes it one of the greatest productions of the year in point of drama and box office values.

FOX ENTERTAINMENTS

GREIVER DISTRIBUTING CORPORATION

Second—

BOOK GREIVER EDUCATIONALS

Because they are good for your box office:

Greiver Educational Films have "box office drawing power" built right into them.

Perhaps you think it is impossible for a short subject to draw people to your box office as powerfully and as numerously as does a feature. Then you have yet to run your first Greiver Educational. There is nothing quite so convincing as the first one of them you run.

It took two years' effort and search to put this "drawing power" into them—but it's there.

Look for the Greiver Trade Mark at the Best Exchange in Your Territory

First—

BOOK GREIVER EDUCATIONALS

Because they are good for your screen:

There is that certain something in Greiver Educationals, that causes an audience to know that they are enjoying short subjects that are really features in entertainment value.

From the screen they reflect the fact to your audience that you are not merely a good showman, but a fine judge of the artistic, of literature and of the finest kind of entertainment.

Look for the Greiver Trade Mark at the Best Exchange in Your Territory

Greiver Distributing Corporation

207 S. Wabash Ave.
Chicago Ill.

GOLDWYN TRADE BULLETIN

A Weekly Catalogue of Current Releases

SAMUEL GOLDWYN Presents

WILL ROGERS

in

THE STRANGE BOARDER

BY WILL PAYNE

Directed by CLARENCE BADGER

Star---The quaint rope-throwing philosopher and humorist, Will Rogers.

Author---Will Payne, whose Saturday Evening Post story was read with delight by millions.

Cast---An excellent group of contrasting types, including Jimmy Rogers, Irene Rich, James Mason, Lionel Belmore and Doris Pawn.

Jimmy, the four-year old son of Will Rogers, plays his first screen part with a delightful lack of self-consciousness.

Story---Will Rogers is seen as Sam Gardner, who, with his little boy, leaves his Arizona ranch to embrace a wonderful "business opportunity" in Chicago.

He loses all his savings to confidence men, and, desperate, attempts to recoup his losses by gambling.

It is here that the strange friendship takes place between Sam Gardner and "Kitty" Hinch, a flashy sport of the underworld. Later, when "Kitty" kills his boss in a fit of jealousy, Sam Gardner proves that a *man* can risk death and disgrace rather than give up his faith in a friend.

Sam Gardner gives his hand to the man who saved his boy's life—the same man who later brought him into the shadow of the gallows.

Comment---This picture is easily the most realistic Will Rogers has ever had.

The star with his wide grin, his homely, intensely likeable personality and general air of sun-tanned, hard-bitten Western honesty, will endear himself to your patrons.

It is a *real* picture, with a man's-size plot and every element that makes for box-office success.

The Westerner loses his last dollar in Chicago—but wins the priceless love of a splendid girl.

STATE RIGHTS FOR SALE
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HELEN KELLER

in the super feature triumph

DELIVERANCE

Helen Keller in Vaudeville

"Helen Keller is the greatest vaudeville discovery of the past ten years."
—Gordon Whyte, Billboard, Feb. 28.

Helen Keller in Pictures

"A picture that will live long after photoplays of twenty years hence have passed away."
—Burns Mantle, N. Y. Evening Mail.

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For Details, Write or Wire

GEORGE KLEINE

63 EAST ADAMS STREET
CHICAGO, ILLINOIS

NEW YORK BALTIMORE PITTSBURGH

Have All Paid Tribute to Helen Keller in Vaudeville

THE WHOLE WORLD
WILL WELCOME HELEN KELLER IN PICTURES

AMERICAN FLYING "A" PICTURES
MADE BY AMERICAN FILM CO. INC.

Samuel S. Hutchinson, President
American Film Co., Inc. *Presents*

The Honey Bee

From The "Best Seller"
By SAMUEL MERWIN

with Marguerita Sylva

Famous Grand Opera Prima Donna

A story that millions have read. A star who is internationally famous. Directed by Rupert Julian, the man who staged "The Beast of Berlin" and "The Fire Flingers." Can you wonder that "The Honey Bee" is packing theatres the country over?

In the cast are Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Kid McCoy, and many others. Over 3,000 extras in the great Carpentier fight scene. A prologue from Maeterlinck's "The Life of the Bee." A wealth of paper and exploitation aids.

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D. W. GRIFFITH

presents

"The Idol Dancer"

Personally Directed by D. W. Griffith

The fires of jealousy burned into his heart and the melody broke into a jangling discord.

The Blackbirder had overpowered the white girl when a bullet brought him to his knees.

"Look what I found by the sea. Shall we let it live or drown it?"

The gin-soaked derelict listened in wonder to the words of hope.

Her senses reeled when the giant black caught her in his arms, for she felt all hope was past.

The naked savages traded their pearls to the white men for gew-gaws.

Biggest Opening Record

for Box Office Receipts in the History of the Strand Theatre, the great Broadway House

"You love the mission boy, for I am a nobody," accused the Beach-comber bitterly.

The Beach-comber felt for his knife when she smiled bewitchingly at his rival.

She flew at her lover and struck with all the fury of a little savage.

"I don't want to wear smelly mission clothes. I want to dress like the flowers of the fields."

"You never will gain the Promised Land, if you let Pansy's smiles beguile you."

Silently they paddled to the island and waited for the signal to loot the mission compound.

A First National Attraction

D. W. GRIFFITH'S "The Idol Dancer"

Pure Entertainment—Powerful Drama and Extraordinarily Beautiful Scenery

From the Story by Gordon Ray Young—Photographed by G. W. Bitzer

Summoning all his strength he crushed the skull of the cannibal with a blow.

"I am facing the greatest adventure of all," he whispered—"death."

Violently seizing the Idol Dancer, he crushed her fiercely in his arms.

After the battle the white boy and the black emerged from the cupboard unharmed.

She kissed a Jasmine blossom and placed it on his lips to betoken her love.

The New England boy came to the islands of pleasant dreams in the hope of regaining his health.

A Picture That's Different

The wonderful dancing girl is a unique screen character and a cinch to advertise; you can't help packing them in.

The band of savages, led by the Blackbirder, began to batter down the door of the women's quarter.

The Blackbirder led his savage head-hunters against whites in the village.

There in the shadow of the mission hut, the Scoffer and the Idol Dancer realized their dream of love.

Pansy forsook the path of the righteous when the Head-hunter roared his savage love call.

The sullen blacks awaited the call of the Blackbirder, their master.

The cannibal seized the white girl and dragged her from the mission quarters to his hut.

A First National Attraction

Takes New York by Storm

Star of "In Old Kentucky" In Another Big Success

Read what the critics say:

STRONGEST OFFERING

"Anita Stewart's charm is evident. The picture is one of the strongest offerings of her film career."—*New York Tribune.*

DASH AND CHARACTER

"Anita Stewart plays the leading role in 'The Fighting Shepherdess' with dash and character. A strong cast supports her."—*New York Evening Telegram.*

GIRLS ADORE IT

"The kind of romance girls just adore to see. Miss Stewart is as prettily appealing as ever."—*The Sun and New York Herald.*

SPLENDID INTERPRETATION

"A pleasing western drama, well cast and well played. Anita Stewart gives a splendid interpretation of her role. She is sincere and appealing."—*New York Mail.*

TENSE SITUATIONS

"A picturesque photodrama of life in the western sheep country, filled with tense situations, and with Anita Stewart as the pugnacious lamb protector 'The Fighting Shepherdess' is worth looking at."—*New York World.*

BEST SCREEN ACTRESS

" 'The Fighting Shepherdess' has the charming person of Anita Stewart for its star. Miss Stewart long ago proved herself to be one of the best screen actresses and in her present part she upholds that reputation quite capably."—*New York Evening Sun.*

AMONG THE LUMINARIES

"Anita Stewart plays with all the spirit, fine expression and charm which have won her a place among the luminaries. She is sympathetic and human."—*New York Morning Telegraph.*

Louis B. Mayer presents

ANITA STEWART

in

"The Fighting Shepherdess"

A Stirring Tale of the Rugged West,
From the Novel by Caroline Lockhart

Directed by Edward José

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Presents

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First National

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No pains nor expense is being spared to make them perfect in quality of production.

The value of this series to your house both in box office receipts and prestige will be tremendous.

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Best Recommendation

KING W. VIDOR

Presents

"The Family Honor"

His first Independently produced
picture for First National

Written by John Booth Harrower

Directed by King W. Vidor

Scenario by William Parker

Photography by Ira H. Morgan

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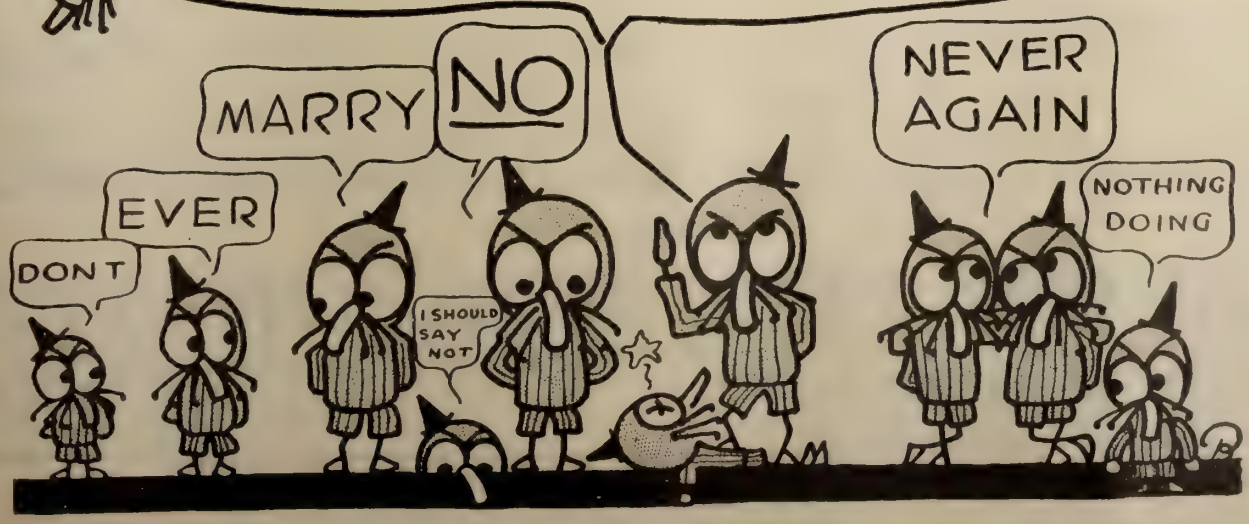

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Produced by MORRIS R. SCHLANK

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They Named It Right! It's a Riot of Laughter and Hilarity!

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Moving Picture World

Founded by J. P. Chalmers in 1907

Saturday, April 10, 1920

The Tradepaper of Features

"Metro and Loew Are Alone—Together," Says Rowland. 221
Bigger things than yet disclosed may be expected when the combination gets working top speed—even stage productions.

Independents Find Themselves Dependent—Upon Each Other.... 217
Big Convention of State Right buyers and producers fills Chicago with "live wires" and they "sizzle" with voltage of energy.

"A Hundred Thousand a Year"—Just Like That!. 235
C. Gardner Sullivan believes in the "Percentage System" for Screen writers and goes to carry the gospel into all the world—including the heart of Africa.

"Nix on Percentage" and "Hurrah for New York" Says Kansas . 214
State Convention of Sunflower State Exhibitors Turns Thumbs Down on the "Percentage" Proposition and "Thumbs Up" on National Organization.

"Save the Missions," Cries Clara Kimball Young's Publicist..... 278
All those fine old Spanish edifices in Southern California—fine once upon a time—are to be restored. The screen queen has been appointed head of the "Mission Restoration" committee.

High Lights of Screen Greet Arts and Sciences at Banquet..... 219
Biltmore Hotel scene of elaborate function attended by notables of the screen at dinner of the Society of Arts and Sciences.

Wealthy "Projectionist" Has "Movies" in His Home. 229
John R. Auerbach indulges himself in his only hobby—the projection of moving pictures in his own dwelling. And he has "something in his cellar"—calls it "resistance stuff."

When Samuel L. Rothapfel First Broke Into Print. 222
Ten years ago—he was a theatre manager in Pennsylvania. But he had real ideas then—"Unit Programs" 'n everything.

Handling "Local Censorship" with Soft Gloves—and Tact 225
How C. S. Jensen, of Jensen & Von Herberg, met a situation in Seattle that might have become painful—if not exasperatingly expensive.

Advertising Index

MANUFACTURERS OF MOVING PICTURES

Page
American Film Company, Inc. 195
Arrow Film Corporation..... 210
A. J. Callaghan Prod., Inc. 192
Christie Film Company 174
Commonwealth Pictures Corporation 193
David Butler 179
Donald Campbell 191
Famous Players-Lasky Corporation .....Inserts
First National Exhibitors Circuit, Inc. 202-09
Fox Film Corporation.....184-87
George Kleine 190
Goldwyn Pictures Corporation 189
Greiver Dist. Corporation 188
Hallmark Pictures Corporation 199-201
Hodkinson, W. W., Corporation .....Insert, 182
Metro Pictures Corporation .....Insert
Mildred Harris Chaplin 197
National Film Corporation 183
National Pictures Theatres 177
Pathe Exchange, Inc. .....Insert
Penn Import & Export Company 196
Realart Pictures Corporation..... 194
Republic Distributing Corporation..... 178
Selznick Pictures Corporation 175-76
Serico Producing Corporation 180-81
Special Pictures Corporation 172-73
Tower Film Corporation 198
United Artists Corporation 170-71
Universal Film Mfg. Company 167-69
Vitagraph Company of America .....Insert

CARBONS & CARBON ACCESSORIES

Carbon Imports Company 312
Speer Carbon Company 317

ELECTRICAL & MECHANICAL EQUIPMENT

Amusement Supply Company 312
Automatic T. S. & C. R. Company 317
Erker Bros. 314
E. J. Vallen Electric Company..... 315
General Machine Company..... 314
Hertner Electric Company 312
Lucas Theatre Supply Company 315
Metcalfe, G. A. 313
Monsoon Cooling System 311
National Electric Ticket Register Company 314
Northwestern Electric Company 314
Porter, B. F. 315
Reynolds Electric Company 312
Typhoon Fan Company 309
Universal Motor 312

LENS MANUFACTURERS

Gundlach Manhattan Optical Company 317

LOBBY DISPLAYS

Menger, Ring & Weinstein 310
Newman Mfg. Company 312

MFRS. OF INDUSTRIAL PICTURES

Cromlow Film Laboratories 312
Empire City Film Laboratories 315
Palisades Film Laboratories..... 315
Rothacker Film Mfg. Company..... 314
Standard Motion Picture Company 312

MFRS. OF RAW STOCK

Eagle Rock Mfg. Company 313
Eastern Kodak Company 313

MOVING PICTURE CAMERAS

Bass Camera Company 313
Bell & Howell 314

MUSIC & MUSICAL INSTRUMENTS

American Photoplayer Company 312

PROJECTION MACHINE MFRS.

De Vry Corporation 311
Dwyer Bros. 317
Pathescope Company 310
Power, Nicholas, Company 320
Precision Machine Company 319

PROJECTION SCREEN MANUFACTURERS

Genter, H. D. 312
Gold King Screen Company 312
Minusa Cine Screen Company 315

MISCELLANEOUS

Andrews, W. G. 312
Classified Page 316
La Cinematografica 316
La Vita Cinematografica 316
Motion Picture Directory 316
National Ticket Company 310
Ritchey Litho. Corporation 166
Williams, A. F. 310

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"VANISHING TRAILS"
Featuring
Franklyn Farnum and Mary Anderson
Exclusive Rights
for
Foreign Territory
DONALD
CAMPBELL
130 West 46th St.
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MOVING PICTURE WORLD

Sullivan Going Abroad

MOTION PICTURE followers everywhere will say "Bon voyage" to C. Gardner Sullivan, the scenarist, who, on March 31, started on a trip around the world. Offhand we recall no writer who has contributed more to the entertainment of the millions who throng the motion picture houses than has Mr. Sullivan. His work has been along original lines. He has created rather than adapted. He has demonstrated to the world at large—and to a world partly critical and partly hostile—that the screen can thrive on its own literature, that it is not dependent entirely on the efforts of those whose writings originally were intended for exploitation through other media.

The statement of Mr. Sullivan that he likes to write "desert stuff" will cause no surprise among his admirers. His ability to portray the lure and the fascination of sandy wastes constitutes one of his strong points. Fortifying this ability is the facility with which he merges his characters in the atmosphere of the old West. These "men with the bark on" stand out as rugged human beings, not as caricatures of the dime novelist's conception. The author's journeyings into Africa should supply him with a mass of material for future screen stories, and we may be sure that when these reach the public they will be as colorful as were their predecessors of American locale.

Getting a Real Concession

THE Theatre Owners' Chamber of Commerce, an organization of theatre men doing business within the metropolitan district, has demonstrated that it is something more than a "luncheon club," meeting each week to discuss a bill of fare. Through an arrangement with an insurance company the premium on 230 houses has been cut in two—from 22 cents a seat to 11 cents. This means that a thousand-seat theatre will be saved in overhead the sum of $110 annually. President William Brandt and his associates convinced the insurance men that there was no equity in imposing on houses of up-to-date construction the same rates that years ago were levied on "store shows." To prove their case they compiled a list of fifty first-class houses, no one of which had had an accident since the day it was opened.

The achievement again demonstrates the truth of the saying that some things are as easy as others—provided you go after them in the right way and have the goods to back you up.

Don't Expect Too Much

ONE of the high lights of the discussion Sunday evening before the Society of Arts and Sciences was the insistence that the followers of the motion picture must not expect too much, that they must not look to the screen as an art to yield more than has flowed from literature and music.

"All you ever get in a work of art is the one great moment," declared Rupert Hughes. The author went on to say that if in a picture you find five or six hundred feet that strike you as sublime don't expect or demand the continuous run of the heighth of human endeavor. John Emerson spoke along somewhat parallel lines when he said that "Great works come singly and not in groups." He was speaking in refutation of a recent magazine screed in which a writer had inquired why Griffith didn't make another "Birth of a Nation." "It is given to few people to do more than one great thing," he urged.

The occasion was one of genuine interest to the picture men and women present, and also without doubt to the other diners. Just to give a slant as to the personnel of the members of the society possibly the names of the three vice-presidents will serve. They are Bainbridge Colby, Secretary of State, and Job E. Hedges and John B. Stanchfield.

High Cost of Stage Plays

THE possibility that the Loew-Metro organization may be compelled to produce stage plays on Broadway as a step toward reducing the high cost of screen material is suggested by Richard A. Rowland in a statement printed elsewhere this week. Time was, Metro's president says, when stage producers were quite contented with sums like $5,000 and $10,000 for screen rights to stage plays. Now, he declares, the average is nearer $30,000 to $50,000, and in some cases $50,000 to $150,000.

Another live matter touched upon by Mr. Rowland is that of percentage booking. The statement is made by the Metro chief that the exhibitor will be met half way and that percentage will not be forced.

Kansas Backs New York

AT a convention in Kansas which is said to have included more than half of the exhibitors of the state it was unanimously decided to affiliate with the New York league as the foundation of a national organization. The body further recommended the holding of a national convention at an early date. It may turn out that the recent Utica convention made exhibitor organization history.

The members of the convention also went on record as opposed to percentage, the deposit system and the prevailing contract. R. G. Liggett, of the Gene Gauntier Theatre in Kansas City, was elected president. Mr. Liggett is a brother of the one time well-known motion picture player for whom his house is named.

It is reported the national convention may be held in Cleveland about June 1.

As to Projection Equipment

IN these days of delay in manufacturing and still further delay in freight and express shipments the importance of being fully supplied with spare parts of projection room equipment is magnified, especially to the manager whose house is far from the center of supply. An official of a projection manufacturing concern points out that forehandedness in this respect may save the picture man much time and possibly many dollars. Also he calls attention to the desirability of keeping in reserve parts that were made for the machine of which ultimately they may become a piece; in other words, of the disadvantages that follow from an attempt to incorporate in one machine replacements designed to fit one of another make and design.

Some Short and Snappy Stuff

"One at a Time, Please,"
Says Lester Cuneo to the photographers. Appearing in the leading Fox productions.

Pickford-Fairbanks Wedding Celebrated in Los Angeles

MARY PICKFORD and Douglas Fairbanks were married in Los Angeles on Sunday, March 28, by the Rev. J. Whitcomb Brougher, pastor of the Temple Baptist Church. Present at the ceremony were the bride's mother, Mrs. Charlotte Smith; Robert Fairbanks, a brother of the bridegroom; the Rev. Henry Miles Cook, assistant pastor of the Temple Baptist Church; Margery Daw, and R. S. Sparks, deputy county clerk. Mr. Fairbanks was best man and Miss Daw was bridesmaid.

The license had been issued at a dinner party at the Fairbanks home in Beverley Hills the preceding Friday night. The occasion was in honor of the prospective bride, with the minister and license clerk as guests.

On Monday evening a dinner was given to close friends at the Fairbanks home, followed by a reception, at which the bride and bridegroom received the congratulations of their Los Angeles friends, including many of the members of the motion picture colony.

Couple will sail for Europe May 19 and return in September. Mary has no intention of quitting the screen.

Indianapolis Showmen Laud Defeat of Daylight Saving

INDIANAPOLIS exhibitors are elated over the fact that the city council, by a vote of six to two, rejected a proposed daylight saving ordinance which, had it passed, would have meant a loss of many thousands of dollars to the owners of motion picture houses.

One of the chief opponents of the proposed ordinance was Gustave Schmidt, owner of the Crystal Theatre and president of the city council.

According to information received by Ralph W. Abbett, manager of the Universal Film exchange, of Indianapolis, exhibitors generally throughout the city were opposed to the proposed ordinance.

Representatives of Indianapolis civic organizations appeared before the council in support of or in opposition to the proposed measure, and at the conclusion of their arguments for or against, a majority of the council expressed an opinion that the people of the city do not desire such a measure. They said also that attorneys had advised that the city charter does not give the council the right to pass an ordinance of the kind.

Burglars Loot Indianapolis and Connorsville Theatres

FOUR neighborhood motion picture theatres in Indianapolis were entered on Tuesday night, March 23. Only lenses and other parts from the projection machines were taken. The theatres entered are the North Star, operated by A. C. Zaring, at Twenty-fifth street and Central avenue; F. W. Neal's Theatre at 2201 Shelby street; the Alacazar at 2174 North Illinois street, and the Garrick Theatre at 2961 North Illinois street.

Detectives have learned that the burglaries were committed by four men, visiting the various theatres in an automobile. The men were seen entering the Garrick Theatre by persons in the neighborhood, but made their escape before the police could be notified. The aggregate loss has been estimated at approximately $1,500.

The safe in the box office of the Auditorium Theatre, Connersville, Ind., which is operated by J. C. Schilling, was blown open early Monday morning, March 22, and the yeggmen escaped with approximately $1,500—the receipts of all the Sunday moving picture shows and the advance receipts of a stage production which was scheduled for Tuesday night.

The cracksmen gained entrance by forcing open an alley door. They ripped down some costly new velvet draperies and used them to muffle the sound of the explosion. A heavy charge of nitroglycerin was used.

Massachusetts Legislature Considers New Censor Bill

A MODIFIED moving picture censorship bill has been presented to the Massachusetts House of Representatives by the legislative committee on mercantile affairs. The vote of the whole committe was nine to three, with three members not recorded.

The plan for a state board of censors, provided in the measure presented by the state committee on motion pictures, was discarded by a sub-committee of the whole legislative committee. This sub-committee drew up a new bill which in turn was handed to the house. Censorship powers under the new bill would be placed in the hands of Col. Alfred P. Foote, of Holyoke, state commissioner on public safety.

Every motion picture desired by exhibitors to be shown in Massachusetts would be censored under the terms of the new bill. Col. Foote or a committee from his department would do the censoring. The censorship fee would be $1 for 1,000 feet or less and $2 for a reel of more than 1,000 feet. The commissioner of public safety would have power to appoint a subordinate at an annual salary of $3,500. This subordinate would take immediate charge of the work.

Shortly after receiving the new measure the House of Representatives referred it to the House ways and means committee. This committee later will hold hearings on the new bill.

Already two hearings have been held by the mercantile affairs committee. It looks as though the fight over the measure will be so prolonged that it will not be possible for the legislature to act on it in these closing days of this session and that it may "die a natural death," as many hope it will.

Bill Would Let Little Tots Attend Shows Unaccompanied

A BILL has been introduced in the New York State Legislature by Senator Salvatore Cotillo which if passed will permit children between the ages of 10 and 16 years to attend motion picture theatres in the state unaccompanied during certain hours of the day and evening. After school hours and before 8 o'clock at night, unaccompanied children are to be permitted to attend such houses as have a space set aside for children and which have a matron selected by the local society for the prevention of cruelty to children, or some other equally as well qualified society.

The bill was introduced only last week and has been sent to committee following the usual course of proceedings. There has been quite a little sentiment already manifested in favor of the bill and it is expected that it will shortly be reported out of committee and go to a vote.

District Showmen Protest Against Express Conditions

THE moving picture men of Washington, D. C., have joined the local merchants in the campaign which has been undertaken to secure speedier handling of goods by the express company, instigated by complaints to the Merchants and Manufacturers' Association that the service now

Kansas Exhibitors to Join with New York in Establishing a National Organization

(By Wire to Moving Picture World.)

THE Kansas State Exhibitors' Association at its annual convention in Wichita on Monday, March 29, went on record as opposed unanimously to percentage, the present deposit system and prevailing contract. The organization also passed a resolution edorsing the Utica convention and recommending the holding of a national convention at an early date. It was unanimously decided to affiliate with the New York State Exhibitors' League as the foundation of a national organization.

More than one-half of the exhibitors of the state attended.. R. G. Liggett, of the Gene Gauntier Theatre, Kansas City, was elected president after R. M. Miller declined the position, which he has so ably filled for two years. P. S. Harrison, editor of Harrison's Reports, of New York, was the principal speaker of the day. He dwelt on problems of the industry today and bitterly attacked the percentage plan.

Secured from Sundry Sources

"enjoyed" is somewhat less speedy than that afforded by the railroads' freight cars.

"The situation is intolerable," declare officials of the association. "Merchants report that it takes anywhere from three to ten days to get matter by express from New York to Washington, where it should take but one day. If we are to have express companies, they should live up to their name. We have been told by many merchants in the city that matter sent by freight reaches them as soon as does express matter."

Coincident with the announcement that an investigation of conditions is to be made on behalf of the merchants, the American Railway Express Company announced that new efforts are to be made to improve the standards of the express service throughout the country. In a statement of its aims the company urges shippers to be patient and to lend their co-operation in bettering the service. It is declared that a great many changes in methods are being introduced, which it is expected will eventually show results very satisfactory to shippers.

Booth Tarkington to Write Scenarios for His Cousin

BOOTH TARKINGTON has signed a contract whereby he agrees, during the current year, to write directly for the screen. Tarkington Baker, who has just resigned as general manager of production for Universal to start his own company, is the man who signed up the famous novelist.

Up to the present time Mr. Tarkington has been averse to writing for the screen. Not many months ago he, with other prominent authors, expressed himself as dubious of the screen as a medium of expression. He believed then that producers were too much inclined to sacrifice all other considerations to plot alone.

Thereafter Mr. Tarkington turned a deaf ear to all efforts on the part of producers to induce him to write for them. Eventually, however, he was persuaded to write a series of two-reel "boy" stories for Goldwyn. But there his yielding ceased.

When Tarkington Baker decided to make pictures for himself he hurried out to see Tarkington, who is his cousin. It is related that Baker arrived in Indianapolis at 10 o'clock at night. At 10.30 o'clock he was in conference with Mr. Tarkington. The conference ended at 8 A. M., when the pair had breakfast.

Mr. Baker, it is announced, will sign similar contracts with at least three more authors of world-wide prominence.

Screen to Show Serbians' Most Up-to-Date Methods

THROUGHOUT Serbia there are few moving picture houses. That is an art that has not yet been generally introduced to that country. In Belgrade and a few other larger cities continental companies have set up their machines. Recently Famous Players has taken out a license from the Serbian Board of Trade.

Motion pictures are utilized by the Serbian Child Welfare Association of America, through its National Birthday Committee, 7 West Eighth street, New York, to show Serbian families how approved scientific methods require up-to-date methods.

The greatest difficulty has been to procure electric current in some of the small outlying towns. The Red Cross has solved this problem by sending its projector in an auto truck which is touring the country in the interests of better health.

Hugh Woody Heads Capitol, Suceeding S. L. Barnhard

(By wire to Moving Picture World.)

AT a special meeting of the board of directors of Capitol Film Company, held March 29, Hugh Woody, a prominent Indiana banker, was elected president to succeed S. L. Barnhard, who also retired from the directorate. B. Herbert Milligan, of Chicago, treasurer, takes the place of former President Barnhard in the directorate and also assumes the duties of general manager relinquished by C. E. Eckels, who has also left the employ of the organization.

As an indication of their desire to place Capitol in the front rank of the aggressively independent and enterprising producing companies, the directors voted the new management $150,000 to be immediately available for the proper development of Capitol's new policies and the production and exploitation of super-special Capitol features recently determined upon. With all of these important questions the new president, Mr. Woody, is thoroughly familiar, as he has spent the past month in the general offices of the company in Chicago making a certain study of rapidly increasing business and of the broadened policies of the original company.

Mr. Milligan, whose experience as vice president of the Creation Films and managing director of the Kalem Studios has been of great advantage to the Capitol, brings to his new duties a high reputation as an organizer gained by his experience as the executive head of one of Chicago's well known financial institutions.

Jake Wells Rehabilitating Richmond Theatrical Field

PRESIDENT JAKE WELLS, of the Vany Realty Corporation, Richmond, Va., has announced the acquisition of sites for two new theatres, the purchase of the Bijou Theatre and plans for its enlargement, as part of a $2,000,000 plan for the complete rehabilitation of the Richmond theatrical field. The Bijou and Isis theatres will be eventually combined into a large motion picture house to seat more than 2,000. The Isis was bought recently for $80,000. The selling price of the Bijou is said to have been about $14,000.

The first work will be the erection of a new home for Keith vaudeville on North Fifth street to seat 2,500. At First and Clay streets a theatre for colored productions and people, with a seating capacity of 1,400, will be built. The Academy of Music will continue as the principal entertainment house and the Strand may possibly become a repertoire stock or musical comedy and picture house. Mr. Wells also proposes to make the Odean Theatre, a picture house, an ideal "family" theatre.

When the proposed work is completed, Richmond will have three theatres seating more than 2,000 each and seven seating more than 1,000 each.

Why Are You Afraid, Madlaine?
There's that big cowboy on the other side. She appears in "The Tattlers" made by Fox.

Containers Must Be Securely Fastened.

A note of warning has been issued to the officials of all film companies in the form of a bulletin which has been sent out by Chairman P. H. Stilson, of the transportation committee of the National Association, calling attention to a recent order of the president's office of the American Railway Express Company, which provides that covers of motion picture film conveyors must be sealed or otherwise securely fastened so as to prevent the covers from becoming unfastened in transit.

It is important that all distributors should thoroughly acquaint themselves with this ruling in order to prevent controversy with express company employes and to avoid the possible refusal of express shipments.

HERE is the list of the Reviews printed in this issue, beginning on Page 300. By consulting these and the Consensus of Trade Press Reviews department, the exhibitor should be greatly aided in the selection of his pictures.

Dr. Jekyll and Mr. Hyde (Paramount)
The Blood Barrier (Pathe)
The White Dove (Robertson-Cole)
Old Lady 31 (Metro)
Her Five-Foot Highness (Universal)
The Brand of Lopez (Robertson-Cole)
The Harvest Moon (Hodkinson)
The Tattlers (Fox)
Vanishing Trails (Campbell-Selig)
Comments

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

The world would wear out lots more SHOES
If motors only ran on BOOZE.

WHAT DO YOU KNOW?
(Mental Tests for ½ Wits).

Who was your favorite Lubin actor?

(If there ever was a Lubin **actor.**)

Who first "duped" a film?

When did **actors** begin playing in moving pictures?

Why so much gab down a dumb-waiter?

Who first said: "That's a good picture?

Is Jesse J. Goldburg's middle name James?

—o—

"Bird Millman, having taken a flyer in pictures, now has a steady job with the circus," declares A. W. Sobler from amid the Mayflowers.

—o—

Kill or Cure.—Paramount salesmen will soon insist upon exhibitors taking "Paris Green." That is Charley Ray's new one.

—o—

Port Henry, N. Y., Likes the Films.—Morning Telegraph Headline.

That makes it a "key city."

—o—

"The Sea Vampire" will soon be shedding salty tears while rising from screen oceans of 'em.

—o—

All Got An Earful.

Everybody in the hotel listened when "The Woman in 13" and "The Girl in 29" waged a wordy battle with "The Girl from the Outside."

But "Cynthia-of-the-Minute" (late as usual) missed the fun.

—o—

Spasms of Spring.

Exchangemen's conventions.
"Contests" for film salesmen.
Activities around airdomes.

—o—

Houdini's "Terror Island" is not a serial located in Ireland.

—o—

By Other Names as Sweet.

Glancing through proofs we find this new way of expressing "cellar stuff" in Moving Picture World you hold in your hand:

"He showed his visitors through the projection room and rounded out the demonstration with a visit to the cellar—where he had installed the **resistence apparatus.**"

Take it from Pete Smith:

Dam "The River's End" will not be among River and Harbor appropriations.

Marshall Neilan has **never** received a letter from an admirer in Japan; been photographed in a room full of "fan letters"; indorsed cold cream or narrowly escaped death in a motor accident.

But he **was** lost in the mountains at the time Griffith was lost at sea.

—o—

"Indiscreet Wives" and "The Invisible Divorce" would make a good bill for double-feature day.

—o—

Ticket takers at cinemas will be featured in William S. Hart's "The Toll Gate."

—o—

Better Change It, Richard.

The "Missus" says she could get quite hopped up over Richard Barthelmess if Charley Ray wasn't so easy to pronounce.

—

Why Not Make It "Dick Bart."

Incidentally, how do **you** pronounce that chap's monniker?

Is it **Bar**thelmess, Bar**thel**mess, Barthel**mess** or whichever what way?

We make a **mess** of it every time.

—o—

"Resurrection" was the first feature to be made in more than two reels.

Charley Chaplin didn't appear in the original cast, but he has since been **resurrected** in many numbers and kinds of reels.

—o—

How Come?—That when the star is imperilled during the shooting of a scene that it is her director who **always** saves her?

Likewise when the director is imperilled under like circumstances, the female star **always** does the heroics?

No, Alfred. You're Not "Nutty."

It's just this way. You live in Connecticut and work in New York.

You leave the Grand Central at 5:15, ride 45 minutes and arrive in the home sector at 5 o'clock.

Having ridden 45 minutes you get home 15 minutes before you started.

That's why Governor Holcomb won't let the women vote.

Mere man is so much smarter!

He can't even make his **watch** behave.

—o—

Katherine MacDonald will be "The Guest of Hercules," invited by Randolph Lewis to attend the wedding of Mr. Hercules Hokum and Miss Lotta Bunk, soon to be celebrated by the Pathe press department.

—o—

Film partisans assert that "The Virgin of Stamboul" was ruined when a "Jazz Revue" was added to the Broadway Theatre's bill.

—o—

"Lucid Intervals" (Ince) is a film-title that indicates hope for **THE** industry.

—o—

In Bill Reilley's "Western" screenario, the bad man doesn't "die with his boots" on as per usual.

He dies with his **spats** on!

—o—

Ladies' Choice.

William Fox told Wells Hawks to give Pearl White her choice of routes on her trip to Europe.

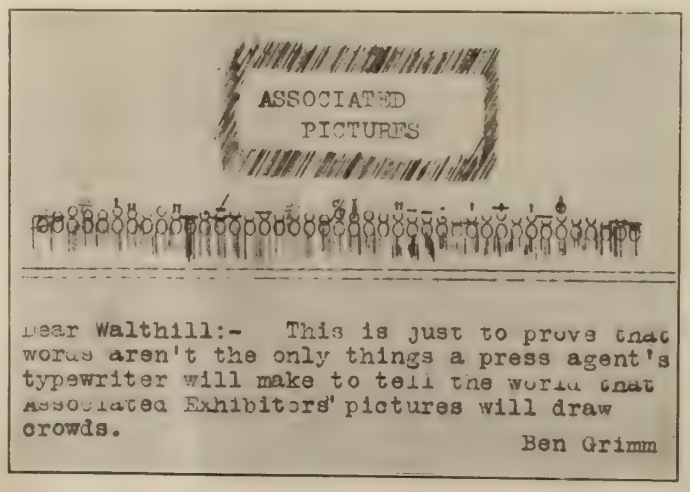
"Would you like to go by the 'dry' American Line or the wet French line?" queried Wells.

"Me for the French," said Pearl.

—o—

We seek description of a villain who smokes a **"short, light** cigar."

They invariably puff on **"long, black"** ones.



"Don't Ever Marry" Says Ralph Ruffner

To the boats, men! The women are running amuck.

—

Women are reasonable; there's no use talking.

—

Neptune married, and he's a Fish.

—

A Parade of Pathos requiring an hour and a half to pass a given point.

—

Uncle Sam allows you $2,000 for a wife. We'll say Brigham Young had **some** foresight.

—

There are three things in life. You are born, you get married and you die.

Therefore, **after you marry,** there's nothing left to do but die.

—

"Don't Ever Marry" (First National) is a Nickel Plated raid into the Old Kit Bag of Married Life. Bring your own swag-bag.

—o—

Essentials of Photoplaying.

Cigarettes. Telephones.
Automobiles. Revolvers.

—o—

Righto!—New York Times referred to a railroad that runs along the Hudson Valley as the "West Sore."

Fill Your Bins with Robertson-Cole

By H. T. Snowden, Detroit.

Actor.—Do you recognize the profesh?

Manager.—What do you do?

Actor.—Blackface. If you don't believe look in my ear.

—

"The Evil Eye."

Giving the frog who reads the titles out loud a mean once over.

—

"Dangerous Days."

Months of July and August for poorly ventilated theatres.

—

Some Snappy Statistics.

Film Salesmen	3,627
Tourists	1,627
Weather Prophets	604
Really Sell Films	18

—

Music suggestion for "Why Change Your Wife?"

"Off with the Old Love, On with the New."

"I Sent My Wife to the Thousand Islands to Spend a Week on Each."

—o—

Looks Like a Dry Spring.

"Flames of the **Desert,**" "Excuse My **Dust,**" "**Burning** Daylight," "**Desert** Love," "**Burnt** Wings" and **Burning** Daylight."

Federated Film Exchanges Is Formed at Independent Producers Convention

Great Gathering in Chicago Also Organizes Film Clearing House and Agrees on What Each Shall Produce—Joseph Brandt Delivers Keynote Address—To Wage Publicity Campaign—J. L. Friedman Is President

By JAMES S. McQUADE.

THE independent producers opened their convention at the Congress Hotel, Chicago, Wednesday afternoon, March 24, with Joe Brandt, of the National Film Corporation, of New York, as chairman.

Wednesday's session and Thursday's forenoon session were mainly devoted to the discussion of the number of reels that could be produced by their combined efforts for independent exchanges; also as to whether or not they would guarantee the product outlined and whether they were ready to form a Film Clearing House, similar in many respects to the old Sales Company of about eight years ago. All these matters were fully decided upon and adjournment was made after Thursday's morning session to submit the plans adopted to the independent exchange convention, at Thursday's evening session.

List of Subjects Agreed Upon

Following is the list of subjects which the independent producers agreed to make for independent exchanges, after careful deliberation:

Louis Burston, Burston Films, Inc., New York City, six to eight features of at least five reels each; twelve two-reel drawing room comedies and one serial.

C. L. Chester Productions, Inc., New York City, one travel picture or scenic and a one-reel comedy.

Murray W. Garsson and Charles Scherin, eight features.

Capital Film Company, Chicago, a two-reel railroad drama, a two-reel slap-stick comedy, a two-reel western and eight five-reel westerns.

Jack Cohen, New York City, twelve educational one-reel pictures, twenty-six two-reel comedies and twenty-six two-reel slap-sticks.

Harry Sherman, Los Angeles, eight to ten features, of five to seven reels each.

Marion Kohn Productions, San Francisco, a two-reel comedy drama, western, a one-reel novelty digest, a two-reel slap-stick comedy and a one-reel straight comedy.

National Film Corporation, Hollywood, Cal., one two-reel society comedy, one two-reel slap-stick comedy, six five-reel features and three serials.

A. H. Sawyer; six features, of five to seven reels.

Arrow Film Corporation, New York City, four super features.

Sidney L. Cohan Film Corporation, Los Angeles, ten five or seven-reel features.

At Thursday night's joint session, in the Congress Hotel, which was held after the banquet given by J. L. Friedman, president of Celebrated Players, to the assembled independent producers and exchangemen and other guests, Joseph Brandt, of the National Film Corporation, New York, read the following address, which is a summary of the deliberations of the independent producers and the plan outlined by them for the consideration of the independent exchange men:

"In order that your organization may have before it in its deliberations the facts which have been brought out at a meeting of the producers of pictures for the independent market, we respectfully desire to submit to your organization the following:

"The independent producers have for some time past endeavored to formulate a plan whereby the independent exchanges could secure negatives immediately after they had been finished at the studios, and for that reason they welcome the opportunity of meeting this organization and expressing their views at a time when this discussion is probably the one topic that will be most important in your deliberations.

Fair Division of Negative Cost.

"The independent producers are more than anxious to produce pictures especially for the independent field, if they can feel that there is an organization that can buy pictures regularly and at a fair price. At the outset the producers want to go on record by saying that they do not favor, nor have they ever countenanced, any movement that would tend to make the independent exchanges bear the burden of an excessive negative cost. Every producer who has sold his goods in the independent field has made an honest attempt to schedule his price, per territory, fairly, but unfortunately the number of territories that remained open made it necessary for the producer to charge an additional amount in some of the territories that were particularly anxious to secure his product.

"The producers believe that if this organization of exchangemen can be perfected, a stipulated cost for pictures can be established and a legitimate profit guaranteed to the producer, based upon the acceptance and the sale of his product in all of the territories in the United States and Canada. The producers are sure that a proportionate charge can be made which will be fairly distributed among all of the exchanges in all territories and that through a co-operative exchange organization the amounts required for the unsold territories can be satisfactorily distributed, or the territory disposed of, so that the members collectively will bear a proportionate share of the negative cost.

"With this idea in mind and anticipating that your organization will become perfected and that you will underwrite a sufficient amount of money that will guarantee

They Laid Down Their Knives and Forks Just for the Photographer.

Group picture taken at the dinner given by J. L. Friedman to the Independent Exchangemen and Producers on March 25 at the Congress Hotel, Chicago.

the financial stability of your organization, the producers have decided to perfect an organization which for the time being shall be known as the Film Clearing House. The sole purpose of this organization shall be to act as a clearing house for all negatives that you may desire, these negatives to be acquired for you at a price which will enable you to make a reasonable profit and which guarantees to the producer the necessary profit for him to remain in business. You will find attached the product that has been offered by the various producers and it is for you to decide exactly how many of these subjects you want and how often you will want them. The Film Clearing House will have sufficient financial backing to guarantee every contract that is made with it by your organization, and under the contract, which will be executed by each producer, your organization will be assured of a standard product of the necessary quality for a period of at least three years.

No Threat of Compulsion.

"Heretofore, you have been obliged to seek your product in any field that you could find. The money that you had spent to exploit these pictures was practically wasted and you honestly felt that you were taken advantage of by the producers. Under the present plan it is intended that you shall have a subject featuring a star, acceptable to you, just as long as you desire and just as long as you feel it is profitable for you to keep that star on your program.

"There is nothing in the plan which is proposed that will compel you to take any series of pictures that are not profitable for you to handle. By a vote of your purchasing committee or your general finance committee, the Film Clearing House, upon proper notice being given, will be obligated to cancel contracts providing for the distribution of subjects featuring a star who is not making money for you, and will provide for the substitution of a star who will.

"One of the big factors that has made the big program organizations so profitable is the fact that they have spent money regularly in the consistent and persistent advertising and exploiting of their stars and their subjects, so as to keep them prominently before the public and before their exhibitors.

Special Attention to Publicity.

"Under the plan of the Film Clearing House, a stipulated amount has been set aside for advertising and exploiting every star and every picture released through the Film Clearing House. Under their contract with the producer they will employ the best person or persons available to exploit and give publicity to all products released through the Film Clearing House and will send these special exploitation men into various local exchange territories, whenever needed, to bring the product properly before the public and the exhibitors.

"The advertising and exploitation campaign referred to, particularly provides for the continuous advertising of all subjects contracted for by you and the inclusion of the names of individual franchise holders in each territory. This campaign is to be continuous, for fifty-two consecutive weeks in each year, during the period of years provided for in the contract. The subjects you are distributing and the individual franchise holders will be kept prominently before the trade and the public.

To Sell Accessories at Cost.

"You know, only too well, that a great many producers have very often stopped their advertising and exploitation campaign immediately after the territory for a picture had been sold, and it was a rare occasion when your name was included in the advertising. It is the intention of the Film Clearing House to make your subjects so well known in each individual territory that 50 per cent. of the sales work will have been done before your sales force gets in the field. And further than that, the continuous advertising and exploitation will keep the product in front of the public, so that your customers will derive the benefit and in return you and the producers will profit thereby.

"The subject of advertising accessories will also be one of the important service and money-saving features of the Film Clearing House. All advertising accessories will be sold at cost, plus a normal profit, and a great saving in cost can be effected because the Film Clearing House will know exactly how much material to order. This will eliminate the waste which has been prevalent heretofore and will enable the Film Clearing House to buy supplies at a minimum figure. A plan will be perfected whereby advertising accessories will be sent to you far enough in advance so as to absolutely avoid the delays which have so often resulted in the cancellation of service.

"The financial conditions and purchasing ability of each producer is guaranteed by the Film Clearing House, and under its contract with each producer it will be impossible for them to switch to any other program or any other field for the period of years they have agreed to supply their product to the Film Clearing House.

Guarantee Required of Producers.

"The Film Clearing House has also made it obligatory upon every producer to guarantee that he will pay the damages that have been incurred by an exchange on account of the failure to deliver negatives and prints on time, and the Film Clearing House will see to it that any loss that you may suffer by reason of the cancellation of contracts or any moneys you referred to exhibitors, on account of failure to deliver subjects to you on time, will be repaid you.

"It is for you to determine what subjects you want because the Film Clearing House is not going to release pictures that are not satisfactory to your entire organization. It is for you to determine whether or not the independent exchanges are going to secure a regular supply of subjects of the standard you want and at the time you want them. The producers stand ready to sell their product to you on a fair basis, but you must be prepared to guarantee them that, collectively, you are able to back up your demands by an organization that is financially sound and able to carry out its obligations.

Have Finances to Aid Independents.

"You must realize that self preservation is the first law of nature. The independent producers, with such a combined output as the Film Clearing House will be able to offer, are in a position to help materially those men in the independent field who are sincere in their desire to stay in it. In territories where such men cannot be found, the Film Clearing House will be prepared to finance any person or persons you may select, who will creditably represent your organization and profitably handle the subjects of the producers.

"If such a man cannot be found by you, the producers will secure one. You gentlemen must get together, because the independent producer cannot continue to make pictures knowing that he is constantly gambling with from 40 to 50 per cent. of the territory, on account of men who haven't the nerve to handle better, bigger pictures and who do not know how to exploit pictures properly in order to get the greatest maximum gross out of them.

Guarantee Perfect Representation.

"There is nothing that the big program organization can produce that you cannot have, if you can guarantee to the independent producer that you have the money to pay for it and, furthermore, the ability after you have paid your money to make a profit on your investment. There is no security for the producer, if he is to make pictures for you, unless you are prepared to exploit them properly and get out of the picture all that should be gotten out of it in the territory. The Film Clearing House has perfected plans that will absolutely guarantee 100 per cent. representation in every territory where their subjects are released.

"It is for you to decide whether you,

(Continued on page 252.)

Just a Flash, Showing Rubye De Remer Signing the Contract
to star in Hy Art Film Corporation Productions. Number one will be labeled "The Flash."

Screen Has Elevated Public Taste, Says Emerson at Arts-Science Dinner

Producer Cites as Proof 23 Successful Plays in Year—Hughes Says All One Gets in Art Is One Great Moment

By GEORGE BLAISDELL

IN six years the motion picture has elevated public taste to the point where a first-class play will be supported, declared John Emerson at the dinner of the Society of Arts and Sciences at the Biltmore on the evening of Sunday, March 28. Motion pictures had been selected as the sole topic of the evening, and present as the guests of the society were many representatives of the industry. Mr. Emerson said that if David Griffith never made another picture his fame was secure by reason of "The Birth of a Nation." He further said that "Great works come singly and not in groups."

Rupert Hughes previously had declared that "All you ever get in a work of art is the one great moment." The author stated that we are living in an age which people a thousand years from now will look back upon with envy, that the men who now are making pictures are doing a work as great as was that of those who staged Shakespeare's plays.

The evening was one of marked interest. The great ballroom of the hotel was filled with the members of the society and their guests and the speakers were followed with close and appreciative attention. Augustus Thomas was toastmaster, and he was his own inimitable self. He introduced in turn, besides Mr. Hughes and Mr. Emerson, Whitman Bennett, Roi Cooper Megrue, Charles C. Pettijohn and Anita Loos.

There was another speaker, Dr. Edward Rolt-Wheeler, former clergyman, announced as "The Devil's Disciple," whose mission it was stated was to say as many bad things about motion pictures as he could collate and utter.

Screen Financing Show Business.

The Disciple was not an enthusiastic success. Apparently he aimed to be smart and by employing an attempted facetious style to be able to get over matter that uttered seriously would be laughed at. While a few of his listeners were inclined to take him at his own value the majority were mildly amused when they were not bored. Mr. Thomas remarked as the advocate sat down that the most promising things said by him were that there would be a moving picture theatre on every corner in hell and that the Disciple would be on had to greet the picture men on arrival.

Mr. Bennett said in opening that the picture business to no small degree is financing the show business. "The motion picture is not going to replace the stage nor the stage the motion picture," he said. "Three or four organizations of great wealth undoubtedly have done a great deal to develop the picture. Within the last year there has come into our trade a new individualism. It is leading to specialization. One of the elements of progress in the picture business in the next two years is going to be individual attention on the part of capable men to the making of comparatively few subjects.

"I have been working on a hundred five-reel pictures in the last year. That is too many. I don't want to talk business politics to a general gathering, but I look forward to a new era in motion pictures when there will be a limited production."

Megrue Envies the Plumber.

"In my experience in the legitimate theatre I have found that not only does every one feel capable of rewriting a play but that they insist on it," said Mr. Megrue. He paid his respects to the plumber as a representative of a trade the followers of which never were told they did not know their business. In closing he gave a bit of statistical data which he had prepared. As an example he quoted: "Number of eastern studios projected in 1919, 1204; number built, 2."

The One Great Moment.

Mr. Hughes expressed a mild curiosity as to why the Society of Arts and Sciences was discussing motion pictures. "Motion pictures are not an art, they are not a science," he went on, "and those who have invested in them know they are not a business." The speaker outlined some of the hardships he had experienced at the hands of the continuity writer, telling of one instance where he discovered on viewing the finished work of the producer that the continuity writer had "screened him very prettily."

"All you ever get in a work of art is the one great moment," said Mr. Hughes. "When you go into a motion picture theatre and you see a production of five or six reels or more and there are five or six hundred feet that strike you as sublime don't expect or demand the continuous run of the heighth of human endeavor." The speaker said sometimes he was disappointed in a picture because he had entered the theatre with his hopes too high.

Picture of Today Is Not Bad.

"I am willing to risk my reputation in saying we are living in a period which people a thousand years from now will look back upon with envy," Mr. Hughes continued. He enumerated a number of men, including Shakespeare and his contemporaries, who were not appreciated in their own time. "The picture men today are doing as great work as did the men who put on Shakespeare's plays," the speaker went on. "Don't let anybody fool you that the picture is bad today. So was Shakespeare in his day. He was compelled to cater to the whim of his period by injecting matter foreign to his story. You read 'Julius Caesar' and you will find local kinks for the benefit of the Broadway of his day.

"One thing people resent a great deal is censorship. I don't believe it ever accomplished anything for the morals of the world. Girls have gone wrong and always will go wrong, using the word wrong as we use the word right—I don't know."

When a Play Is Not Bad.

Mr. Hughes entered upon a discussion of morals, to the evident concern if not dismay of some of the diners. Reverting to the incident of the bathing girls comedy in the small western town—a subject introduced by Mr. Thomas and which kept cropping up during the evening—the speaker declared if all men and women in the world went stark naked there would be less vice in the world.

Mr. Thomas complimented Mr. Hughes at the conclusion of his speech. "I always have had great admiration for you," he said, "but it has been increased this evening." Mr. Thomas related a story of Thomas Clarke, to whom some one had remarked

John Cumberland Is Seen Here Enacting the Policy of Watchful Waiting.

In this particular instance it paid too. See what he is getting in the last picture. These are a few society "shots" from Pathe's new release, named "The Stimulating Mrs. Barton."

that a certain production was a bad play. "No, it is not," declared Mr. Clarke. "There was a moment in it when I forgot I was in a theatre. It is not a bad play.

Exhibitor the Backbone, Says Pettijohn.

"I have always been impressed with the fact that the man who runs the theatre is the backbone of this industry," declared Mr. Pettijohn after paying his respects to the Devil's Disciple. "The day when the exhibitors will be organized is coming, in fact it is almost here. In New York State it already is here, and the movement is extending to the South and Southwest. These groups soon will be formed in one compact organization.

"No one denies that pictures have a great power, but the large question is the employment of that power for good or evil. Let me point out some things pictures have done. The day after war was declared pictures were organized for our government. I don't know how many people are aware that the first ammunition sent into France was not in the form of powder and bullets but in that of motion picture film. The morale of the allied troops was so low they had been led to believe we were a race of people who would not and could not fight and were not going to France, but when these films outlining the many activities of the government were shown in the front lines the soldiers over there knew Uncle Sam was coming. So you see pictures did their small bit in the work of the war."

Screen Has Helped Stage.

Mr. Emerson prefaced his remarks by suggesting that as films were made of celluloid he was curious to know how the devil had been able to see any pictures. The speaker immediately plunged into a reply to a recent article by George Jean Nathan in Smart Set in which it was alleged among other things that pictures were responsible for the decline of the stage.

"Not in eighteen years of closely following the theatre in New York have I seen so many worthwhile plays as in the last twelve months," Mr. Emerson declared. He named twenty-three subjects that in one year to April 1, 1920, had been successfully produced in New York City. "I am counting as a success," he said, "any play that people will pay their money to see. Now this means that the taste of the public has been raised to the point where it will support any first-class play. I know of only one play in twelve months that was well written and well produced that failed —and that was because it had a war angle and came just at the close of hostilities when people were tired of plays of that sort.

"I say thank God for the movies and more power to their good right arm. It is said that three-fourths of the movies are dull and stupid. The same proportion holds good in the case of plays, of music. But that proves nothing except what we all know—that three-fourths of the people produced in this or any other country are dull and stupid. Of course, we all belong to the other fourth.

Tribute to Griffith Film.

"We have only had six years to work. Do you know I would like to pick out a jury of thousands of people throughout the world and ask them what evening in the theatre gave them the most continuous thrill and enjoyment. I venture to say a majority of them would say 'The Birth of a Nation.' For intensity of emotion, for power, for great, broad sweep, there never was anything within four walls to equal that production. The writer in Smart Set asks why Griffith doesn't do it again. It is given to few people to do more than one great thing. Homer wrote only two poems that we hear much about." Mr. Emerson went down the line of men who were great by reason of a single achievement.

"Take the most extraordinary man that ever lived in this world," he said, "a scientist, an architect; a builder of bridges, of engines of war; a supremely great painter and a sculptor; a philosopher, a great inventor; he invented a flying machine—it couldn't fly much, but it could plane down from a height; the busiest man in the world—take Leonardo da Vinci. He worked on an equestrian statue and it took him seventeen years to build only the horse; and you want Griffith to make another 'Birth of a Nation.'

"Great works come singly and not in groups. Dozens of good pictures have been made since that time. The work of those at this table gives us an honorable place in the fine arts."

Anita Loos Makes Mirth.

Anita Loos said that while she had been asked to speak on scenario writing she had decided to read one that had been submitted for consideration, in the belief the diners should understand what the public is missing. The tale was entitled, "The Hereditary Taxidermist," alleged to have been given to the world by a California maiden. A sub-title indicated the story was "A tragedy motion picture." A sub-subtitle set forth also that it was educational in that it showed taxidermy.

The script traced the evil influence of the taxidermist strain on the daughter: "All day long she stuffs chickens." Even the dog of a neighbor is the victim of an irresistible impulse to transfer the inside of a sofa to the interior of the canine. "When her child is born it is born with this hereditary taint—it wants to stuff everything." Miss Loos' effort made one of the hits of the night.

Among those at the guests' table were Rex Beach, Geraldine Farrar, Billie Burke, Elsie Ferguson, Doris Keane, Ralph Ince, Florence Reed, Madge Kennedy, Burns Mantle, Dorothy Dalton, Channing Pollock, Elaine Hammerstein, Zena Keefe, Lou Tellegen, Peggy Wood, Lucille Le Stewart and Basil Sidney.

"River's End" Does Weekly Gross Business of $75,000

WHAT is conceded by motion picture sales experts to be the record on the weekly gross business of a photoplay after the first runs have been completed was reached last week by Marshall Neilan's first independent production released through First National, "The River's End." In its fourth week after release date, contracts for the production were approved by the Marshall Neilan organization aggregating $75,000.

This total sale for one week, it was pointed out at the Neilan offices in New York, is not the result of a concentrated sales drive for a given period to attain a record amount, as is often done by companies desiring to make an exceptional showing, but comes as natural sales resulting from the exceptional business to which the photoplay is playing wherever booked.

It is claimed that never before has the fourth week of a film booked into motion picture theatres achieved such an amount in weekly sales. The contracts approved during the past week include bookings in some of the smallest towns in the United States at record rentals. Extended bookings have been the rule and many exhibitors have seen the advisability of holding the film over for another week.

An instance of how the picture is overcoming all obstacles in hanging up new records for exhibitors is pointed out in a telegram received by C. R. Beacham, manager of the First National exchange in Atlanta, from the Fashion Beaux Arts Theatre, Palm Beach, as follows: "You might like to know that although the closing week of the season, when the population is dwindling, Marshall Neilan's 'The River's End' broke all house records for attendance in history of Beaux Arts today. I unreservedly state it to be one of the very finest pictures it has been my privilege to present."

"Good Morning, Nurse! Do You Think My Son Will Be Fit for the Presidential Campaign When He Gets Well?"
Mary Miles Minter says she doesn't know about the presidency, but she thinks he will be able to sign a marriage license. From Realart's picture, "Nurse Marjorie."

Rowland Denies Loew Is Interested in or Affiliated With Any Other Firm

Says Company May Be Compelled to Sponsor Shows on Broadway Stage Owing to Mounting Cost of Play Scripts—Will Not Compel Percentage Booking but Will Adopt It with Showmen Who May Desire It

IN a statement of Loew-Metro policy Richard A. Rowland, president of Metro Pictures Corporation, emphatically denies that Marcus Loew or the Loew-Metro affiliation is interested in or connected with any other producing and distributing organization.

Mr. Rowland's denial was in refutation of recent rumors, reaching exhibitors of the country and the trade in general, that Loew-Metro has entered into a combination aiming to secure a monopoly of the producing and distributing ends of the motion picture industry.

That Loew-Metro may be compelled to produce stage plays on Broadway as a step toward reducing the mounting cost of literary material for the screen; that the company will not force the percentage system upon exhibitors, but will adopt it if they desire it; that the coming year will see an output of approximately fifty Loew-Metro specials, mostly with all-star casts, and that a popular male star will soon be added to the Loew-Metro roster are some of the highlights in the Metro president's statement.

Richard A. Rowland

Production Cost Much Higher.

In addition, Mr. Rowland points out that production costs have risen all around to such an extent that they have become almost prohibitive. Loew-Metro will make every effort to prevent waste in any quarter and curtail expenses wherever possible, without stinting the quality of its productions, but the Metro president makes it plain that this increasing expense may ultimately fall in some measure upon the exhibitor who should be prepared to meet it.

"Mr. Loew is not interested in any producing or distributing organization other than Loew-Metro. We reiterate what Mr. Loew made public when he acquired the controlling interest in Metro Pictures Corporation—that he did it to protect himself.

"The same protection which he secured for himself Mr. Loew is now willing to extend to others. In other words, he offers to exhibitors everywhere, and particularly the smaller exhibitors, the opportunity to bring to their theatres the Loew-Metro specials under a protective franchise arrangement. This protective franchise would not only insure a steady supply of quality pictures that would build up the business and prestige of these houses against any opposition, but Mr. Loew would willingly arrange to extend vaudeville bookings to such theatres as wanted that form of amusement to supplement their screen entertainment."

"Will Not Force Percentage."

Touching upon the much discussed question of percentage booking, the Metro president's statement has this to say:

"We have given the subject of percentage booking considerable thought. It presents a situation, however, in which we have no axe to grind; we are willing to let the cat jump either way it will. Loew-Metro will not force percentage booking upon the exhibitor. We shall, as in the past, continue to accept a flat rental for our releases wherever that method is the wish of the exhibitor himself.

"While we will not force the percentage system of payment for subjects, we will meet the exhibitor half way and adopt it with individual showmen who find that it is the more desirable of the two. By co-operative experiment both producer and showman will eventually arrive at a satisfactory basis of agreement."

"The present exorbitant prices asked for stage scripts amounts to nothing short of a hold-up," the Rowland statement continues. "In the last six or seven months the valuations placed on stage plays—so soon as it is discovered that picture producers are after them—have soared to almost unbelievable heights. Where we used to be able to get a screen story for from $5,000 to $10,000, theatrical producers now think nothing of charging from $50,000 to $150,000, and in some cases more than these fabulous sums for the rights to a stage success.

May Produce Stage Plays.

"This condition may force us into the field as stage producers. If we should it would be on the theory that it would actually save money on the gross overhead cost of a film production of the play later. When it is considered that now a screen producer must pay an average of $30,000 or $50,000 for a bare script, and that he could produce an original play in the theatre for about $10,000 to $15,000, stand to recover his initial outlay on the success of the play and still retain it as a screen vehicle, the reason for such a move becomes apparent."

"We will make approximately fifty major releases during the ensuing year, beginning early in the fall," said Mr. Rowland, in speaking of production policy. "In the majority, the special productions will be all-star cast pictures. We will, of course, retain our present stars, and we expect that the all-star productions will develop new screen players of outstanding merit, who, if they demonstrate their fitness and popularity, will be given early opportunity for further conquests as featured players with notable surrounding ensembles.

"In the making of our specials our studios in the east and west will be utilized. The western studios in Hollywood will be in charge of Joseph W. Engel, as general manager. Our Sixty-first street studios in New York will be under Maxwell Karger. Moreover we will erect new studios, somewhere in the close vicinity of New York; but our plans for this modern establishment are not now ready for announcement in detail.

"Before long we expect to make known the name of an important addition to our list of stars. This player is an actor who occupies a position in the very forefront of the American stage.

Marcus Loew

"In the matter of short subjects we will distribute some two-reel comedies. Buster Keaton, who has achieved considerable of a name for himself in Roscoe Arbuckle comedies, has been engagd for a prominent part in our forthcoming production of 'The New Henrietta.' He will be featured in eight of those two-reel comedies to be made by Joseph Schenck.

"All of the forthcoming Loew-Metro specials will be quality productions in every sense of the term," he says. "They will be as fine as it is humanly possible to make them. We are prepared to go to the limit of liberality in money expended, and will allow our directors ample time to turn out artistically developed products.

"I know it to be a fact that several motion picture producing companies have been seriously affected because the inflated cost of production has been too much for them. The exhibitors must realize that ultimately some of this increased cost of producing pictures must be borne by them.

"Without neglecting any necessary artistic detail Loew-Metro will conscientiously endeavor to pare down wastage to overhead expenses for the exhibitor's benefit; but it cannot control an economic condition that has the whole world guessing."

An Infant Industry Restless in Its Crib

Combing Moving Picture World Ten Years Ago

SO modest are present day "grown ups" in an industry reported to be only in its infancy that we must, despite our pleas for "dope" on the present generation, rely upon Moving Picture World dated April 9, 1910, for the history here to be recorded. Almost are we tempted to repeat: "News was scarce them days."

The Motion Picture Distributing and Sales Company (likened to the Patents Company without patents) had just been formed—first "Big Bertha" discharged in a fight that was on to the death between "Independents" and "Dependents." The Executive Committee of the National Independent Moving Picture Alliance was in session at the Hotel Imperial.

Remember Those "Imperial" Sessions?

Whenever the "ins" or "outs" drew moving picture men of America into session, all hands hurried hither and the Imperial put on extra help to accomodate the rush to the mahogany. It was a great gathering—no matter who called the factions to "line up" and be served! *It is believed the expression "exhibitors service" originated at these Imperial sessions.*

The Motion Picture D. & S. Company had named Carl Laemmle, president; Adam Kessel, Jr., vice-president; Charles O. Baumann, treasurer; Thomas D. Cochrane, secretary. The active management of the Sales Company was delegated to Mr. Cochrane and Mr. Baumann.

Carl Laemmle announced that he had "dispatched an agent to establish depots for Imp films in the leading European cities." Just that much of an announcement that would be press-agented to a couple-a pages *in these mature days of tradepaper usefulness.*

The First "Unit Program."

Sam Rothapfel, in another contribution to Moving Picture World, mailed from far-off Pennsylvania, told how he would have picture theatre managers look-alive to "better picture programs." Roxy had the "Unit Program" bug ten years ago as witness:

"In most cases the exchange will assort the program in such a way that it will require only a little extra work to achieve success. This I consider an ideal program"—and he named:

"Industries of Southern California" (Selig).
"Ranson's Folly" (Edison).
"The Newlyweds" (Biograph).

"Another thing I want to call attention to," said Roxy, "is the fact that not one minute during the entire performance should your music cease."

Consistency Thy Name Is "Roxy."

Ten years ago Rothapfel was "talking over the heads of his audience." Four years later he "was wild and visionary" when he opened the Strand. The history of THE industry will set forth that Roxy was a *man of vision* rather than *a visionary man.*

They'll tell you at the Strand—will the crowds—and they'll echo it at the Rivoli and Rialto (which same means all the Strands, Rivolis, Rialtos and Capitols throughout the country) that Roxy was right ten years ago when he first broke into print through Moving Picture World with *ideas and not visions* that made THE industry *what it is in* 1920.

Adding a "Personal Touch."

For this week's "Personal Touch" see elsewhere and Sam Spedon. For ten years ago look here:

P. P. Craft was selling Mirror Screens at 416 Ninth street, Washington, D. C.

"Montgomery" was a name that was "rocking the exhibition business" in the South. He was building up a chain of theatres and *giving distributors "circuit-wide bookings."*

Paramount Film Company, 61 West Fourteenth street, New York, just reorganized, was proffering *"Everything Moving Picturesque."*

Motiographs were advertised in Moving Picture World. *Whatever became of that machine?* It was made in Chicago—*but we never hear of it now.*

George Kleine, Pioneer Educator.

Editorial mention and extensive comment was made concerning a 336-page "Catalogue of Educational Motion Pictures" issued by George Kleine of Chicago and 19 East Twenty-first street, New York. "It is a trite remark," said the editor, "to say this catalog fills a long felt want."

Atlanta, Ga., had passed an ordinance compelling women to remove their hats in theatres. *Just for that the ladies are now getting the vote.*

"Plethora of Picture Dramas from Purile Dramatists" is a caption that looks as though "ye editor" was taking a crack at the script writers. Mention this to show that such was done even in the early days.

Pulling Out of Winter Quarters.

Santa Barbara, Cal., was all right for Essanay in winter. But come Spring they must move to Denver and a great ranch nearby to picture films of Western life. G. M. Anderson, yclept "Broncho Billy," *took ten lines of space* to tell what would be a continued story these days.

E. E. Fulton, of Chicago, had just been appointed Western representative of the Lubin Manufacturing Company.

Carl Theodore Goldenberg resigned as New York office manager for Pathe.

J. A. Berst had appointed Kurt W. Linn, from the New Orleans office, to succeed E. H. Montagu as Pathe's Chicago manager.

Frank A. Tichenor had just organized the Manhattan Slide Company at 136 West Thirty-seventh street. The first thing he did was to slap an advertisement in Moving Picture World. *In those days, as now, business suicide was painlessly committed by not doing so.*

Louis J. Gasnier Comes to America.

Charles Pathe, without making any "statement," sent Louis J. Gasnier to America for the purpose of directing, supervising and producing Pathe pictures. We believe his ticket read: "Paris to Bound Brook."

"Imitators will always trade on the reputation of the best" was set forth by the Berlin Aniline Works. *Just imagine it!* Anything based on Berlin, Germany, talking that-a-way!

F. H. Richardson's Projection Department was just getting under way. The *first* then and *still* the *best.* "Writers cramp" never touched Richardson. He was killing off from three to five pages ten years ago!

Making a Date by the Clock.

American Badge Company was selling a novelty button to theatre managers. "Meet me at the Bijou" was printed on the face of a time-dial and the hour hands were moveable. It was a cute plot:

The fellow would set the hands at an hour, meet a girl and point to the button in his lapel. If she had sense she wouldn't "meet him at the Bijou"—but enough were *sans sense to make the button business profitable.*

Michigan avenue (which is Chicago's combination Board Walk and Fifth avenue) looked like a parade of watches with all the frogs pointing to their lapel buttons. *It was a great life*—ten years ago!

Film Titles With a "Punch."

"As It Is in Life; or, The Story of a Father's Selfish Love" (Biograph, 1910).

"Children Not Wanted" (Republic, 1920).

David Horsley, of Bayonne, N. J., announced: "About May 15 I will commence export shipments and am prepared to place exclusive agencies for all foreign countries."

And would you believe it? He added this "Notice: Trade publications please send full particulars as to rates."

Archie Mac Arthur, Jr., hurried to Bayonne the next morning.

Authors Were Then Eminent.

Edison was releasing "Her First Appearance," adapted by Richard Harding Davis from his "Van Bibber" stories. Years before Robert Hilliard had vaudevilled the same subject as a sketch, under title of "The Littlest Girl."

"The Gypsy Girl's Love" was thrilling Kalem film.

Song slides were renting for "two bits" the week.

Scranton, Pa., and Albany, N. Y., were "Key Cities" ten years ago. Novelty Slide Company had branch agencies in those seething centers.

The Hix-Gravely Cigar Company, Montgomery, Ala., were Southern agents for Mirror Screens. Then, as now, cigar stores *sold everything but good cigars!*

Frieda Klug was sole American representatives for a lot of moving picture machinery—Braro Machine Works, Turin; J. Debrie, Paris, etc. She was advertising for Americans to *take away the Debrie.* Ouch!

Nat I. Ehrlich was managing Dixie Film Company, New Orleans, and E. T. Peter was manager of Texas Film Exchange, Dallas. They both liked the newly-born Thanhouser Films. *That pleased Bert Adler.* He wrote the adverts that sold 'em.

What were YOU doing ten years ago?

W. K. H.

Eileen's Some Queen!

Eileen Percy, who just signed with William Fox to appear opposite his Western stars on the coast.

Houdini Serial Going Strong.

An announcement from the offices of the Republic Distributing Corporation states that the bookings on the serial, "The Master Mystery," are mounting in number at a rapid pace. The serial, which stars the internationally famous handcuff king, Houdini, was one of the productions taken over from the World Film when the Republic company assumed control of the World interests. The Republic organization has the distribution rights in the states of Washington, Oregon, California, Nevada, Arizona, Montana, Iowa, Kansas, Nebraska, Missouri, Minnesota, North and South Dakota and a section of Idaho.

Marshall Neilan and Albert Kaufman Form Co-operative Producing Alliance

ONE of the most important announcements of the year in producing circles is that of a co-operative production alliance just formed between Marshall Neilan Productions and Albert A. Kaufman Productions. Details of this alliance, which is the result of a lasting friendship and the fulfillment of the mutual desires of the two notable heads of their respective companies, have just been given out.

Marshall Neilan
Who has formed producing alliance with the Albert A. Kaufman Productions.

Mr. Kaufman recently announced the severance of his connection with Famous Players-Lasky and the formation of his own company. He has already planned the erection of his own independent studio, but in the meantime while the facilities at the Neilan plant were such that they offered the two producers an opportunity to realize the ambitions of their early picture days, the co-operative alliance was quickly agreed upon.

The Neilan-Kaufman studios now consists of two separate units, each unit comprising a light and dark stage and set of individual dressing rooms.

The producing, technical and executive staffs have been merged into one and by carefully following a working schedule the different departments will be at the disposal of both companies.

Mr. Neilan is a member of the Associated Producers, who when their present contracts expire will release their productions as of one organization. His current pictures are released through the First National Exhibitors Circuit.

Kaufman Plans Not Announced.

Mr. Kaufman, who recently signed Allen Holubar to direct a series of special productions starring Dorothy Phillips, has not yet made know his plans for distribution, but announced that work on the first Holubar-Phillips feature will begin at the Neilan-Kaufman studio within a few days.

Five years ago Mr. Kaufman was studio manager of the Famous Players-Lasky Company and under his supervision were numbered the productions of such famous stars as Mary Pickford, Marguerite Clark, George M. Cohan, John Barrymore, Pauline Frederick and many others. At the same time Marshall Neilan was a leading man of considerable renown and most of his work was opposite the stars under Mr. Kaufman's charge. Mr. Neilan had previously shown directorial qualities and his ideas on production were very much in common with those of Mr. Kaufman, who shortly afterward engaged him as director for Famous Players-Lasky.

An admiration for each other's ability and a strong personal friendship arose between the two young men who were later to become so prominent in the motion picture world. It was mutually agreed that should they ever branch out for themselves as independent producers a lot could be accomplished by their alligning themselves together.

Promotions came rapidly for both, Mr. Kaufman becoming general manager of the Famous Players-Lasky Studio in Hollywood and later filling the same position in that company's New York studio. Mr. Neilan's worth became recognized more with each succeeding picture he directed until his achievements made him one of the most sought after directors in the country.

Then came the war and Mr. Kaufman's two year period of war services in which he served as captain in Uncle Sam's Army overseas. Upon his discharge he was entrusted with the work of organizing and building the Famous Players-Lasky studio in England which he accomplished in a manner which reflected more credit on himself.

Albert A. Kaufman
Who has just formed a co-operative producing unit with Marshall Neilan.

In the meantime Mr. Neilan had severed his connections with Famous Players-Lasky. He organized a producing staff and made many pictures for various companies, including such notable successes as "Daddy Long Legs," with Mary Pickford; "The Unpardonable Sin," with Blanche Sweet, and "In Old Kentucky," with Anita Stewart. Later he formed his own independent producing company, and the results so far achieved with his first picture, "The River's End," indicate that Marshall Neilan Productions is destined to take its place as a producing organization of prominence.

Well, Here's Another One of Those Beautiful Studios California Boasts Of.
Pictures show the executive units at left and the entrance at the right to the new Neilan-Kaufman studios.

Skouras Brothers, St. Louis, Purchase Grand Central and Central Theatres

CONCLUDING several weeks of negotiations, a deal for the purchase of the New Grand Central Theatre, the Central Theatre and the Grand Central Film Company, of St. Louis, the local First National exchange, has been consummated by the Skouras Brothers, of that city. The properties were purchased from the Grand Central Theatre Company and the Grand Central Film Company, corporations. The principal owners were William Sievers, Edmund Koeln, Theodore Rassieur and Harry Troll. The consideration was $350,000

Spyros Skouras, Charles Skouras, George Skouras, E. H. Brient and Leo Rassieur, Jr., conducted the negotiations for the purchase of the properties. The New Grand Central will be continued as the first run house for First National attractions in St. Louis. Richards & Flynn, of Kansas City, who have a sub-franchise for First National productions in Northern Missouri, will not be affected by the transfer.

By the purchase of the Central and New Grand Central Theatres, the field of house ownership in St. Louis was narrowed considerably and two interests now virtually dominate the first run field. The Skouras Brothers, and those interested with them, now own and operate the following theatres: the New Grand Central, Central, Pageant, Crystal, Airdome, Arsenal, West End Lyric, Downtown Lyric, Shaw and the Lyric Skydome.

Spyros Skouras, who is named for the presidency of the new concern, will actively manage the West End Lyric. Charles Skouras will manage the New Grand Central. George Skouras will supervise the Downtown Lyric and the Central, Brient will be managing director of all Skouras theatres.

The present plans are for all First National attractions to have their initial St. Louis presentation at the New Grand Central and, on some occasions, to run day and date at the New Grand Central and West End Lyric. Pictures that are first shown at the New Grand Central alone will follow at the West End Lyric, then at the Downtown Central and then back to the West End for a run at the Pageant.

Hiram Abrams Denies Published Statement.

Hiram Abrams, general manager of United Artists' Corporation, characterizes as utterly false a recent statement in a theatrical paper that "Big Four" will distribute in the Philadelphia territory through the Stanley Booking Company instead of releasing independently and booking direct.

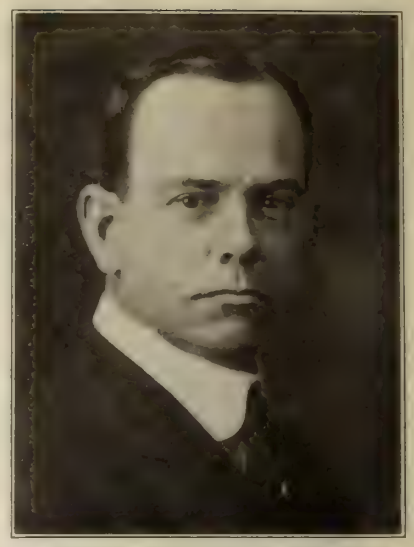
Canadian Mounted Police Protest Flowing Locks of Actors in Stories of Force

OFFICERS and constables of the Royal Canadian Mounted Police have raised an objection to one detail in connection with the portrayal of an R. C. M. P. character in some of the recent moving picture releases. They do not say that representatives of the famous force should not be shown on the screen in connection with stories of the Canadian West and they are quite pleased to note that a real attempt has been made to duplicate the official scarlet and gold uniform for the pictures.

They point to one mistake that has been made a number of times, however, and that is the manner in which the screen constables "wear" their hair. According to Mounted Police regulations, the hair must be cut close. For a member of the force to appear otherwise would result in disciplining by the officers in charge. The flowing locks of actors portraying Royal Canadian Mounted Police characters do not meet with the approval of actual members of the force.

Since the establishment of the headquarters of the Mounted Police at Ottawa Ontario, the words "North West" in the name of the unit have been replaced by "Canada" because the activities of the police have been extended to the whole of the Dominion. It is also pointed out that references to the force as "Mounties" is also a misnomer.

Like the circus "tradepapers are all alike"—except Moving Picture World, "The Tradepaper of Features." More exclusive departments and features are carried in our weekly issues than can be found in all other tradepapers combined.



Edward Earl
President of Nicholas Power Company.

Earl Gives Welcome Home Dinner to S. S. Cassard

THE get-together dinner on March 31 at the Old Colony Club, New York City, given by President Earl of the Nicholas Power Company to heads of the departments was turned into a welcome home reception to S. S. Cassard, sales manager, and T. F. Uhlemann, works manager. Both of these have recently made extensive trips for their company, and came back all pepped up regarding the outlook for the Nicholas Power Company and general trade conditions. The significant point established at the dinner was for "looking ahead" by everybody.

The demand for American machinery throughout the world is enormous and everyone should learn to order supplies well in advance of the real need for them. The slogan of the times is—"Place orders now for future delivery."

Among those present were E. E. Earl, A. D. Bell, W. C. Smith, S. S. Cassard, S. R. Burns, E. E. DeHart, F. J. Bird, A. L. Raven, T. F. Uhlmann, Herbert Griffin, P. A. McGuire.

Universal Western Exchange Heads Hold Chicago Meeting

ANOTHER Universal get-together was held on March 28 and 29, when exchange managers from the middle western Universal branch exchanges, assembled in the Congress Hotel, Chicago, and discussed Universal prospects for the fall campaign.

Harry M. Berman, general manager of exchanges, was on hand from New York to take charge of the convention. He was assisted by W. A. Chase, one of Universal's district managers in the middle west. J. H. Mayer, director of publicity, also was present.

An opportunity was taken to show "The Virgin of Stamboul" to the out-of-town managers and to instruct them how to handle the big new Priscilla Dean picture. The production opened on April 4 for an indefinite run at the Chicago Playhouse.

Among the exchange managers present were I. L. Leserman, Chicago, and others of his office force; George Levine, Milwaukee; Edgar B. Haines, Des Moines; H. F. Lefholtz, Omaha; Joe Roderick, Minneapolis; Sam Benjamin, Oklahoma City; Barney Rosenthal, St. Louis; and J. H. Calvert, Kansas City, Mo.

Prologue Setting for "April Folly."
The unusual effect was secured after great preparation when this Paramount Cosmopolitan film was shown at the Capitol Theatre, New York.

How C. S. Jensen Solved Censor Problem and Made Clubwomen Friendly to Films

IN February, women of Portland, Oregon, were meeting daily, yea, even twice a day, with their various clubs and organizations to resolute. And in all their resolutions, which were numerous and which collectively and individually found their ways into the columns of each and every local paper, the motion picture industry was condemned as showing films harmful both from the moral and intellectual standpoints.

In March, scarcely one month later, a new form of censorship provided for in an ordinance drawn up by the motion picture managers themselves, had been adopted by the city council. The women of the city under the various organizations belonging to the city federation of women clubs, comprising more than 200 associations, were using the motion picture houses for civic purposes.

C. S. Jensen, senior member of the firm of Jensen and Von Herberg, owners of first run theatres in Portland, Seattle, Yakima, Bremerton, Butte and Tacoma, and holders of the First National franchise for that territory, was responsible for the change of public sentiment. He attacked the proposition of saving his interests in Portland and possibly other Pacific Coast cities from general disfavor by using modern business methods. In no detail were his plans not entirely successful.

Cuts Created False Impression.

Censorship became a vital issue in Portland with the showing of the film, "The Thirteenth Commandment." Two scenes, one in which Ethel Clayton is shown selling various pieces of lingerie and one of a "close-up" were ordered eliminated. The film was cut according to orders given by the secretary of the board of censors, but because he believed the censor had not been impartial in making the eliminations, A. C. Raleigh, manager of the Columbia Theatre in which the production was booked to show, had the cuts made exactly as ordered and not as probably intended. The result was that in the close-up scene the public was left wondering what had happened and believing perhaps the worst, whereas if more had been cut as the exhibitor would ordinarily have done of his own accord, the matter would have caused no great alarm to either manager or censor.

Retaliation was immediately obtained by the secretary of the board, who issued warrant for the arrest of C. M. Hill, branch manager for the Famous Players-Lasky corporation in Portland. The warrant was issued because she found Mr. Hill had released the film without the signature of the censor board as the law required, a practice which during recent months had been entirely overloked. Mr. Hill asked for trial by jury and after a long and tedious court session in which a score of prominent club women testified as to the immoral effect of "The Thirteenth Commandment" and other pictures, he was declared not guilty. Such was the censorship situation in Portland when C. S. Jensen returned after a six weeks' trip to the East.

Jensen Opened Campaign.

A newspaper and screen advertising campaign was immediately devised. Through the editorial columns of the daily newspapers Mr. Jensen stated the cause of the motion picture industry. He described the present system as a one woman regime, obviously unfair, and proposed a new method whereby the city appoint one person, the film men another and these two choose a third, making a board of three to settle the question of censorship.

Slides stating this stand and asking the expression of the public on the question of censorship were run in each of the five Jensen and Von Herberg theatres. Several score replies were received and these the daily newspapers incorporated into news stories. Just one change was made in the original ordinance as submitted by Mr. Jensen to the city council. Club women appearing en masse at the meeting of the city council demanded that the third member of the new board as provided by the ordinance in question be appointed from one of their number. Their request was recognized by the city council which agreed to choose from three names submitted to them by the club women the member of the board which the city has the authority to appoint. This person with the representative of the film men will then choose the third member of the new board.

Friendship Now Prevails.

By the middle of March when the ordinance was formally and finally adopted the question of motion picture censorship was a dead issue. Through its president, Mrs. Roy Bishop, the city federation of clubs which had before resoluted so intolerantly, had accepted the offer of Jensen and Von Herberg to use the loges seats of the Peoples Theatre, one of the largest and finest cinema houses in the Northwest, for a series of benefits. In accepting this offer made by Douglas Jarmuth, manager of the Peoples Theatre, the club women put themselves publically on record as endorsing motion picture entertainments.

Were they not, themselves, selling tickets, and would they be connected with anything but a worthy cause? Decidedly not. At the same time, friendly relations have been established between club leaders and managers who a month ago were intolerant and antagonistic toward each other.

Cosmopolitan Engages Burton.

Frederick Burton, well-known stage and screen favorite, has been engaged for the part of Heliotrope Harry in "A Whiff of Heliotrope," the Richard Washburn Child story, now being picturized for Cosmopolitan Productions by George D. Baker. Burton's stage experience dates back to 1900, when he was a member of the old Grand Opera House Stock Company, of Indianapolis. His first motion picture was "Ruggles of Red Gap," in the same role which he had played on the stage.

"Keerful, Silas! Don't Hit the Pump!" Cautions Nazimova, with Victor Potel Wrestling with the Wheel.

Excellent views of Metro's latest special, "The Heart of a Child," in which the Russian star is afforded great opportunity to display her many emotions. The title for the last picture may be "Everything Comes to Those Who Wait."

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MOVING PICTURE WORLD

The Tradepaper of Features

First National General Manager Visits Charles Ray in Studio at Los Angeles

IN order to extend a personal welcome to Charles Ray, the latest addition to the ranks of First National stars, General Manager J. D. Williams has paid a special visit to the Los Angeles studios where the pouplar actor is commencing work on the first picture in which Arthur S. Kane is presenting him.

At the completion of his contract with Thomas Ince, Mr. Ray began to make films for release by First National, and the visit of Mr. Williams to the star's own studios on the West Coast represents the official welcome of Mr. Ray into the First National fold.

English Executive Delighted.

General Manager Williams, following his survey of the situation in the Ray studio, gave out the statement that in his opinion Charles Ray was slated to break all records for newcomers to the First National releasing organization. Such is the impression gained by Mr. Williams in his conference with exhibitors along his route, that the First National official stands sponsor for the prophecy that the industry will see one of the most unusual and sweeping successes from the independent films which the already popular actor now commences to produce.

Mr. Williams expressed great satisfaction at the progress made by Mr. Ray's newly incorporated company, and great admiration for the splendid body of officials and co-workers with whom Mr. Ray has surrounded himself. With the star's old associates, Jerome Storm, director, and Chester Lyons, cameraman, to watch over the technical end of picture production, and with Richard Willis, the capable general manager, supervising the destinies of the local organization, the First National executive prophesied great things to come from this aggregation of talents.

The First National official was accompanied by Colonel H. A. Browne, of the Walturdaw Company, London, England, the oldest releasing concern in Europe. The British film executive was particularly pleased to find Charles Ray such an altogether delightful character in real life, and he assured the star that he would do all in his power to see that he achieved premier popularity in the British Isles.

Among others in the gathering at the Ray studios was Sol Lesser, the well-known Los Angeles exhibitor, who holds the First National franchise in Southern California territory. Mrs. J. D. Williams, who accompanied her husband, gave a dinner at the Alexandria Hotel to Mr. and Mrs. Charles Ray, Colonel Browne, Albert A. Kidder, Jr., Gus Inglis and Richard Willis.

Kane Corporation Moves to New Offices at 25 West 43d Street for Permanent Home

THE Arthur S. Kane Pictures Corporation has moved to its new offices in the National Association Building at 25 West Forty-third street, New York. The lease to these quarters was signed several weeks ago, but delay in construction work on the new building prevented moving sooner. The young corporation has had its temporary quarters in the Knox Building at Fortieth street and Fifth avenue.

Although the producing company was established only a month and a half ago by Arthur S. Kane, organizer and former president of Realart Pictures, its progress has been such that the original offices of the concern became insufficient for the needs of the growing institution. With increased facilities for carrying on its business the Kane company is now in a position to further expand its activities.

The new home into which President Kane and General Manager J. C. Ragland took their cohorts is four times the size of their previous location, and in addition is so situated that the requirements for continued expansion can be immediately satisfied. Such have been the demands upon President Kane and his colleagues in the brief life of their company that the removal to the new National Association Building comes as a relief to all departments.

The permanent home of the Kane company is now situated on the eleventh floor. The suite of offices occupies a total space of more than two thousand square feet, with windows looking out on Forty-third, Forty-fourth street and Fifth avenue, half a block away.

Although President Kane and the staff of the company are busily engaged in the task of getting accustomed to the new home, they extend a cordial invitation to their friends in the trade to stop by and pay the new Kane offices a visit.

Veteran Thespian Relates Anecdote of Days When "Shore Acres" Went Begging

AT the outer portals of one of New York's biggest newspapers sits an old actor who played with the late James A. Herne in "Griffith Davenport," and who recalls an interesting fact in connection with "Shore Acres," the famous Herne drama of New England coast life that Metro has just produced on the screen with a notable cast featuring Alice Lake.

The veteran thespian, whose daily task now is to guard the editorial sanctum of the metropolitan daily, tells the story of the first appearance of "Shore Acres" before the public and of its discouraged author's sale of a half interest in the production for $5,000. The offer was originally made to Charlie Mitchell, brother of Maggie Mitchell, who thought favorably of the purchase of a half interest in the Herne drama as a gilt-edged investment.

But Mitchell's wife thought otherwise. When her husband mentioned parting with such a sum of money for what she considered a gold-brick, Maggie Mitchell waxed hysterical and threatened to leave Mitchell if he closed the deal. While he hesitated, torn between his conflicting senses of business acumen and cunnubial loyalty, Harry Miner, of drug store and theatre fame, stepped in and accepted Herne's offer.

It proved to be a fortunate investment for Miner. "Shore Acres," that had been so slow in finding a producer, had at last reached the boards through the influence of Mr. Field, of the Boston Museum, and after two weeks of indifferent business had captured public favor and settled down to its famous run of 100 nights—at that time a record for any play in one house.

Of All Oriental Lands, Japan Affords American Films Greatest Opportunities

JAPAN represents the greatest opportunity for development of American motion pictures in the Orient, according to Horace P. Clarke, Oriental representative for David P. Howells, Inc., who has left New York on another trip through the Far East for the Howells organization.

This will be Mr. Clarke's second trip to the Orient within twelve months. It will take him from six to eight months to cover again the territory in which he and David P. Howells personally have pioneered with American films. In addition to a large number of big productions and a selection of short length subjects Mr. Clarke takes with him motion picture equipment for distribution throughout the Orient.

Mr. Clarke is thoroughly familiar with the territory which he visits on this trip. His itinerary takes him to Japan, China, the Philippines, Straits Settlements, Dutch East Indies, India, Burmah and Ceylon.

Howells Watches Orient Closely.

Few if any, film traders in the world have given the attention and thought to the Orient which that market has received from the Howells organization. It is more particularly with the idea of keeping intimately in touch with picture conditions in the Orient that this trip is being made by Mr. Clarke. His journey is in line with the policy of David P. Howells in sending representatives constantly into the territories in which he is interested, to develop a fuller understanding of American picture product, to keep in close personal touch with conditions abroad and to take to the foreign market not only the best pictures the American market affords, but to take also new ideas for distribution, presentation and exploitation.

"Only by sympathetic treatment of the film renter in the countries of the Far East can the future possibilities of the Oriental market be developed to their fullest," said Mr. Clarke in discussing the purpose of his trip and the conditions of the far eastern market.

Exorbitant Prices Out of Question Now.

"The American producer must, for the time being, not expect exorbitant prices for his pictures from the Orient. There is a prevailing notion that the Oriental territories are worth considerably more than they are. This is probably due to the fact that the various countries of the Far East have such tremendous populations. It is true that there are millions upon millions of people in the Orient, people who will, no doubt, become patrons of the motion picture eventually, but at the present time only a very small percentage has ever seen a motion picture, and until picture house construction develops there is little possibility that pictures will become a popular amusement in anywhere near the sense that they are popular entertainment in America and in some of the European countries.

"With considerably less population than many of the neighboring territories, Japan will become the best market for American pictures and will develop the possibilities of motion picture quickest. The possibilities in Japan are almost limitless. The development must be gradual, for the Oriental is not as quick to absorb new ideas as the American and the European.

"The most important contributing factor in the development of pictures in Japan and the popularization of the American productions is the fact that the study of English is now compulsory in the primary schools of Japan. This means that the coming generation of Japanese will be familiar, to an extent at least, with literature written in English, and before he becomes old enough to be a picture fan he will have grown familiar with the writings and the customs of the western world. The educational system of Japan, improved remarkably in the last few years, will better the working class of the island to a remarkable degree.

"As I see it the development of motion pictures in Japan now depends, in a large measure, on the erection of modern picture theatres. Already the ever increasing demand for cinema entertainment is taxing the capacity of the Japanese picture theatres.

Now in Missionary Stage.

"The present stage can be described as the missionary stage for motion pictures in the Orient. In the next few years the Oriental picture fan will be better acquainted with western ideas and will more readily comprehend the plots and themes of American made pictures. At the present time the most popular picture in that territory is the production in which the action can easily be followed, regardless of subtitles. The majority of the audiences are not able to read English and many read their own lauguage with difficulty because of the variety of dialects, so that they are considerably handicapped in following the action of a story which relies on a complicated plot."

Horace P. Clarke
The Oriental representative for David P. Howells, Inc.

According to Mr. Clarke, one of the most aggravating problems of Oriental film trade is the pirate. He has given much attention to the question of defeating the duper and the film thief as that individual operates in the Far East, and he believes that a solution lies only in a boycott of disreputable renters as well as distributors.

To Fight Pirating.

"Pirating and duping have been one of the sores of Oriental film trading," said Mr. Clarke. "The time has come when it can be stopped, although drastic steps will be necessary. We are going to see that every possible protection is given the reliable and responsible dealer. Any renter in the Orient who contracts to run pirated films is going to be blacklisted and his supply shut off. The foreign distributors in this country can do much to help rid the Far East of pirates by co-operating to see that the duper is cut off from his supply, and the renters in the Orient by getting together to put an end to the practice."

Mr. Clarke's trip will take him more than 50,000 miles and will require a minimum of six months. He sails via Vancouver for Yokohoma on April 8. Mr. Clarke is a native of Sydney, Australia. He was Australian representative for the David P. Howells organization for two years before coming to the United States. Prior to his entrance into the motion picture industry he was connected for ten years with the mining business with some of the largest concerns in Australia.

Prints of "Heart of a Child," Nazimova's Latest, Arrive East

FIRST completed prints of Nazimova's newest picture, "The Heart of a Child," have arrived at the New York offices of Metro, in the Longacre Building, from the coast studios at Hollywood, where this screen production of the most famous of Frank Danby's novels was done. "The Heart of a Child" is ready for immediate release, it is understood.

The film world has been especially eager to see "The Heart of a Child" put on the booking market for the reason that it resembles in some respect the general character of one previous Nazimova sensation, "The Brat," from Maude Fulton' play of an irrepressible chorus girl waif.

In the case of the Danby story, Nazimova is not a chorus girl, but a child of the London slums, born and raised to girlhood in a sordid, poverty-stricken environment as devoid of ideals as of clean collars. As Sally Snape, one sees on the screen the star go through a series of wonderfully human adventures, some tragic, some half so, others pathetically funny and still others that really are glorious; and all of them are tremendously interesting, especially to the girl of the gutters who later becomes Sarita Mainwaring, premiere danseuse of the Verandah Theatre in London.

Charles Bryant, also depicting in the production the important role of Lord Kidderminster, adapted the story for the screen and constructed the scenario, from which the director, Ray C. Smallwood, worked.

Dakota Showman Praises "Honey Bee."

"When an exhibitor hears his audience continually chuckle throughout a picture, and when they hunt him up in his office to thank him for securing such high class entertainment, there must be a reason for it." So says H. W. Derthick, of the Auditorium, in Rapid City, S. D. Hear his further comments on "The Honey Bee": "In my opinion, Mr. Briggs (this is E. P. Briggs of "Flying A" fame, making headquarters at the Denver office of the company) you have one of the best specials of the year, both as to theme, story and character. Such films do more to get new patrons for an exhibitor than anything else I know."

"Midlanders," Jackson's Famous Novel, Will Be Bessie Love's First Vehicle

FOLLOWING the announcement last week that Andrew J. Callaghan Productions, Inc., has formed a company to star Bessie Love in big story vehicles, with high class direction, comes the news from Los Angeles that the star has already begun work on "The Midlander," the widely read novel by Charles Tenney Jackson. Joseph de Grasse and Ida May Park, each of them credited with the successful direction of such stars as Dorothy Phillips, Priscilla Dean, Sessue Hayakawa, Dorothy Dalton, Lew Cody and others, have undertaken supervision of Miss Love in her first picture.

Calling for an initial outlay of thousands of dollars for picture rights to "The Midlander" and for the services of the distinguished pair of directors, the Callaghan organization is fulfilling its published intention of placing his talented young actress in surroundings which will bring out in a bigger way than ever her undisputed dramatic ability.

"It will be evident at once to discerning exhibitors," said Mr. Callaghan, "that the business men who are placing unlimited capital at the disposal of Miss Love, and her directors have tremendous faith in her ability to do something for the screen that will surpass by far anything she has ever done previously. Our faith is being expressed in dollars and cents devoted to the purchase of the best directorial talent, the most suited vehicles adapted from first class novels and plays and the highest class production all around.

Tale of Mississippi Valley.

"As our first step in this direction we have secured the picture rights to the famous American novel, 'The Midlander,' by Charles Tenney Jackson. This dramatic narrative of pioneer society in the colorful Mississippi Valley is tense with action, and running through it is a human story of love that hurdles the obstacles of the years and finds itself dramatically triumphant in the end. Miss Love has been dreaming of such an opportunity for years, to find herself in a character that requires the expression of every human emotion, a charatcer with the depth of real life and placed in a narrative alive with action."

The novel is one of the most famous pieces of dramatic fiction that has been written around the life of the Mississippi Valley. Miss Love will play the part of Aurelie Lindstrom, a waif with a destiny, a child stolen from the procession of orphans in the New Orleans Mardi Gras, raised up-river in Iowa, who has become a beautiful, primitive young woman living in a squatter settlement.

Salt Lake Theatre Opens Soon.

The new Pantages Theatre in Salt Lake City, nearing completion, will be opened formally to the public on June 2, according to announcement made by Manager Frank R. Newman upon his return from Los Angeles, where he conferred with Alexander Pantages.

Mr. and Mrs. Pantages will be present and the latter, an artist, will appear on the opening bill. The new theatre will be artistic throughout.

Arrangements have been made whereby the old Colonial Theatre, which for several years has been the home of Pantages, will be opened on August 29 by the Wilkes Stock Company.

Republic Distributing Names Releases for April; Serial Scheduled for the 25th

A VARIETY of subjects declared to be of excellent quality are to be found in the April releases of the Republic organization, a statement from that company informs. A complete program suitable to the small town and city exhibitor is found in the list of releases, which includes three feature productions, the release of the first two episodes of a new serial and the continuance of the release of short detective dramas.

The three feature releases are "An Adventuress," "Common Sense" and "Children Not Wanted." The month of April marks the release of episode one of the first Republic serial, namely, "The Whirlwind," featuring Charles Hutchinson, the well-known daredevil. Although the step into the serial field is new to the Republic organization, Briton N. Busch, president, is authority for the statement that this serial has not only all the elements needed in a successful box-office attraction, but that the Republic organization has undertaken the work of assisting the exhibitor in the successful running of the entire serial.

Will Release Other Serials.

"The month of April," Mr. Busch said, "finds the Republic organization widening its scope to the field of serial distribution. We will release more serials, and in view of the fact that we expect to sell a serial exhibitor other serial productions, we have made it a point to assist him in making a success with the first one which we are releasing."

Two more of the William Flynn detective dramas are included in the release schedule for the month. They are titled "The Phantom Butler" and "The Kalda Ruby."

The feature production, "The Adventuress," stars Julian Eltinge, famous for his female impersonations. The Rèpublic statements contends that Julian Eltinge is one of the best drawing cards of the country.

The feature release for April 20 is "Common Sense." This production was directed by Lewis William Chaudet and the featured players are Vola Vale and Ralph Lewis.

Edith Day is the star of 'Children Not Wanted."

Reasons for Heroism and Sunshine in Forthcoming Christie Comedies.
Ralph Bushman, son of Francis X. Bushman, and Charlotte Merrian to shine as stars in Christie mirth-provokers.

Stonehouse and Pallette in Cast of Big Metro Special

METRO announces that it will picturize the stage comedy, "Parlor, Bedroom and Bath," by C. W. Bell and Mark Swan, as a big special production with an all-star cast, instead of, as at first planned, using it as a starring vehicle for Viola Dana. As two of the featured players in this special, officials at Metro's West Coast studios in Hollywood have engaged Ruth Stonehouse and Eugene Pallette, both of them seen prominently in recent Metro productions.

Miss Stonehouse will play the leading feminine role of Polly Hathaway, a society reporter. Eugene Pallette has had a long and varied career in the silent drama. He has appeared in a number of recent Metro productions, among them "Fair and Warmer," with May Allison, and "Alias Jimmy Valentine," with Bert Lytell. He interrupted his screen career to join the army, qualifying as an aerial machine gunner, although he did not get overseas.

A. P. Younger prepared the scenario, and Edward Dillon, a new acquisition to the Metro directorial forces, will direct.

Gordon Signs Popular Organist.

Arthur Martell, wizard of the organ, has signed a contract with Nathan H. Gordon, president of the Olympia Theatres, Inc., of Boston, to play for the Olympia chain for ten years.

At present Martell is playing the new Hope-Jones organ at Gordon's Olympia, Washington street, Boston. Many noted musicians have paid tribute to Martell's remarkable art. His accompaniment to motion pictures has long been a drawing card at the Olympia theatres.

In Corner of Auerbach Drawing Room Is Up-to-date Projection Installation

Stock Exchange Man Holds License from City Bureau as Projectionist—Puts on Shows That Are Real Thing

UP in the East Eighties in Manhattan, behind the stately front of a large dwelling, there is in operation a most complete and remarkably compact projection installation. The address is 9 East Eighty-second street and the location but a stone's throw from Central Park and the New York Metropolitan Museum of Art. It is the home of John H. Auerbach, a member of the New York Stock Exchange.

Mr. Auerbach is something more than a follower of the screen. Although a frequent visitor at the Broadway motion picture houses he nevertheless takes keener pleasure in personally putting on a picture, incidentally providing entertainment for his family, his household and his friends.

And when we say "putting on a picture," just that is meant, for Mr. Auerbach does the whole thing himself. Projection is his hobby, and so completely and consistently does he ride it that he has taken the New York City examination and secured a license as a full-fledged projectionist. Both by legal right and by right of ability Mr. Auerbach could take charge of the projection room of any theatre in New York City. For a long time he has been an active contributor to the Projection Department of this journal, and, quoting Mr. Richardson, "The head of the house at 9 East Eighty-second street is very much better grounded in both the theory and practice of the finer arts of the projection room than are a large majority of professional projectionists."

Projector in Drawing Room.

The Moving Picture World, in its issue of last December 13, in an article written by Mr. Richardson, described the two-projector installation Mr. Auerbach has in his home in Hewlett, L. I. Here a spacious carriage house has been converted into a Little Theatre, with comfortable cretonne covered wicker armchairs for the guests.

The particular thing which puts the East Eighty-second street installation in a class by itself is the fact that it is all permanently placed in the main drawing room.

The projection apparatus is concealed within steel walls six and a half feet high and in a compartment five by eight feet in size. In spite of the forty square feet it occupies the projection room is not nearly so conspicuous as one might imagine. It is in a corner of the room and all around its two exposed sides are rich draperies, dark green in color, of material identical with the other hangings of the room.

Screen Hidden by Window Draperies.

Piloted by Mr. Richardson, Alfred J. Chalmers and the editor of the Moving Picture World recently visited "9 East 82" at the invitation of Mr. Auerbach. Following dinner and a seasonable time devoted to cigars and conversation, Mr. Auerbach took from its hiding place a long rod with a metal hook at one end, stepped to a window and from behind the hood of the drapery unrolled a Mirroroid screen.

Home of J. H. Auerbach.
Art Museum in background.

Crossing to the projection room Mr. Auerbach slipped back the draperies on the side facing the screen, disclosing the lens and observation ports, and then drew away those on the other side, revealing the projection room door.

"J. H. A. Presents."

The buzz of the arc was succeeded by a gradual dimming and final extinguishing of the room lights, and the show was on, with the host as projectionist. The initial presentation was complete. Just as in the high class "regular" theatre there was an introductory scene in which a curtain was parted by two figures, disclosing a woodland scene. The figures proceeded to chop down a large tree, the removal of the top of which revealed the words "9 East 82." This ran for a few feet and then changed to "Bids You Welcome," following which came "J. H. A. Presents." Then appeared the main title of the feature. The subject was Wally Reid's "Double Speed," and the manner of its presentation was, under the conditions, distinctly high class.

At the ending of the feature, two figures advanced into view, closed a door, and then came a novelty subject in which cigarettes apparently by voluntary action formed the words "Good Night," which closed the screen entertainment.

From every viewpoint the evening was one to remember. Mr. Auerbach is as thorough in the role of host as he is grounded in projection. He showed his visitors through the projection room and rounded out the demonstration with a visit to the cellar—where he has installed the resistance apparatus.

It is not within the domain of this writer to describe the actual projection equipment at "9 East Eighty-second." That is the province of Mr. Richardson, who will take up the story at this point.

The Equipment.

The editor has said the nice things, all of which are even more than amply justified, and has left me to do the work. Well, anyhow, it is a work of pleasure to describe so marvelous an installation—marvelous when one considers that it is, as has been said, all contained within a five by eight-foot room, situated in the drawing room of a private home.

First, the screen is hung on a spring roller, located just under the hood of the window draperies, so that it rolls up, like

Street Side of Drawing Room, Screen Concealed. **With Screen Rolled Down.**

Auerbach Drawing Room, with Camouflaged Projection Room.

With Hangings Drawn.

a window shade, entirely out of sight, yet may be placed in position for business in ten seconds.

The interior of the projection room is painted black. The observation port is of goodly size and the lens port stopped down to actual requirement of the effective light beam.

All Accessories of Latest Model.

The projector is the latest model of Simplex, on which Mr. Auerbach has had placed a special chain take-up drive, a special one-and-a-half-to-one revolving shutter, "extra lite," of course, and one of the new lens arrangements for projecting the arc on the floor, wall or ceiling at will. The lamphouse is of the latest model and is entirely surrounded by sheet asbestos curtains also, specially made, over which, as an outer covering, is some sort of crinkly black cloth material, fireproofed, to prevent the asbestos rubbing off on the clothing. This prevents undue radiation of heat from the lamphouse walls. The air is drawn out from the lamphouse interior and the interior of the asbestos shield by means of a suction fan, and is discharged outside the building.

Air is forced into the room by means of an electric fan, and the temperature ordinarily is kept down to 70 degrees.

At the right of the observation port, one above the other, are a large voltmeter and ammeter, precisely the same as those used on power plant switchboards, which means they are the best instruments of their kind that money can buy. Just under the observation port is a small automobile clock and to its left a Robin speed indicator, or speedmeter, as they are called. In the corner, under the ammeter, is a small pyrene fire extinguisher. All projection room openings are suspended by fuse links.

Clever Ground Testing Apparatus.

The resistance, a large grid rheostat, is situated in the basement, but by a clever arrangement, described in the projection department recently, the entire resistance of the rheostat is cut in when the arc is first sprung and afterward some of it cut out. This is accomplished by means of a special machine table switch and a special wire from the rheostat which connects thereto. The switch is a single throw, three-pole, so arranged that when it is closed only part way it contacts with wires which "cut in" all the resistance, but when the switch is fully closed it makes a third contact which eliminates a part of the resistance. This may not be so very clear, perhaps, but it is the best I can do without a lengthy description.

Mr. Auerbach has installed a three-light tester, by means of which he can instantly test his fuses in the basement and both the upper and lower carbon arms for ground. It is a clever arrangement and works perfectly.

Complete Projection Library, Too.

There is a film cabinet, of approved pattern, and a steel tool cabinet with several drawers and compartments in which are kept spare machine parts and tools, even to a wire gauge and micrometer caliper. There is even an extra intermittent movement, complete and ready for installation, as well as an entire extra mechanism. And we nearly forgot to mention the fact that there is a rewind, the motor of which may be governed in the matter of speed.

On the projection room wall is a Moving Picture World lens chart, neatly framed, as well as framed diagrams showing the entire wiring of the plant. In a rack in Mr. Auerbach's "den" are the following books, all supplying ample evidence that they are there for use, and get it: Richardson's Handbook, Hallberg's Motion Picture Electricity, Optic Projection, the Hawkins Electrical Guides and one or two others, the names of which we are unable to recall. Beside these are piles of Moving Picture Worlds kept for reference.

A Full-Fledged Installation.

Taken as a whole, we can say that, barring the fact that lack of space prevents it being two-projector installation, Mr. Auerbach's town house projection installation is more thoroughly complete than is that of any theatre in this country, of which we have knowledge.

After the visit previously described the writer again had the pleasure of enjoying Mr. Auerbach's hospitality, this time in company with Samuel L. Rothapfel, John F. Chalmers, general manager of the Moving Picture World; Will C. Smith, general manager of the Nicholas Power Company, and Edwin S. Porter, vice-president of the Precision Machine Company.

Mr. Rothapfel became enthusiastic. He intends assisting Mr. Auerbach in working out some refinements in the auditorium end of the "show." All four of the men comprising the second party heartily indorse the statement that Mr. Auerbach is a splendid host and that his installation is something much more than remarkable.

Whitman Bennett Leases Yonkers Studio; Lionel Barrymore Begins Work April 12

WHITMAN BENNETT has leased the former Triangle Studio on Riverdale avenue, Yonkers. It is his intention to make this a permanent institution for the production of his special pictures to be released through the First National Exhibitors' Circuit. The first series of these pictures, for which arrangements have been completed, will be four subjects in which Lionel Barrymore will star.

In order that the Barrymore productions may be made under the very best conditions Mr. Bennett has completely refitted the studio, installing modern lighting apparatus and all known conveniences and helps for director and artist. The studio, which has been operated on alternating electric current, will hereafter be operated on direct current, for which purpose an elaborate motor generator has already been put into service.

The laboratory attached to the studio has also been completely overhauled so that the negatives will be developed and the sample prints made on the premises from day to day while the pictures are in work.

Although Mr. Bennett made his arrangements with Mr. Barrymore only a month ago, work has progressed so rapidly that Mr. Barrymore will begin his first picture on Monday, April 12. Although the pictures are to be made strictly under Mr. Bennett's direct supervision, he is taking toward his work the attitude of the regular theatrical manager and is fortifying himself by employing known experts in every department. The director for the first two Barrymore pictures will be Kenneth Webb, who has been favorably known in connection with the direction of Vitagraph and Famous Players subjects with important stars. His assistant will be his brother, Roy Webb, who has been associated with Kenneth in many undertakings.

The head of the technical staff will be R. E. Wortham, formerly the head technical man in New York for Goldwyn. The chief photographer will be Tom Griffith, who dates from old Biograph days and has been for some four or five years one of the main members of D. W. Griffith's photographic staff. The art director will be Miss Phyllis Dodson, who has been for several years connected with the School of Interior Decorating at Columbia University.

Doris Keane Has Received Many Tributes to the Great Popularity of "Romance"

By EDWARD WEITZEL

INSIDE the Griffith studio one of the property men was spraying water on the fir trees growing in an Italian garden. Contiguous to the garden was the front of the villa with its marble terrace, where Cavallini passed the happy days with the man of her choice. The scene was bathed in purple moonlight. From the opposite end of the studio it seemed a long distance away. The place was strangely quiet. Occasionally from behind a screen inside of a palace "set" near me came the sound of low voices. When I looked again the property man had gone and apparently I was alone. The scene before me had the spell of reality; the moonlit garden and terrace breathed of romance.

Presently the figure of a man appeared on the marble flagstones. As he approached the doorway a woman came out of the villa and waved to him over the rail of the landing at the top of the steps. She was clad in the ample skirts of the early sixties and was all pink and white loveliness save for her dark hair and the dash of contrasting color in the scarf about her waist. It was evident the pair were lovers from the way he bent and kissed her hand and the ardor of their glances as they strolled toward the moonlit garden.

The Play's Beautiful Sentiment.

I have watched many moving picture scenes being taken in a studio, but never under the same conditions as this bit from "Romance." If Director Chet Withey called out any instructions during the time I was not aware of it. To all intent and purpose I alone beheld this lovers' meeting, and nothing occurred to disturb their happiness or to break the illusion cast over me.

It is not difficult to understand why the stage play ran nearly four years in London during the war. "Romance" breathes the very soul of its title, and the remembrance of its beautiful sentiment was one of the treasures that many a soldier boy carried with him into the trenches in France. And now Doris Keane is acting Cavallini for the screen and, under the United Artists' trademark, the picture will travel all over the world because if the American actress who first captured New York and then made a remarkable conquest of London with the Edward Sheldon play should live a thousand years it is evident she would still lack sufficient time to appear in the stage version before all the audiences that are anxious to see it. The play was first produced in New York in 1913, and only Chicago and Boston were the other cities that had the good fortune to be visited by it in the next three years. Then followed the three and a half years' engagement in the British capital. And when Doris Keane finishes her scenes in the picture version she is going back to England and resume the London run. Decidedly that thousand years age limit for Miss Keane is much too short.

Why Miss Keane Said "Yes."

Around a table in one of the sets for the Washington Square mansion where most of the scenes of "Romance" are laid gathered a group of players as the clock marked the hour sacred to afternoon tea. Miss Keane had lived long enough in the land of her adoption to revere its cherished customs. Here at the table I met Norman Trevor and Basil Sydney. The latter gentleman is Doris Keane's husband. A glance at the picture accompanying this article will answer any questions as to his looks. Whether we Americans are going to forgive him for making one of our most admired actresses a citizeness of the United Kingdom may not be answered so satisfactorily. I am free to admit that before the introduction was over I commenced to understand why Miss Keane said "Yes" when Mr. Sydney said, "Will you, Doris?" After five minutes conversation with him I am strongly in favor of a petition signed by all good Americans asking Mr. Sydney to renounce his allegiance to the British crown and restore his wife's relationship to her native country by himself becoming a citizen of the United States. And if that isn't speaking the gentleman fair, I have no conception of how the thing is done.

The story of the London run of "Romance" has been told so often in print that I did not trouble Miss Keane with any questions about it. Incidentally the last night of the engagement was spoken of, and I asked the impersonator of Cavallini how she felt while she waited for over an hour and a half in the theatre for the cheering mob outside to thin out a little before an attempt to reach her carriage could even be considered.

Just "Romance."
Doris Keane in a pleasing scene from her United Artists' play.

"I don't think I could describe my feelings," she replied. "It all meant so much more than just the appreciation of a lot of people whom I had entertained by my acting. I had gone through the war period with them and I knew that among that crowd were soldier boys who felt I had done my bit by keeping on playing 'Romance' when the country was in need of its sentiment and the relief it brought from the thoughts that were uppermost in everyone's mind. I had known this for a long time, because I had heard it from so many different sources and so many of the returned soldiers had told me so and spoken about how they had talked the play over with their comrades in France, and that it had helped them by reminding them of their loved ones and the tender moments in their lives."

"How did you fare when you finally left the theatre that last night?" I asked.

"I haven't a very distinct recollection," was the answer; "I was too overcome by my feelings. But it was all so straight from the heart that I don't think I would have minded if they had torn me to pieces. They all wanted to get near me and show me just how they felt. But it was the soldier boys I cared most about. They came from all over the world, you know, and the boys from the colonies have told me how anxious they were to have their folks at home see the play. That will be a long time from now, if ever, and so the picture is being made. The sweethearts and mothers of these boys will be able to see 'Romance' on the screen, and to understand why it meant so much to them."

The Soldier Boy's Tribute.

Doris Keane is the owner of a unique book. Only one copy has ever been printed and it contains poems written to her from the trenches by soldiers that knew and loved her acting and her play. The verses all voice the appreciation of the writers for the help "Romance" brought them. The last poem in the book is printed below. Shortly after Miss Keane received it the writer's chum sent her a package containing the war cross and service ribbons of the soldier.. He had been killed in battle.

TO DORIS KEANE.

FROM THE TRENCHES.

Because, when long ago I heard your glorious voice
Whose tender, tragic accents thrilled my being through;
When I was tired, disheart'ned, all alone,
You gave me joy, before, I ne'er had known;
Because once more I hoped, I sing this song to you.

Oft, 'midst the darkness of the ghastly night in France,
In trench and dug-out, when in sound of cannon's roar,
I've heard your spirit-voice, triumphant, sweet,
Urging, inspiring victory complete,
My heart has taken courage from it o'er and o'er.

And so tonight, in fancy, when I see you in your play,
Those memories of old come crowding fast and strong—
When back from death you brought my soul to live,
Because I've nothing else that I can give
Please take my gratitude, accept my little song.

ANON.

Jans Pictures Completes Second Starring Vehicle for Olive Tell

The second of the Jans Pictures Inc., production starring Olive Tell has been completed under the supervision of B. A. Rolfe. It is an adaptation of "Nothing a Year," a novel by Charles Belmont Davis, and is to be called "A Woman's Business."

The feature is now being cut and assembled. Olive Tell is the star. The supporting cast includes Edmund Lowe, who plays opposite Miss Tell, and Lucille Lee Stewart. Minor roles are said to have been very satisfactorily filled. "A Woman's Business" will soon be given a special showing for the benefit of exhibitors, exchangemen and the motion picture reviewers.

Brady Is Buffalo's Republic Head.

Thomas W. Brady, veteran film man who has been connected with the General Film Company in New York and who formerly managed the Buffalo Fox exchange and latter represented National Pictures in this territory, has been appointed manager of the Buffalo Republic office, succeeding J. E. Kimberly, who recently resigned the position. Homer Howard, upstate representative for National Pictures, takes Mr. Brady's place as manager of the Buffalo office. O. E. Florine, formerly of the Pathe sales staff, will be Mr. Brady's assistant at Republic, having special charge of the short reel department.

King Baggot Plays Lead in "Thirtieth Piece of Silver"

KING BAGGOT, "the star of a thousand romances," who is Margaret Fisher's leading man in "The Thirtieth Piece of Silver," has a past in motion picture experience which tells something of the history of the business itself. For intsance, after nine years on the speaking stage King Baggot transferred his big following of admirers to the pitcures, and there can be no doubt that such men as he, through their own personal popularity, added much to the prosperity of the growing industry.

Friends Knew His "White Streak."

In those days, when the name of the player was not announced on the screen, King Baggot was known as "the Man with the White Streak," a conspicuous streak of grey over the temples always marking him through any disguise. Realizing the actors' need of getting together for mutual interests he founded the Screen Club and was its first president.

King Baggot has appeared in over 300 pictures, and during his career he has written, directed and starred in his own pictures. He has played everything from comedy to tragedy, from western to society parts, with such well known actors as Thomas H. Ince, George Loane Tucker and Mary and Jack Pickford.

"Hunting Trouble" Is New Title of Warwick Picture

AFTER considerable debate "Hunting Trouble" has been chosen as the title of the latest Robert Warwick picture for Paramount-Artcraft, which is an adaptation of the story, "The Man from Blankley's," by F. Anstey, which was dramatized by Charles Hawtrey for the speaking stage. Walter Woods, who wrote the scenario, was obliged to make some radical changes, owing to the fact that the story was originally laid in England and some of the situations would not be clear to the American audiences. However, it is said that he has retained all the best features and the picture will be exceedingly humorous, according to report.

Major Warwick appears in the role of a man who is possessed of innate chivalry which results in getting him into trouble continuously. Joseph Henabery is directing. Bebe Daniels is leading woman. The big prize fight scene, in which Major Warwick is pitted against Kid McCoy, who plays the heavy role; some picturesque scenes in Scotland, wherein the doughty star appears to advantage in kilts, are among the notable and novel features of this Paramount-Artcraft offering.

Floyd Lewis with St. Louis Realart.

Floyd Lewis, formerly operating the Arrow Film Corp. offices in St. Louis, is now the manager of the Realart Exchange in that city succeeding Joseph Desberger, resigned to guide the destinies of the Robertson-Cole exchange.

Two First National Committees Discuss Distribution and Chicago Convention

CONSIDERATION of the details of the distributing arrangement sought by Associated Producers, popularly known as the "Big Six," decision on the date and place for the 1920 annual convention of First National members and exchange managers, a final survey of the percentage allotments determined by its statistical department for every independent theatre in the country on its new sub-franchising plan, and conferences in which several new producer offers were debated, were the features of a special joint meeting of the executive committee and the Exhibitors' Defense Committee of Associated First National Pictures, Inc., held in New York on March 29 and 30.

According to the announcement there has been no final action taken by the First National executives which in any way terminated the negotiations which have been in progress for weeks between the Associated Producers and the Circuit, or which the director members of the "Big Six" have had with other distributing organizations. Two meetings between mombers of the executive committee for First National, with its attorneys, A. L. and S. F. Jacobs, and Nathan Burkan and Nathan Vidaver, chief counsel for the Associated Producers, resulted in an exchange of terms and conditions favored by the exhibitor members of the Circuit and sought by the directors, but without any concluding action resulting, it is said.

Annual Convention on April 26.

Pending a definite settlement of releasing arrangements, members of the "Big Six" are continuing their work on present contracts or planning in advance production work to be included in the output through whatever distributing affiliation finally is made.

The annual convention of exhibitor members of First National and the managers of the Circuit exchanges will be held at the Congress Hotel, Chicago, beginning on Monday, April 26, and continuing throughout the week. This convention will be the biggest of the annual affairs held by Circuit members since the organization of First National as an exhibitor co-operative body three years ago. As in 1919, it will be a joint meeting of the franchise owners and managers, but on this occasion, it is announced, many of the important exhibitors throughout the country will attend, in addition to the present members of the organization.

Coincident with the transaction of organization affairs by the members, the most important feature of the convention will be a complete explanation of all details of the new sub-franchising arrangement, which will become effective immediately after the convention.

Several new production propositions, fostered by independent directors, stars and producers, which have been submitted to First National in the last four weeks, were discussed by the members of the executive committee, and will be made public at the convention, when they will be taken up for final action by the membership at large.

Get Big Volume of Orders for Sennett's Big Comedy

IF a producer's past performances may be accepted as prophecy of future achievements, it would appear that Mack Sennett's "Down on the Farm" is destined for a tremendous success. In the language of film fans, "it is bound to be a clean-up."

The exhibitors throughout the country are exemplifying their belief that such will be the case by the large amount of contracts that have already been signed by them and accepted by Hiram Abrams of United Artists Corporation, which is releasing the production.

"Down on the Farm" is distinctly different from anything Mack Sennett has heretofore done. It has individuality in characterization and treatment and is a five reel comedy sensation which develops characters consistently and unfolds the plot in a screamingly funny manner and brings about entertaining complications to a merry, laughing climax.

The Old "Boy" Smiles—"The Invisible Divorce" Must Be Visible to Him.

They must be trying to make the lonesome old man jealous. You can find out by seeing this picture made by the National Picture Theatres, Lewis J. Selznick, president.

We Have with Us To-day

C. Gardner Sullivan, Whirlwind Scenarist, Off for Africa and Everywhere

By WILLIAM J. REILLY

NO, C. Gardner Sullivan didn't ask us to deny it, but it's so obvious on the fact of it that he did not say it that we voluntarily project ourselves into the denying breach. Let it be known worldwide, as far as the super special feature is distributed, that the paraphrase, "Percentage is the thing wherein I'll catch the mazuma of the king," is no brain-child of Mr. Sullivan's.

But be it known, however, that C. Gardner Sullivan is a strong advocate of percentage—not the kind about which distributors and exhibitors cudgel each other so lustily each week in the well-known trade papers, but the kind, for instance, whereby the playwright draws the checks for his share of the net returns at the box office. In other words, in these days of democracy and rumors of democracy, Mr. Sullivan is a royalist—beg pardon, an advocate of royalties.

Figure It Yourself.

But laying aside the facetious ribbon of the reportorial Underwood and turning into the concrete eight point, let it be said that this discussion on percentage grew out of tracking down the rumor that C. Gardner Sullivan, whose pen has turned out so many colorful screen stories for Thomas H. Ince, was enjoying a yearly salary of $100,000.

The trail led to the Hotel Algonquin, where, with Mrs. Sullivan, Mr. Sullivan was staying, preparatory to sailing two days later around the world. Asked to tell how much more than $100,000 he was really making, Mr. Sullivan modestly pointed the conversation directly at the fact that he is now under contract with Mr. Ince to write four pictures a year, and receive a certain percentage of the returns from the productions. Now figure out his income tax yourself.

Mr. Sullivan added that this plan has grown in such favor with the writing fraternity of Los Angeles that recently they organized to petition the Authors' League, which works upon the royalty, or percentage plan, for a charter.

Mr. Sullivan sailed on March 31 for Naples. From Italy he will work up through France to the British Isles, and then across to Norway and Sweden, thence to Everywhere. If the weather permits, it is possible Mr. Sullivan will pass from Italy over to Northern Africa. At any rate, he plans to get there eventually.

Enthusiastic Over Africa.

Mr. Sullivan's admirers are confident he will bring back with him a wealth of material for picture production. He is particularly enthusiastic over his contemplated "invasion" of Africa.

"I like to write 'desert stuff,'" said the scenarist. "There is so much color and mystery about the desert and the jungle and the people who take to those trails are so apt to be out of the ordinary in their doings that you can 'cut loose' in your stories, and bring in the musical literary touch that would be out of place in every day chronicles.

"If possible, I shall either organize or join a caravan going into the interior of Africa. The old walled city of Timbuctoo is a place I want to see, and it means a journey consuming some thirty days."

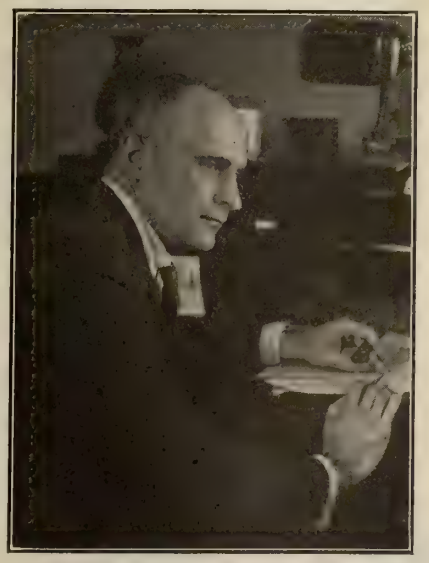
As Mr. Sullivan spoke of Africa, the flash of the creative artist came into his eyes, his whole body seemed to radiate energy and enthusiasm, he spoke rapidly, and it was easy to see that Africa will occupy a large part of his imagination and also the trunk that will inevitably house the material he will pick up on this trip around the world.

A Newspaper Man.

This will be the first "rest" Mr. Sullivan will enjoy since he went to the Coast six years ago. With some three hundred picture plays to his credit, it is no wonder that this Ince whirlwind is preparing to relish his vacation.

Like so many figures in the film industry, Mr. Sullivan received his training in the newspaper game. City rooms in St. Paul, Duluth and Minneapolis and New Orleans knew him. It was in the Crescent City that Mr. Sullivan decided to see for himself how stiff the Manhattan newspaper current was to swim in, so he came to New York and landed on the "Journal."

While on the "Journal" he became interested in scenario work, sold a number of stories, read Epes Winthrop Sargent's "Photoplaywright" in Moving Picture World, and was finally "called" to the center of action on the Coast as an Ince scenarist.



C. Gardner Sullivan
Who started his world tour March 31 to get ideas for new stories.

"The Coward," originally written for Frank Keenan, and the picture which "made" Charles Ray, was a product of the Sullivan pen. Mr. Sullivan followed this with "The Pinch Hitter" and Ray's success was assured.

Bon Voyage!

Asked how he would define "continuity," Mr. Sullivan immediately flashed, "I would call it the blood and brains of the picture. I have seen many successful stage pieces wrecked, their punches obliterated, by imperfect continuities."

This keen-eyed individual is not satisfied to rest on his laurels. He has a habit of observing audiences watch his pictures in the theatres, sitting through two shows, and picking up the comments, the laughs, the sighs, the criticisms for future reference.

It is easy to see that on his coming trip he is going to carve a trail that, recorded on the screen with his own continuities and titles, will live for some time to come.

Levey to Picturize Leitch Book.

John Leitch, author of "Man to Man, the story of Industrial Democracy," the book which has gone into twenty-three American editions in the last eleven months and has been translated into seven languages, including Japanese, signed a contract yesterday with Harry Levey, general manager of the industrial and educational department of Universal, for the immediate production of a feature motion picture for world distribution based on the book. Mr. Leitch will himself play the leading part in the picture.

Many Suggest Name for New Universal Novelty Release

AN avalance of suggestions has been received by Universal as the result of an advertisement in last week's issue of this publication, in which a prize was offered to the exhibitor or exhibitors who could suggest a suitable name for its new single reel novelty release. Judging from the number of names suggested, it is evident that the board of judges faces a task of large proportions.

On or about June 1, Universal plans to issue a new novelty reel. It will contain among other things a new idea in slow motion films, adventure scenics, examples of trick photography, and other unusual material.

Universal camera correspondents now operating in Europe and Asia Minor have already obtained much material that is said to have heretofore been unobtainable for magazines and news reels. Among several of the subjects already produced are scenes of the Dyak head hunters of Borneo on the war path and engaged in a foray against their enemies; pictures of an engagement between Chinese revolutionists, and African sacrifice dances taken on the upper reaches of the Congo and strange rituals of the semi-civilized folk on the Mongolian frontier.

New Hallmark Serial Shows Consolidated Stock Exchange

DURING the filming of "The Evil Eye," the new Hallmark serial by Roy L. McCardell, in which the lightweight champion of the world, Benny Leonard, has the leading role, Wall Street was shot in a manner never before attempted by any other producers, it is said.

The interior scene of the New York Consolidated Stock Exchange was made while the exchange was in session. Heretofore, it is said, no motion picture concern has been allowed to set up its cameras during the business hours of the exchange, and only upon several very rare occasions have picture concerns been privileged to make any scenes at all.

Interiors were also made of one of the largest trust companies in New York during the busy banking hours.

Milwaukee Showman Visits New York.

Charles Greenblatt, of the Merrill Theatre Amusement Company, of Milwaukee, was in New York last week. The Merrill company holds the Milwaukee territory franchise in Associated Exhibitors, Inc., and during his stay Mr. Greenblatt concerned himself with several matters pertaining to his connection with Associated.

Keeping in Personal Touch

By SAM SPEDON.

FRANK BRUNER, editor of the Pathe Sun, left Saturday, March 27, for a tour of the South and Southeast, preparatory to doing road work for Pathe. During his absence Arthur Grey, of the serial publicity department, will act as editor of the Sun.

* * *

Erwin Lewis has succeeded Lindsay McKenna as publicity representative at Selznick's West Coast studio.

* * *

F. V. Chamberlain, general service manager of the home office of the Famous Players-Lasky, left for the Coast on Saturday, March 27. He will be gone about a month or six weeks.

* * *

J. Ray Murray, of the Exhibitors' Herald home office staff, ran down from Chicago to visit Jim Beecroft, of the New York branch, and to renew old acquaintances. Asked how he liked Chicago, Ray said: "New York looks just as good as ever—but they're good to me in Chicago."

* * *

J. H. Cooper, who holds an Associated Exhibitors' franchise in Oklahoma City territory, and who owns a chain of theatres in that section, is in New York for a week or so.

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Phil Lonergan, author of "The Penalty," is writing a new story for Madge Kennedy entitled "The Jazz Heart," by Robert Shannon. Mr. Lonergan is writing the continuity.

* * *

John A. Kent, formerly with Exhibitors-Mutual and recently with Robertson-Cole, has withdrawn from the film business and assumed the management of the Dwyer Bros. & Co.'s New York office, manufacturers of the Cosmograph Portable Projector. Main offices are in Cincinnati.

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Morris Schlank, of Los Angeles, producer of the Hank Mann comedies, is in New York this week.

* * *

Harry Crandall, of Washington, came into New York last Monday, March 29, to take breakfast with F. C. Quimby, general manager of the Associated Exhibitors. He forgot to set his watch ahead, which indicated he was in town an hour ahead of the appointed hour. To kill time he walked leisurely up Seventh avenue and when he reached the Astor his host had been and gone. Harry said: "Anyway, I had the first good night's rest on the train from Washington I have had since I left for the Coast four weeks ago."

* * *

Harry Worth has left the Aywon Pictures Corporation to accept an executive position with the Republic Distributing Organization in the State of Connecticut, replacing Harry Olsham.

* * *

Mr. and Mrs. Dwight Perrin's home was radiated by the appearance of a little daughter on the morning of March 1. The delay in announcing her arrival was caused by the young lady being very particular as to how her arrival notice should be worded. Her father formerly did publicity for Goldwyn, but he is more careful now as a member of the New York Tribune. The moniker selected for little Miss Perrin is Barbara.

* * *

Marie S. Barrell, general manager of Autographed Films, has just discovered an untouched treasure trove of colonial architecture and furnishings in the heart of New Jersey, on the Philadelphia and Reading Railroad, and tapped it for films. It was used in a colonial episode in the "Woman Who Works," a three-reel educational for the Y. M. C. A.

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Charles Greenblatt, of the Merritt Theatre Amusement Company of Milwaukee, who holds an Associated Exhibitors franchise for Omaha, was in New York last week in conference with F. C. Quimby, general manager of the Associated Exhibitors Organization, Inc.

* * *

John Russell's "Blazed Trail" productions, twelve two-reel dramas, is being distributed by the Arrow Film Corporation. Mr. Russell, now in New York for a few weeks, and while here announced a series of five-reel features to be produced in the near future.

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Burton George, of Selznick Pictures, is cutting the "Valley of Doubt," by G. B. Lancaster. This picture is portrayed by an all-star cast, which includes Arline Pretty.

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Charles Rosenfeld, of Robertson-Cole staff of film salesmen of the New York office, is the proud father of a bouncing baby boy. "Rosey" says: "Up to date, the boy and mother are all right. As for me, judge for yourselves."

* * *

H. J. Shepherd, of W. H. Productions, who has been very sick for several weeks, is recuperating at Atlantic City, N. J. He will probably be back at his desk April 15.

* * *

"Uncle" Max Greenwald, of Stanley Advertising Company, was in New York last week on business, looking up new equipment.

* * *

George Meeker, formerly general sales manager for World Films and the Republic distributing organization, is now general manager of the Prizma Pictures, Inc.

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Arthur Sorenson has been added to the Kinogram camera staff in New York and surrounding territory.

* * *

Terry Ramsaye, general manager of Kinograms, spends his week ends on his forty-acre form at Goodgrounds, L. I., ninety miles from Broadway.

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Seymour Schussell has been made assistant to Lester Adler at Realart's New York exchange.

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Hobert Henley, former director with Goldwyn and until recently producing independently, will direct for Selznick Pictures.

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Fritz Tidden began work March 29 on one of the best jobs he ever had in his life and the one in which he fits like a duck's foot in the mud. He will henceforth be located at Selznick's studios at Fort Lee, N. J., editing and titling pictures and otherwise using his unquestioned ability.

* * *

Matt Moore, brother of Tom and Owen, will support Elaine Hammerstein in "Whispers." Ida Darling is included in the cast to be starred. "Whispers" is a Selznick production.

In the Charming Springtime Man's Mind Turns Toward Lo—Music Just Like Violet Heming Is Playing.
This Paramount production is entitled "The Cost." Wonder if it dwells upon rents, clothes, food and everything that "costs"?

With Well Known Film Folk

Charles Berger, Kinogram cameraman at Banff, Alberta, Canada, while taking motion pictures descending on the celebrated Banff slide, made the first film successfully and decided to take a second in reverse motion. He got the pictures all right, but landed in a snow bank with a broken wrist.

* * *

B. T. Hodge has been appointed United Picture Corporations' salesman at Chicago, C. A. Weinberg at Cincinnati, Clyde Slater at Los Angeles, Charles Gourley at Philadelphia and L. W. Griffith at Pittsburgh.

* * *

Harry Wolfberg, representative of Famous Players-Lasky of Cleveland, Cincinnati, Indianapolis and Pittsburgh, was in New York a few days this week. Harold Akers, of St. Louis, representative of F. P.-L., was in New York at the same time.

* * *

Sam Morris is one of the busiest men in New York arranging the details of the convention of the Selznick and Republic branch managers to be held at the Hotel Astor on April 5.

* * *

William Faversham and William Collier, it is commonly reported, will be engaged to star in Selznick productions in the near future.

* * *

Harry Buxbaum's little boy, Jackie, fell from a second-story window of his home at Larchmont, N. Y., on Monday, March 29. The child's escape from injury was miraculous. Aside from fright he suffered no serious consequences.

* * *

J. C. Zimmerman, Kinogram cameramen at New York, has gone to Kansas City to establish a branch office in that territory.

* * *

J. Allen Boone, Western representative of Robertson-Cole, returned last week to the Coast, after three weeks in New York.

* * *

Sydney Cohan, business manager for L. J. Glassineer of Glendale, Cal., is in New York on a business trip. Glassineer is one of the producing units for Robertson-Cole.

* * *

William Worthington will finish "The Silent Barrier" on April 20 and then goes to the Coast to direct the second Tracy production, "His Unknown Wife."

* * *

Arthur Beck and Sydney Garrett return from the Coast the week of April 5. They have completed arrangements for the Artco production, "Indian Summer," from the play by Augustus Thomas.

* * *

J. H. Mayer, Universal's publicity and advertising director, has returned to New York from the Universal Chicago convention. While in the West Mr. Mayer appointed publicity representatives in the following cities: Marie C. Blanchard was appointed at Toledo, Ohio; William Danziger at Cincinnati, L. V. Schneider at Indianapolis, and Ann McCurdy at Milwaukee. Mr. Mayer is negotiating with others, so he will have appointed representatives in all the large cities in the United States.

* * *

Lewis Corri, formerly with Associated Press, is now associated with J. F. Reilley, publicity director of Robertson-Cole.

* * *

Harry Reichenbach is in Chicago at present writing to attend the opening presentation of "The Forbidden Woman" at The Playhouse. He leaves Chicago for the Coast on Friday, April 2.

Harry M. Berman, of the Universal home office, is responsible for the Universal convention at Chicago, having made all arrangements for it. On his way back to New York he stopped at Pittsburgh to complete details for the showing of "The Virgin of Stamboul" in that city. By the way, "The Virgin of Stamboul" opens at the Chicago Playhouse Sunday, April 4.

* * *

Jack Adolfi, directing Georges Carpentier, has been overrun by applicants who are anxious to take part in the Carpentier picture for Robertson-Cole. Some are offering their services free.

* * *

Charles Barrell, of the Western Electric motion picture department, will go to Washington and Northern Idaho early in May to take photographs of the red cedars abounding in those territories for a Western educational to be released through its own distributing bureaus. Mr. Barrell claims these educationals are absolutely free from all advertising and are frequently used on theatre screens.

* * *

Sydney S. Cohen, president of the New York State Exhibitors League, with the other officers of the league were in Albany the past week busy with the legislation on the bonding of advance deposits, which has been introduced to be brought before the present legislature.

* * *

O. H. Garland, manager of the Des Moines Film and Supply Company, was in New York during the last week. While here he took several Arrow features for his territory. He was a guest of W. H. Shallenberger, president of Arrow.

* * *

Frank J. Rembusch, in the course of his itinerary as secretary of Motion Picture Exhibitors of America, postcards us from West Baden Springs Hotel, West Baden, Ind., where he is taking a brief vacation.

* * *

Arthur Lang, special South American representative for Nicholas Power Company, after several weeks' sickness, a mighty close call, will return to his daily labors on Monday, April 6. Mr. Lang has been associated with Nicholas Power for many years, during which he has made a host of friends in the industry, who will be glad to learn of his complete recovery and his return to 90 Gold street.

* * *

Frank J. Howard, of Boston, one of the old guard of the industry, and an original exhibitor at the "Hub," was in New York last week looking after his many picture interests and probably to attend the independent's convention here.

* * *

William Sievers, of St. Louis, and Harry Koplar, also identified with St. Louis theatrical enterprises, were seen at the Hotel Astor in close conference, which some one said was suggestive of merger.

* * *

Will J. Glaser, of Grand Theatre, Faribault, Minn., informs us that the censorship in Minnesota has apparently been dropped, notwithstanding there is considerable agitation among some factions for Sunday closing.

* * *

Frank Newman, of Newman Theatre Enterprises of Kansas City, was in New York the week of March 29. He was among the many members of the First National who met in executive session during the week.

* * *

E. W. Hammonds, of Educational Films Corporation, was seen in the neighborhood of 729 Seventh avenue, wearing a smile suggestive of increasing popularity and prosperity of the Educational product.

* * *

Tefft Johnson, who is directing for the Educational Films, was engaged in taking scenes of Henry Hudson on "The Half Moon" in the neighborhood of Bear Mountain on the Hudson River. Hundreds of Indians lined the shore to welcome the venturesome explorer.

Ain't Ya Kind a Sorry for These Poor Film Players?
The director made them dress this way though for "King Spruce," a strong Hodkinson release with Mitchell Lewis.

Fairbanks Finishing "Mollycoddle," Next "Big Four" Film; Send Show to Indians

DOUGLAS FAIRBANKS, who was slightly delayed some weeks ago because of breaking his finger during the filming of his next United Artists' production, "Mollycoodle," is now speeding up the finishing touches of this picture, having returned to his studio at Hollywood after spending many weeks with the Hopi Indians, where many of the exceptional shots were made.

Mr. Fairbanks has injected into this production no end of novel stunts and he claims that it will be far superior to anything that he has ever done.

While living among the Indians and the people of Polacco, Ariz., he became close friends with the natives and they learned to become enthusiastic over what Doug was doing.

Gave Indians a Treat.

Upon his return to California, he sent the Indians several reels of motion pictures, among which were some of the scenes which were taken in their community. Accompanying the films were a screen, a projection machine and an operator, together with the necessary electrical equipment for operating.

He did this because he had promised the Indians to show them close-up views of some of the world's leading events and also to introduce them to something different from what they were accustomed to seeing all their lives in the Arizona desert.

On the occasion of showing the pictures to the Indians, they were called together and everything was set for a pleasant time. After a short while the projection machine began to click and the Indian figures in fantastic dances began to sway and move across the screen.

All of a sudden there was a buzz of excitement throughout the audience. Then there was a mysterious noise that came from the rear and an old redskin hurriedly left the place. The excitement grew and later it was learned why. The leader of the redskins explained "Heap like big show, but see heap big ghosts."

It was learned that some of the Indians photographed a few weeks previously had died and their reappearance on the screen caused consternation among the redskins.

Select's French Head Brings Films in Plane from London

THAT the Paris offices of Selznick Pictures, at 8 Avenue de Clichy, are progressive in the most modern sense of the word is indicated in the most recent communication from Jean Rosen, general manager of Select Pictures Corporation of France.

With Mr. Rosen's letter it becomes known that the first air service used for the transportation of films in Europe was employed by the Select Paris office recently. Manager Rosen, having to visit the London office, did so in an aeroplane and brought back to Paris with him a number of films.

Another distinction claimed by the Select Paris office is the huge searchlight on top of its building. This light throws its rays over an area of two miles and can be seen from the most important quarters of Paris, such as the Place de la Concorde, l'Avenue des Champs Elysees, Place de l'Etoile, Place Pigalle and Place de la Opera.

The first roof garden in Paris also falls to the lot of the Select offices, it is declared. The garden is located on top of the building at 8 Avenue de Clichy for the use of employes and customers.

She's on Her Way.
Pearl White, Fox star, sailing for France after completion of her second picture.

"HOME WITH THE BACON," SING FOX SALESMEN.

BRINGING home the bacon" is the new song they are singing in the William Fox Exchange. The most persuasive voices in Louis Rosenbluh's choir of salesmen are the coloratura tenor of Nat Furst, the alto of Morris Markowitz and the baritone of David Gross. They are being heard by exhibitors everywhere singing specials that excel in a rich mixture of the Far Numbara scale. Cantor Schmertz, who is assistant concert master, has a lordly bass that reverberates along the sprinkling pipes of the Fox New York Exchange, though Organist Max Felder and Percentor Rosengarten keep their basso profundo voices well in tune to swing time for the chorus of angels in the booking department.

The Cleveland and Dallas Fox sales choirs are also singing lustily, but they have not the guidance of the Rosenbluh baton which is excelling this year in victory marches that mix well with the hilarious Mutt and Jeffs.

Jack Wolfe has a fine solo in "Take the cash and let the credit go," the accompaniment to which is played with fine bell effect on an instrument that is registering success in this the third annual "concert"-ed effort for greater Fox business unity.

Educational Screen Supplement Shows How Stars Work, Love, Fight and Rest

HOMES, happiness and domesticity might be called the theme of the Photoplay Magazine Screen Supplement which will be released by Educational Films Corporation, since all of the principal participants appear to be enjoying themselves very highly. While the series has been noted for its intimate series of the stars "at work and play," this number probably takes on a little more of the "friendly feeling" than any of the others.

First we are shown Dorothy Phillips in her home at Hollywod and then we are taken with her to the Universal studio where there are some views of her in her dressing room and then at work under the direction of her husband, Alan Holubar, in a scene from one of her last productions.

Taylor Holmes then contributes a bit on the right way to make love, illustrating a number of methods. He is shown as the "boob" lover, the bored lover and the gallant lover, so that the photoplay patron is left to take his (or her) choice. Virginia Valli Valli, Holmes' leading woman in "The Very Idea," is at the receiving end of the love making.

The next title tells the patron that Allan Dwan and James Kirkwood, who recently surrendered the megaphone to return to actorial work on the screen, will be seen spending a very busy Sunday. It was the idea that Kirkwood and Dwan would spend Sunday at the Dwan home in Hollywood rehearsing for Kirkwood's big fight scene in "The Luck of the Irish," but instead they stretch out on the lawn and merely dream of their real work. There is some good double photoplay in this excerpt.

Helen Chadwick, the young actress, who has recently scored a hit in Goldwyn productions, shows that she is another home lover. The heroine of the two Rupert Hughes pictures is shown in her bungalow at Hollywood enjoying a rest between pictures.

The final chapter shows the home of Sessue Hayakawa and his wife, Tsuri Aoki. The quaint little Japanese lady is evidently resting, for the camera pictures Sessue kissing her goodbye as he hurries away to the studios to finish up his latest production.

National Screen Service Operating.

The National Screen Service, which was recently organized and is now in full swing operating among many of the large theatres throughout the East, is offering an announcement service to the exhibitor in the form of motion pictures. These announcements consist of the original film as seen in the production with hand lettered titles, closeup of the stars and actual scenes taken from the pictures themselves. As the exhibitors know these are easily attached to the feature and are presented to his patrons without any interruption to his presentation.

Some remarkably fine openings are said to have been designed, each of which is made especially for the theatre using the service. This is followed by a title reading "Coming" or "Coming next week," as desired, which in turn is followed by the change days. Then follows the main title of the feature, a close-up of the star or scene from the production.

Leave It to McMahan.

I. W. McMahan, president of the McMahan and Jackson Film Exchange, has been selected by members of the Cincinnati Exchange Club to go to Columbus April 13 to help organize the Ohio Association of Exchange Clubs.

Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as "readers." Copy them when you play the film they refer to.

RUBBERNECKING IN FILMLAND

Famous Filmers Frustrate Inquisitive Inquirers, Copying Curious Clam Custom

By GIEBLER

THE town is running over with distinguished visitors from other parts. "Famous Filmers," as Sam Lear, the supply man of St. Louis, used to called 'em, are as common around town as tourists from Iowa were a few weeks ago.

The bird that wrote the piece about not being able to throw a stick across any street in Louisville, Ky., without hitting two or three colonels on the shins, could come out here and pull the same gag about our fair city and movie magnates.

The hotels are full, and if any more of the boys come they'll have to take board in the cafeterias, which wouldn't be so bad if they'd give you an extra fork for your pie.

Carl Laemmle, of Universal, is here; Albert E. Smith, of Vitagraph, is here; Jacob Wilk, of Longacre Square, is here; S. Van Ronkel, of the American Slide and Poster Company, is here; J. D. Williams, of the First National Exhibitors' Circuit, is here; Arthur Beck, of the Gibraltar Films, is here; Sidney Garrett, of the J. Brockliss Corporation, is here; E. Mandelbaum, prominent exhibitor of Cleveland, is here; Balaban and Katz, who own a bunch of shows in Chicago, are here; Abe Warner, of Warner Brothers, is here; Theodore Wharton is here; Ben B. Fineman, president of the Katherine MacDonald Company, is here; C. L. Chester, of Outing-Chester and Screenics from all over the world, is here; and on top of all that, A. MacArthur, advertising manager of the discerning sheet that prints this priceless column, is here.

Busy Bivalves Bent on Business.

I don't think there is anything deep, dark and mysterious about all of these people blowing into town at once. It looks like an accidental gathering of the clans, although when it comes to talking to some of them you feel like "a gathering of the clams" would be a better expression to use.

Take Ben B. Fineman from New York, for instance. When you breeze up to Ben and say: "What brought you out to the coast?" he'll reply, "Oh, I just come out to see how it looks."

Which is fair enough for a starter; but when you go ahead and ask, "Well, how does it look?" he'll come back with, "Well, so far, it looks like rain." Which is right. But I got the dope on Mr. Fineman. He's got a big thing up his sleeve.

It was almost as bad with Abe Warner. When I asked him if there was anything stirring, he started telling me all about running off one of Al St. John's comedies the night before at the Liberty Theatre, and how the comedy was a bear—all of which I knew, from having seen Al making parts of it. He talked as though he had come all the way out here to look at a film that Sam or Jack could have bundled up and sent to New York by parcel post.

Warner Plans Big Studio.

Mr. Warner finally came across with some big news, however, and told me about the big studio his firm was planning to build on Sunset Boulevard, in Hollywood, and also about shipping the first episodes of the new Helen Holmes serial to New York, and that the whole thing will be finished by the middle of April, and a lot of good dope about his experiences in exploiting films in conjunction with exhibitors who were afraid to go to the bat with advertising and price boosting—which will have to go into another story.

Balaban and Katz own seven first run houses in Chicago, and they are building three more—one of them, a $3,500,000 proposition which will seat 4,500 people, will be located on State and Lake streets, the solar plexus of Chi's business center.

These theatrical magnates are taking a little vacation and paying their first visit to Filmland, and in spite of the fact that Ben B. Fineman spoke the truth when he made the remark about rain, they are saying things about our fair city that must make the members of the Boosters Club have a very joyful feeling.

A Plentitude of "Knock-Outs."

Sidney Garrett, of the J. Frank Brockliss Enterprises, says he is looking around and is in the market for features, provided they are in the special or knock-out class—which remark guarantees him quite a few phone calls, quite a few requests for interviews and quite a few invitations to private showings. There are a great many "knock-outs" knocking around the colony waiting for a live buyer to come along.

Mr. Garrett likes the town so well that he has taken a house in Canyon Drive, one of our swellest residence canyons, and installed Mrs. Garrett and their small son, Sidney, therein, and it looks as though they might stay all summer.

Theodore Wharton, producer of "Exploits of Elaine," "Mysteries of Myra" and other famous films, is looking for atmosphere and locations for a big spectacular Oriental feature. He says if he can find what he wants here, he will start production; if not, he will go to Asia.

Oh! Deah!

These old summer furs are so warm. Lillian Rub appearing with Chris Rub in Universal comedies.

Of course we will not let him get away. After he has looked over our wonderful line of mountains, foothills, canyons and deserts, he will agree that we can give Asia or any other part of the world cards and spades and beat them to a frazzle when it comes to picturesque and diversified scenery, Oriental or otherwise. And in the meantime, I hope he runs across Edgar Lewis, who went to the Orient a few months back, and lets Edgar tell him of the difficulties and disappointments that he met up with on his trip.

Arthur Beck is here to install one of the units of the Gibraltar Films in a western studio. The beautiful and gracious Leah Baird, who is Mrs. Beck, will head the company as star in an adaptation of a story by Gelett Burgess called "The Life Line," which is about the best thing that Burgess ever wrote.

William Worthington will direct the feature, which will be of the super class and run about six reels.

Laemmle Lies Low.

Carl Laemmle has been so busy up in his captain's bridge office on top of the administration building at U City that neither the Neck nor anybody else knows just what brought him to the coast at this time, but it's safe enough to lay the usual dollar to a doughnut that he'll announce something big pretty soon. Mr. Laemmle usually pulls something in the major league line every time he hits the coast.

C. L. Outing-Chester is here to superintend the erection of his new studio on the plot of ground out near the Fox studios on Western avenue in Hollywood.

Mr. Chester's plant will be complete from all standpoints, with laboratory and all, and will be the starting point for the various expeditions that search the globe from top to bottom and from pole to pole for Outing-Chester Scenics and Screenics.

Williams Closes Big Contract.

J. D. Williams is looking after First National interests, and holding consultations with Sol Lesser and Mike and Abe Gore, who hold the First National franchise for Southern California and Arizona. Mr. Williams has already closed one $250,000 contract and nobody knows how many more deals of the same size he's got up his sleeve.

I have left Archie MacArthur to the last because—well, because Mac's one of the family and it wouldn't be polite to put him up in the front of the story. But here's the dope about Mac.

He came out here just before Christmas to make a survey of the colony, and then a contingency arose at the home office that needed his august presence and he hit the rattler for the East on a few hour's notice.

Now he's back to finish the job he started, and he says he's going to meet every one in the colony and shake every hand on the coast before he goes back to New York.

Harry Crandall Returns East.

Harry Crandall, treasurer of Associated Exhibitors, Inc., and owner of a string of theatres in and about Washington, D. C., has returned to the East after a brief visit to California. While on the Coast Mr. Crandall worked with General Manager F. C. Quimby in the interests of Associated Exhibitors, Inc.

Mr. Crandall was accompanied on the trip by his family.

"You Can't Keep a Good Man Down," Says Mr. Cochrane of Mr. Laemmle, The New Manager of Universal City

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has announced the appointment of a new general manager for Universal City, the Universal studios. He said:

"I have appointed a new general manager of Universal City. This is my first appointee for the big job and I am confident I have picked a good man. He is a hard worker, conscientious and knows all the ins and outs of the business because I myself brought him up in it.

"He knows a good story when he sees it, he has the faculty of making friends and of securing hearty co-operation from directors, actors and all others involved in the making of good pictures.

"I am going to give him a corps of assistant general managers which if laid end and end would reach from Universal City to Medicine Hat, with enough left over to make up a fire department for Ishpeming. He is a bright, eager, young American, full of pep, and I know he will give us the best pictures in the history of the Universal.

"His name? Oh, yes, his first name is Carl and his last name is Laemmle."

The Happy Ending
As seen in First National's "The Family Honor."

Theatres Costing Over $100,000

PASADENA, CAL.—William C. Crowell will erect theatre to be known as the Raymond, on North Raymond avenue, to cost $600,000.

BRIDGEPORT, CONN.—G. F. Reif has plans for a three-story brick theatre and store building, 68 by 105 feet, to cost $100,000.

CHICAGO, ILL.—Home Building Company has plans for brick and steel theatre to cost $200,000.

CHICAGO, ILL.—Otto C. Lorenz will erect theatre at southwest corner of Irving Park Boulevard and Broadway to cost $600,000.

CHICAGO, ILL.—Ascher Brothers, 220 S. State street, have plans for theatre to be erected at 22 North State street, to cost $800,000.

CHICAGO HEIGHTS, ILL.—Theatre will be erected at 1640 West End avenue by S. J. Gregory Theatrical Company, with seating capacity of 2,200, to cost $250,000.

BALTIMORE, MD.—Finish & Nolte have plans for one-story addition to theatre at 902 Linwood avenue, to cost $425,000.

WILLISTON, N. D.—Thorwaldsen & Johnson have contract to erect two-story theatre, 75 by 140 feet, for William Snyder, to cost $100,000.

OKLAHOMA CITY, OKLA.—Peter Sinopoula will erect theatre at southwest corner of Main and Hudson streets, to cost $1,000,000.

PHILADELPHIA, PA.—Marcus A. Ben, 6338 Woodland avenue, has plans for a one-story motion picture theatre, 90 by 185 feet, to be erected at 6316 Woodland avenue, to cost $200,000.

Picture Theatres Projected

PENSACOLA, FLA.—Ernest Boehringer, New Orleans, will erect theatre, with seating capacity of 2,500, to cost $250,000.

CHICAGO, ILL.—Garrick Theatre Building has been purchased by R. L. Reheffer from Partridge Estate for $800,000. New owner plans improvements to cost $125,000

LOUISVILLE, KY.—C. A. Koerner & Company has contract to erect building for Majestic Theatre Company, to cost $300,000.

DETROIT, MICH.—Longacre Construction Company, 127 North Dearborn street, Chicago, has contract to erect theatre for William M. James Company, 31 West Broad street, to cost $750,000.

DETROIT, MICH.—Golden & Boter Company, 27 Market street, have contract to erect brick and concrete theatre for Regent Theatre Company, Grand Rapids, to cost $3,000,000.

ROCHESTER, N. Y.—George E. Simpson is interested in corporation controlling Regent, Piccadilly and Gordon Theatres, has secured site 98 to 110 Clinton avenue for erection of large theatre, to cost $1,000,000.

Hugo Praises Power's Projectors.

Francis M. Hugo, secretary of the State of New York, has added his voice to those praising the work of Power projectors at the showing of "The River's End" on March 18 at the Hotel Commodore, New York City. "I wish to express my sincere appreciation of the splendid results secured through your co-operation," he wrote the Nicholas Power Company, Inc.

Industry Honors Memory of Late Stanley V. Mastbaum

THE annual memorial services in honor of the late Stanley V. Mastbaum were held on Sunday afternoon, March 28, in the Mastbaum Memorial Hall, Eaglesville Sanatorium, near Norristown, Pa. The hall was erected by friends of Mr. Mastbaum after his death two years ago and was crowded on Sunday with persons who wished to pay tribute to a genius of the motion picture industry whose methods are today being perpetuated by the Stanley Company of America.

The exercises included singing by several vocal artists and selections by the Stanley orchestra, in addition to several notable speakers who lauded Mr. Mastbaum for his charitable contributions. Judge John M. Patterson was the principal speaker.

Among those who were present were Louis J. Selznick, B. S. Moss, ex-Senator Clarence Wolf, Ellis Gimbel, John McGuirk, Abraham and Louis Sablosky, Louis Grestley, Frank Buhler and Richard J. Beamish, who presided. The Philadelphia Exchangemen's Association attended and many prominent film and theatrical men from Philadelphia and New York were present.

Mr. Mastbaum was one of the founders of the sanatorium and one of its directors. The institution is non-sectarian and patients are admitted free of cost.

This Speaks for Itself—The "Happy Hour" Is 12 M.
This is what the "out-of-town" theatre owner sees when he visits Broadway. One of the many Selznick signs that blazes forth in the metropolis.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Independent Market a Good Field for Short Subjects, Is Conviction of Jack Cohn

FOLLOWING his attendance at the independent convention at Chicago last week, Jack Cohn, producer of Hall Room Boys Comedies and other short subjects for the independent market, is more firmly convinced than ever that independent methods of booking covering territories compose a more profitable and convenient means of obtaining pictures than any other.

"Every exchangeman and exhibitor I met while in Chicago," said Mr. Cohn, "told me that while there were plenty of features to be had, there was a shortage of short subjects for the independent buyer. All independent exchangemen are interested in the development of the short subject just at this time, since this end of the business is just as important as the production of the larger features.

Distribution Marks Similar.

"The same characteristics which mark the distribution of feature products to the independent market hold true in the distribution of the short subjects, such as comedies, scenics and similar pictures. There is just as much overhead expense saving, just as little detail and just as much real value in good pictures produced especially for the independent market as there is in the production of big features for the same market.

"Our own brand, the Hall Room Boys Comedies, has been distributed through independent exchanges ever since their production was started. Exchangemen told me that this was one reason for their success, and it came to me that the ease with which exhibitors and exchangemen found them profitable was the lack of expense involved in handling them, both at their end and at our end."

Live Up to Best Principles.

Mr. Cohn urged the adherence by producers of short subjects to the principles which apply in the production of the heaviest subject. He declared that the independent buyer was just as choicy in the matter of material as was the regular program buyer.

"The independent production," he said, "is slowly but surely ascending to a place in the sun, and to keep it there is the duty of every producer of this type of picture. Today marks the beginning of a new era in the production of all types of pictures for this field. Everyone connected with the independent market is eager to place that field of the industry upon a level with any other, and this will come in the near future.

"However, every producer, every exchangeman, and every exhibitor who favors the independent method must hold himself clear from sharp practices, cheap methods and bad pictures. Keep the product good and keep the public as your friend."

Independents Flock to the Chicago Convention

On page 217 starts our story of the convention of Independent state rights producers and territorial buyers. Three pages are devoted to this important story. James S. McQuade, Chicago representative of Moving Picture World, tells a complete and informative story of a convention that may develop many new angles to the open market situation.

George Benoit Now Cameraman for Park-Whiteside Pictures

George Benoit, formerly a cameraman for the Fox Film Corporation, handling "Carmen," "The Honor System," "The Regeneration" and other subjects, is now connected with Lester Park and Edward Whiteside, producers of "Empty Arms" and "The Scarlet Dragon," starring Gail Kane, directed by Frank Reicher from Willard King Bradley's stories.

Mr. Benoit is said to have effected some photographic "stunts" new to the screen, particularly in lighting and "trick" work.

"Dr. Jekyll and Mr. Hyde" Released by Pioneer Film

THE Pioneer Film Corporation announces that according to the schedule set months ago, the production of "Dr. Jekyll and Mr. Hyde," in which Sheldon Lewis plays the leading role, was released in the majority of Pioneer co-operative exchanges during the past week. Mr. Lewis is said to have patterned his interpretation of the dual role on that of the late Richard Mansfield, but in the scenes in which Mr. Hyde is the center of interest to have deviated considerably.

The production is announced as being mounted with care and the lighting effects to be the result of months of experiments, present striking departures from the ordinary. A large number of inquiries have been received from independent exchanges.

The Pioneer laboratories have been working overtime getting out the quota of prints to fill the orders placed by Pioneer Co-operative Exchanges.

Many First Runs Secured on "Skinner's Dress Suit"

VICTOR KREMER Film Features, Inc., announces that "Skinner's Dress Suit" is arousing greater interest among state rights buyers than any reissue handled by that company, numerous inquiries are being received and considerable territory has already been sold. Many first-run bookings have been secured by New York Independent Masterfilms, Inc., handling the subjects in this territory.

A novel advertising accessory has been prepared. It consists of a cut-out for lobby display, in the form of a dress suit, is five feet in height and carries on the shirt front a reproduction of one of the scenes from the play.

"Parted Curtains" Reveals "Telling" Scenes in the National Film Corporation's Latest Production.
"Oh, Margaret's writin' a love letter!" Henry B. Walthall steps in the next two and shows he can still act.

Marion H. Kohn.

Head of the firm of Kohn Productions, who has 52 features working in their studios.

Marion H. Kohn Will Offer Program of Short Subjects

A COMPLETE program of short subjects is contemplated by the Marion H. Kohn Productions, Inc., of which Marion H. Kohn is president, and the new organization has just been formed. August Fritz, the Western M. Kohn Productions, head of the Fritz Productions, now shooting three short subjects at the Hollywood Film Corporation, is heading the studio in Hollywood.

The three films now in short subjects are Jimmie and Jerry Lewis, Frank Merrill and "Nothing But Jokes," is a Mr. Kohn's latest idea. Eight of all that are the first will be one of the newest multiple and most unique producing organizations in the world.

An extensive press effort will be made to convince exhibitors that they are actually interested in being given short subjects for the exhibition.

"We are going to sell the exhibitor to be sold short subjects," says Mr. Kohn. "We know that it costs real money to make a two-reeler and that the two-reeler does not pay. We know that some other companies will be formed and are before." says Mr. Kohn.

Character Pictures Not to be Kept to Stipulated Length

CHARACTER PICTURES announces that all of its features will be produced to their natural length and are formed to run in a regulated manner as ready. The company is not in operation with the usual method of limiting upon the length of the production before it is made.

"With Character Pictures the producing will automatically come down to long length after the story has been completed and whenever the picture has 5,000 feet or 6,000 feet it will be presented to the public in that proper length."

The advantage of this system is self-evident. Neither the public nor exhibitors pay for their amusement by the foot nor by the reading.

"Character Pictures feels that many of the pictures have failed upon the screen for the simple reason that they were kept forced or padded for several hundred feet of film."

Hatch Photoplay Service Moves

The Hatch Photoplay Service wish to announce the removal of their exchange to 42 Melrose street, Boston, Mass., formerly located at 39 Church street.

"Parted Curtains," Newest National Film Starring H. B. Walthall, Has Strong Plot

PARTED CURTAINS, the latest feature production released by the National Film Corporation of America, is said to have an unusual strong plot on the screen on the screen. It was directed by Herman Raymaker, who directed "The Dangerous" "The Long Arm of Justice" and other productions.

Henry B. Walthall is the star. He plays the role of a social worker and has good deal more to perform in endeavoring to the cause of justice. He is handsome as ever, he turn an honest living and is about to give up hope when an unknown man intervenes in his behalf and per and hold him responsible for some [illegible] on his behalf.

Prominent that is interesting and striking pictures the scenes of "Parted Curtains" are those the protagonist is hard and the open and show her conception of the character in background. It is a story that appeals to Walter Hiers and Walter Hiers has made the most of it.

Walthall's outstanding work included Hiers, Wallace MacDonald, Walter Hiers, Wallace MacDonald, Walter Hiers, Wallace MacDonald, Walter

Radin Pictures Offers Weekly Release of Miller's "The Weakly Indigestion"

RADIN PICTURES have secured the World's distribution rights on "The Weakly Indigestion," a series of single reel comedy subjects picturing current events in burlesque fashion. The series will consist of fifty-two issues to be released one a week beginning about May 1, through state right channels.

"The Weakly Indigestion" is being produced by Lincoln Miller with a cast of comedians headed by James Parrott, Charles Dougherty and Sid Smith, formerly connected with the Keystone and Lehrman companies. Lincoln Miller is a newspaper man of the Pacific Coast, a special feature writer and the author of many short stories which have appeared in the prominent magazines. He has attained a reputation as a humorist and his distinctive style is said to lend itself admirably to screen production.

Matthias Radin, head of Radin Pictures, says: "We believe in presenting these subjects to the state right market we are offering something for which good showmen are constantly on the lookout—something unusual and different. 'The Weakly Indigestion' is the kind that can deservedly be given prominence in the billing. Sid Grauman, of the Rialto Theatre, Los Angeles, booked the entire series after viewing the first two releases. The management of the Tivoli Theatre, San Francisco, also contracted for the entire output."

Nigh Picked Excellent Cast for Photodrama "Democracy"

IN casting the Francis Lee Lybarger photodrama "Democracy—The Vision Restored," Director William Nigh is announced to have taken into consideration the suitability of the players for their respective roles rather than to have any particular star.

Mr. Nigh himself, who portrayed a similar role in "My Four Years in Germany," portrays the role of a thinker, a man of high ideals, the representative of democracy. Leslie Austen is cast as the thinker's brother, an autocrat; J. H. Gilmore, the veteran stage actor, is the money monarch; Maurine Powers is the blind girl.; Albert Tevernier is cast as her grandfather, the old shepherd.

Halbert Brown, who impersonated Ambassador Gerard in "My Four Years in Germany," appears as the doctor, and Elsie DeWolfe as the Woman. Charles W. Sutton, the former Edison player, is the money monarch's valet. In addition, there are Pete Raymond, Burt Gurgeon, Walter DeLeon, E. Pollock, Franklyn Hanna, and a company of one hundred others.

Hirsh Announces Many Sales on "Adventures of Helen" Series

Nathan Hirsh, president of the Aywon Film Corporation, reports that "The Adventures of Helen," adapted from "The Hazards of Helen," and starring Helen Holmes, is going over big.

The following exchanges are now booking the twenty episodes of two reels each: Aywon Film Corporation, New York; Famous Pictures Sales Company, of Buffalo; Trimount Film Company, Boston; Premier Film Corporation, Atlanta; Educational Film Company, Minneapolis; Liberty Film Exchange, Washington; Liberty Film Exchange, San Francisco; Phil Goldstone, Omaha; Sterling Film Company, Des Moines; First National Exchange, Kansas City, and Lyric Film Supply Company, Terre Haute.

At all of these exchanges many prints are in work. These two-reelers are said to be outdrawing five-reel features in many instances.

Take Care in Picking Cast to Support Ethel Barrymore

SELECTION of the supporting cast for Ethel Barrymore in her forthcoming super-feature, "The Super Woman," entailed almost as much care and supervision on the part of her directors, Joseph Byron Totten and Joseph W. Smiley, as did the selection of a suitable vehicle for the display of that star's histrionic talents.

Supporting Miss Barrymore will be Kenneth Hunter, a prominent English actor and a hero of the World and Boer wars, who returned from abroad several weeks ago.

Greta Hartman, recently seen on the speaking stage with Mme. Mimi Aguglia, will also be seen in support of Miss Barrymore. Miss Hartman has handled roles since childhood, making her initial stage appearance as Mary Jane with Henry Dixey when he produced "Mary Jane's Pa."

Another notable engagement for the picture is that of Bigelow Cooper, a dramatic actor of many years' legitimate and film experience.

Hoffman of Pioneer Returns from Countrywide Sales Trip

M. H. Hoffman, general manager of the Pioneer Film Corporation, has just returned from a country-wide trip in which he visited all the exchange centers in which offices of the Pioneer Co-operative Distribution System are located.

Mr. Hoffman reports that conditions in every territory are every day becoming more favorable to the independent interests.

On his trip Mr. Hoffman visited Toronto, Montreal, Boston, Detroit, Cleveland, Chicago, Cincinnati, Dallas, Atlanta, Baltimore, Washington and Philadelphia.

Monte Carlo Replica in "Blind Love."

Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, which was booked over the Loew Circuit last week, shows an exact replica of the main gambling hall of Monte Carlo. Director Oliver D. Bailey spent more than a week "shooting" the scenes of this episode in Max Marcin's drama.

Standard Effects to Break Records.

Standard Film Exchange, of Pittsburgh, Pa., controlling the rights for Western Pennsylvania and West Virginia to the Mack Sennett six-reel comedy, "Tillie's Punctured Romance," reissued on the state right market by Tower Film Corporation, are anticipating a record-breaking business with this feature. Exhibitors are reported as manifesting great interest in this production. The Standard is putting over a big publicity campaign on this release.

Aronowitz Resigns from Quality.

Quality Attractions Company, a state rights exchange located in the Citizens' National Bank Building, Des Moines, and operating in Iowa and Nebraska, announces that S. Aronowitz has disposed of his interest in the company and resigned as its general manager. While Mr. Aronowitz has received several flattering offers recently, he has not yet divulged what his future activities will be.

Lincoln Miller.
Humorist and Author, producing "The Weakly Indigestion," a one-reel comic being distributed by Radin Pictures.

Inter-Ocean Sells 37 Films for Big Foreign Territory

CONTRACTS closed last week by Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, convey the territorial rights to thirty-two American productions for physical distribution throughout the Dutch East Indies, Straits Settlements, India, Burma and Ceylon. The list of pictures embraces twenty-seven Black Diamond Comedies, until recently distributed in America by the Paramount-Artcraft Pictures Corporation, and five independent feature attractions which have proved their right to be termed "box office" attractions.

The buyer of these films is desirous of withholding his name from the trade paper columns for obvious reasons. He plans to inaugurate a vast sales campaign, and not until he has perfected the minutest retails of this campaign, does he want the least bit of information concerning his acquisition to appear in print or otherwise be mentioned in trade circles.

"Everybody's Business" Liked in Michigan.

The six-reel feature, "Everybody's Business," continues to meet with success in Michigan, where it is being shown under the auspices of the American Legion (the Chas. A. Learned Post No. 1), says the W. H. Productions Company, which attribute it not only to the entertainment qualifications of the production, but also to its Americanization appeal.

Clark of First National Praises "Screen Smiles"

THE First National Exchanges in New York and Boston, distributing "Screen Smiles" in their respective territories, report that this weekly release is meeting with widespread approval from first run houses.

R. H. Clark, treasurer and general manager of the New York First National, is enthusiastic over this novelty short reel, and in a letter to Victor Kremer Film Features, Inc., distributing this subject, states: "This 500 feet of film has more laughs than the average two-reel comedy, and judging from the business we are doing now with 'Screen Smiles' it will be at the head of our short stuff in the near future."

Exhibitor Enters Independent Exchange Field; Opens Hatch Feature Service

CHARLES L. HATCH, a theatre owner in Boston, has entered the field of independent exchanges and formed the Hatch Feature Service of Boston, Mass.

According to Mr. Hatch, the purpose of this new concern is to handle the independent distribution of big features and up to date specials for the New England States. Offices have been opened at 42 Melrose street, and the company has purchased from Schomer-Ross Productions, Inc., the New England rights to "The Sacred Flame," with Emily Stevens.

Charles L. Hatch, together with H. M. Davis, a New England exchangeman, and John H. Foy, general manager for the Hatch Theatres, were in New York recently for the purpose of lining up attractions, and according to Mr. Hatch a deal had been consummated covering the New England rights to the Jans Picture, "Love Without Question," featuring Olive Tell. Mr. Hatch further states that he is in the market for other big features and that he will keep close touch on New York's independent producers for the purpose of securing the best productions for his territory.

Public Desires Slap-Stick Films, Says Morris Schlank

THE producer of the Hank Mann Comedies distributed by Arrow Film Corporation, Morris Schlank, is now in New York and is gratified at the manner in which these pictures have been received, and the way many of the largest theatres are booking them.

"The comedy filed has been looking for slapstick two-reelers like the Hank Mann subjects," says Mr. Schlank, "and it is for that reason that they have been so successful. My associates and myself studied the field thoroughly before starting the production of the series, and have tried to introduce the things we learned through that study. This series answers the demand for wholesome comedy which retains slapstick and burlesque of a distinctive sort. The latest first run houses booking these pictures are Clune's Broadway, Los Angeles, The Tivoli, San Francisco, and Fox Bedford and Ridgewood in Brooklyn."

Mr. Schlank is a guest of W. E. Shallenberger, president of Arrow Film Corporation.

Additional Sales Announced on "Love Without Question"

JANS PICTURES INC., additional territory has been sold for its first production "Love Without Question" starring Olive Tell.

Rights were sold to the A. H. Blank Enterprises of Des Moines, for Iowa and Nebraska; and New England to the Hatch Photoplay Service of Boston, Mass.

These two deals, Mr. Jans states, were consummated upon the return of F. E. Backer, general sales manager of Jans Pictures Inc., and himself after an extensive trip throughout the United States in the interest of the production. This closes out the majority of the territory in the United States.

Mr. Jans states now all efforts will be centered on the production of the additional Olive Tell features directed by B. A. Rolfe. The officials are pleased with the speed with which the territory had been sold.

Arrow Renames Ora Carew Feature To Be Known as "Love's Protege"

Arrow Film Corporation announces that the Ora Carew feature announced in our last issue will not be released under the title of "The Lost Daughter" but will be distributed under its original title "Love's Protege."

This change was made after consultation with several buyers, and it is felt that it is more striking and more applicable to the picture, which is described as a simple romance of the western mountain country, in which the star plays the role of an unsophisticated mountain girl who finds love and happiness among her beloved hills.

Pretty Maurine Powers
Appearing as the blind girl in "Democracy," made by Democracy Photoplay Company.

Lybarger's "Democracy" Has a New Type of Leading Woman

THE personification of the spirit of light in "Democracy—The Vision Restored" is portrayed by Maurine Powers, whom Director Nigh believes to be an unusual "find." She is described as having a spiritual face, surrounded by golden curls, and to be an entirely new type of leading lady.

Miss Powers is a native of Terre Haute. She is an accomplished dancer and also an artist, her paintings having attracted considerable attention. Her motion picture career began two years ago, when she played a small part in a Metro picture. She later had an emotional bit in "To Hell With the Kaiser," and was cast as the sweetheart of Frederick the Great in "Beware." Following this she appeared with Johnny Dooley in two comedies, and was then selected by Director Nigh for the role of the blind girl, Mary.

Trade Showing of Jans Initial Production Held at the Strand

The first public presentation of Jans Pictures Inc. initial feature, "Love Without Question" was held at the Strand Theatre, New York, Wednesday morning, March 24, before an audience composed of exhibitors, exchangemen, representatives of the press and others well known in the industry.

The picture was well received, and the officials of the company express themselves as being highly gratified. Herman F. Jans states that more than one praiseworthy comment was made, and particular mention was accorded to the manner in which the story was told and the acting of Miss Tell.

Harry Weiss Organizes Company and Opens Exchange in Chicago

Harry Weiss, who recently resigned as manager of the First National exchange in Chicago, has entered the independent exchange field and organized the Superior Screen Service, Inc., which will operate in Illinois, Indiana, Wisconsin, Michigan and Iowa. The headquarters are located on the sixth floor of the Film Exchange Building, in offices formerly occupied by Doll Van Film Corporation.

The company will maintain a feature department and a commercial department. Through the feature department, twenty-six features will be released each year.

"Percy, Will You Tell Ferdie to Go Home and Wash the Dishes?"
Looks as if there'd be some wrist slapping in this National Film Corporation comedy, "This Way Out," made by the Hall Room Boys.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Kinema Theatre, Los Angeles, Contracts for First Runs on All Circuit Releases

A BIG contract has just been consummated between J. D. Williams, general manager of the First National Exhibitors Circuit, and Gore Brothers, Sol Lesser and the Kinema Theatre, whereby every first run right to all productions released by the First National Circuit is cinched for the Kinema Theatre. The sum of $250,000 is involved in the deal, and this amount calls for the service and first run rights of all pictures on the First National list for the coming season for exhibition on the Kinema screen.

The reason for this unique deal between partners, as it were—Gore Brothers and Sol Lesser being the franchise holders of the First National releases as well as owners of the Kinema Theatre—is that during the past two months many local exhibitors have outbid each other in the effort to get some of the coming big special First National photoplays for their houses. For instance, Griffith's next picture, "The Idol Dancer," has been bid for in such a way.

The policy of the Kinema calls for one-week runs on all productions, and in order to secure for their own house the pictures which naturally should be given to its screen, the owners have signed this unusual contract.

Bernstein Buys Capitol Studio.

Isadore Bernstein has resigned the office of president of the National Film Corporation, and has taken over the Capital studio on Lillian Way, where he will produce pictures with the three new stars, Neal Hart, Helen Gibson and Omer Locklear, whom he has just engaged to play the featured roles in his productions. Negotiations are also being made for the services of another star, now in the East.

The Capital studio was originally the Lone Star plant where Charles Chaplin's comedies for Mutual were filmed; later the studio was acquired by Metro and remained Metro's headquarters until the present studio was built on Cahuenga avenue.

New Producing Company.

The David Trattner Production Company, operating at Long Beach, Cal., is presenting Irene Hunt in a series of two-reel comedy dramas adapted from "A Yellow Journalist," by Miriam Michelson, and dealing with the adventures of a sob sister on a newspaper. The first of the series, "Back on the Job," has just been completed by Director Fred A. Kelsey. Clyde McCoy is leading man for Miss Hunt.

The officers of the David Trattner Production Company are David Trattner, president; E. M. Rosenthal, vice-president; Erwin Trattner, secretary and treasurer; and Shields Lawson, business manager.

Hayakawa to Leave Haworth.

Sessue Hayakawa, the Japanese film star, has made the announcement that he will sever his connection with the Haworth Film Corporation in May, when he will have completed his contract with that company, and will organize a new company, to be known as the Sessue Hayakawa Feature Play Company, which will be capitalized at $1,500,000.

Mr. Hayakawa will produce only four pictures a year under the new arrangement, and will probably continue to use his present quarters, the old Griffith studio, to make his new productions. He has one more story to film, besides the one on which he is now working, for the Haworth corporation.

Hayakawa will receive in excess of $6,000 a week, in addition to one-third of the gross receipts of each production, according to announcements. The pictures will be released through Robertson-Cole as special productions. In May, as soon as he has definitely terminated his present affiliation, Hayakawa will make a trip to New York to effect the final organization of his new company.

Wharton to Produce in West.

Theodore Wharton, motion picture producer of New York, has arrived in Los Angeles and is looking for studio accommodations to produce a spectacular film feature from the story, "Tangled Flags," based on the Boxer Rebellion in China. Mr. Wharton states that he considers Los Angeles the logical place in which to film a production of this nature.

House Magazine for Kinema.

Michael and Abe Gore, and Sol Lesser, owners of the Kinema Theatre on Grand avenue, announce that a magazine and program is being assembled for their house that will be unusual in theatre house organs. The intention is to make the program as much of a moving picture journal as possible. A mailing list will be maintained so that patrons, by simply leaving their names and addresses with the program department, will receive a copy of the journal each week.

Exchange Notes.

J. A. Brehany, manager of the Equity Pictures Corporation, has arrived in Los Angeles from the East to personally present "The Confession," starring Henry Walthall, at Clune's Auditorium.

E. H. Silcocks, recently of Vitagraph, is now a special traveling representative of the Special Pictures Corporation, and has started on a tour of the principal cities of the country.

Harry Lustig, western division manager for Metro, has started on a tour of western Metro exchanges.

"Mac" Comes Back.

A. MacArthur, Jr., advertising manager of the Moving Picture World, has come back to Los Angeles after an interval of nearly three months since he was recalled to the home office in New York upon urgent business matters when he was here early in January. "Mac" had not completed the round of the various West Coast studios when he was recalled so suddenly, but he intends to visit personally every studio in Southern California during his present stay.

World Sent to Arabia.

Ali E. De Moran, manager of the Rizal Arabian Orchestra, now playing a six-weeks' engagement at the Grauman Theatre, has sent a dozen copies of the Moving Picture World of March 20 to his home town in Arabia, where the members of his orchestra come from. That issue of the World carried a story and picture of the

"Looka Here, You Gentleman—She's 'Dangerous to Men.'"

So warns William H. Crane. Taking heed are Bayard Veiller, Winchell Smith, David Warfield, Bert Lytell and Sid Grauman, Los Angeles theatre man. Viola Dana is the winsome little "goil" who persuaded them to have their picture taken on the Metro lot.

orchestra as seen in their act on the stage of Grauman's Million Dollar Theatre of this city. M. De Moran and his orchestra will return to Arabia as soon as the engagement at the Grauman Theatre is completed.

Neilan Off for England Soon.

Marshall Neilan has set May 28 as the date for his departure for England, where he will produce at least one picture. With him will go Marjorie Daw and other players, his technical force and cameramen. Neilan will also take with him his special lighting apparatus, which he claims will enable him to get better effects than if he were to depend on unfamiliar equipment.

Victor Potel Company.

Victor Potel, known on the screen as "Slippery Slim," who has recently appeared in support of Mary Pickford, Nazimova and others, has signed a contract to head his own company for the making of comedies of from two to five reels, from original and magazine stories. The pictures will be produced under the supervision and management of Edwin E. Atkinson, and the company has been formed and is financed by local capitalists.

The Hurst-Nova Pictures.

Paul Hurst and his wife, Hedda Nova, are planning to produce a number of pictures in the near future which will be known as the Hurst-Nova Pictures. Mr. Hurst has been a director for several years and Miss Nova has appeared in leading roles in a number of recent big film features.

Thompson Goes East.

Louis W. Thompson, president of the Special Pictures Corporation, has left for New York for the purpose of starting an expedition on a tour of the world in a search for scenic novelties for Comedyart releases. Mr. Thompson, before his departure, made arrangements for the presentation of the first Comedyart release, "Uneasy Feet," at the California Theatre during the week of March 28.

Sam Sothern Dies Suddenly.

Sam Sothern, brother of E. H. Sothern of Shakespearean fame, died suddenly on March 21, on the eve of his departure for London. Mr. Sothern had been living in Beverly Hills, and for some time had been taking part in pictures in support of Douglas Fairbanks and other stars.

Studio Shots

CLEVELAND MOFFITT, magazine writer, has arrived in Los Angeles to collaborate with Albert E. Smith in the writing of serials for Vitagraph.

Seena Owen is leading woman for Bert Lytell in his current Metro picture, "The Temple of Dawn."

George Melford, who is making location stuff on the Sacramento River for "The Translation of a Savage," will go to San Francisco to make sea scenes before returning to the Lasky studio here.

Fritzi Brunette, who has already played leading woman in six J. Warren Kerrigan pictures, has been engaged for four more Kerrigan features to be produced by Robert Brunton.

Al Santell, who was loaned by Universal to direct three Hall Room Boys Comedies with Flannagan and Edwards for Harry Cohn, has severed his connections with the company, after having produced "Oh, Baby!," which will be released soon on the states rights basis.

Bert Woodruff, who plays the father of Chic Sale in "The Smart Aleck," has been delaying the production with a spell of rheumatism.

Eugene Pallette plays the leading role in the new all-star Metro production, "Parlor, Bedroom and Bath." Ruth Stonehouse is cast in an important part.

Byrant Washburn is completing "What Happened to Jones" at the Morosco studio, and will next film "A Full House," for Paramount.

Wanda Hawley began on her first Realart production at the Morosco studio on March 27.

The first Harry Garson picture starring Conway Tearle has been completed, and Tearle left for New York to complete arrangements for permanent location in Los Angeles to produce pictures.

Thomas Meighan is expected to return to Lasky's early in April to play the leading role in "Conrad in Quest of His Youth," a William De Mille production.

Joseph J. Dowling has been added to the cast of "The Smart Aleck," now being produced by Al Christie with Chic Sale as the star.

Basil King, member of the Eminent Authors, Inc., has arrived in Los Angeles to supervise the production of a new story for the screen at Goldwyn.

Robert Warwick has finished "Hunting Trouble," under Director Joseph Henabery.

Bryant Washburn's father and mother, who have been visiting him, have returned to their home at Oak Park, Ill.

Buster Keaton will be co-featured with William H. Crane in Winchell Smith's "The New Henrietta," now being produced at Metro. Irving Cumings and Beulah Booker have important roles.

Ethel Clayton is supported in "All in a Night" by Jack Holt, Clyde Fillmore and Winter Hall.

Wallace Beery is playing the part of an ex-heavyweight champion in support of Douglas MacLean and Doris May in "Lucid Intervals."

Wallace Reid will star in "The Charm School" after he finishes his present Paramount picture, "What's Your Hurry."

House Peters and Jane Novak will play the featured roles in "Isobel," to be filmed soon by the Louis B. Mayer Productions under the direction of Edwin Carewe.

Marguerite Snow is suporting H. B. Warner in "Felix O'Day," his present Jesse D. Hampton production.

Peter B. Kyne comes to Metro to assist on the continuity of his novel, "Kindred of the Dust," to be put into film form by C. E. Shurtleff.

Here They Are and Everybody's Happy, Too.
Left to right: Charles Eyton, general manager of the West Coast Studios; Al Lichtman, general manager Department of Distribution; Herman Wobber, San Francisco district manager; Jesse L. Lasky, first vice-president of the Famous Players-Lasky, and H. G. Ballance, branch manager in Los Angeles. This was snapped at the Lasky studio, where these Famous Players-Lasky officials congregated.

He Buys 5,000 Tickets So His Employes Can See "Dangerous Days"

I WILL purchase 5,000 tickets for my employes to see 'Dangerous Hours' because I consider this production a most powerfully appealing picture for fairness, squareness and truthfulness and the very best method with which to combat the most dangerous evil that has confronted America since the subjugation of the diabolical Hun."

Thus spoke George H. Hannum, president of the Saginaw, Michigan, Manufacturers' Association, director of the Board of Commerce and general manager of all the General Motors Corporation interests in Saginaw, when asked for his opinion as to the effectiveness of "Dangerous Hours," Thomas H. Ince's Paramount-Artcraft Special production, in stemming the tide of radicalism, Bolshevism and other isms which are incessantly interfering with business, law and order.

Mr. Hannum was one of many of Saginaw's prominent industrial heads who attended a private screening of "Dangerous Hours" as the guests of Charles Q. Carlisle, president of the Mecca-Palace Theatre. With the co-operation of Eli M. Orowitz, exploitation representative of the Famous Players-Lasky Corporation at Detroit, the showing was arranged for 8 a. m., and despite this early hour nearly 80 per cent. of the membership of the Saginaw Manufacturers' Association and the Employers' Association of Saginaw attended.

American Broadsides to Exhibitors.

The American Film Company believes in spending money with a free hand in its direct-to-the-exhibitor advertising. In addition to an elaborate campaign book, replete with all kinds of practical helps in exploiting the pictures, the American sends out a smashing broadside. It appears in two or three colors and big type, with pictures which tell the story, giving at a glance the general character and high points of the picture it offers. These broadsides abound in information about the "Flying A" Special about to be put on the market, and with descriptions which prove useful to the exhibitors in their turn when talking to their patrons, either through the newspapers or handbills and throwaways.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Sees Churches That Show Pictures as Serious Competitors of Theatres

IN a recent conversation with a friend of mine, a man well-known and successful in the moving picture business, the problem of the present Inter-church World movement was brought forward. My friend was inclined to view the use of moving pictures in churches as a menace to the exhibitor—not because of the use of educational pictures and others of co-related classes, but because of the use of single reel comedies, which are popular in picture theatres.

In his vision he saw the churches becoming so attractive for entertainment of this type that they would soon add the longer pictures to their entertainment and thus become serious competitors of picture theatres in their respective vicinities.

He was of the opinion that exchanges should exercise care in booking pictures to churches, so as to protect their patrons —the exhibitors, from loss and perhaps extinction in the course of time. It is all very well to book educational pictures, he thinks, but the line should be drawn at furnishing churches with one-reel comedies in order to make their programs more entertaining and popular.

No doubt many exhibtors are in the same frame of mind as my friend. But have they or my friend viewed this matter in a careful and broadminded way? Have they considered it from any other angle than from the assumption that picture theatre business will be hurt by such competition?

Will Aid Exhibitors in Long Run.

In answer to my friend and these exhibitors I shall quote the opinion of a hard-headed business man and also a successful showman in various lines. I need only to mention his name to bear out my claims concerning him—and that is Aaron J. Jones, of the firm of Jones, Linick & Schaefer, of this city.

When I introduced the subject to Mr. Jones I spoke as if I were personally of the same opinion as my friend and that added zest and considerable spirit to his remarks.

"Why shouldn't the churches show short comedies with their educationals, if they wish?" he asked snappily.

"Why, if I had it in my power, I would even let them have the pictures free, if they could not afford to rent them!

"By all means, rent the churches all the pictures they want. This will add many thousands to the patrons of regular picture theatres in the long run."

Then he cited the case of a woman friend, who never saw a moving picture until she viewed one in a church, and she was so astonished and pleased that she finally ventured to visit a picture theatre. There she became convinced that the moving picture was a wonderful discovery and that it offered just as wonderful entertainment.

"Why there are now many hundreds of thousands of women in this country just as ignorant of the real value of moving pictures as my woman friend was. If they can be added to the great list of picture theatregoers, by seeing pictures at churches everyone in the business will be benefited.

Help Churches to Secure Pictures.

"Such a condition cannot be found among the growing-up generation. They find in pictures their chief amusement and as they, in turn, become fathers and mothers of families, the children will be guided to view good pictures also. And this is the big, assured asset of the moving picture in the future.

"No, no, by all means help the churches to secure such pictures as they want. They will never come to the point where they will want to use long pictures. By all means let them have the short. The moving picture theatres will be the winners in the long run."

Robertson-Cole Convention Praised.

Max Levey, Chicago manager of Robertson-Cole Corporation, returned from the New York convention of the exchange managers of that organization last week and was most enthusiastic in his praise of the splendid manner in which the visitors were entertained. Like himself, Mr. Levey believes that every visiting manager went home enthused with zeal for his organization and with enough pep in reserve to carry him through all difficulties that may be encountered during the coming year.

Newt. Levy, supervisor of Robertson-Cole in Denver, Salt Lake and Butte, and in all western territory out to the Coast, spent a day in Chicago last week on his way from the New York convention to his headquarters in San Francisco.

Eddie Eckels Visits Los Angeles.

C. Eddie Eckels, assistant general manager of the Capital Film Company, of Chicago, will henceforth add to his duties the position of general manager of Neal Hart productions and of Locklear Productions, Inc. He will leave for Los Angeles, Sunday, April 4, to assist Isadore Bernstein, director general of the new Bernstein studios on Sunset boulevard, Los Angeles.

His headquarters will still remain in the Consumers Building, with the Capital Film Company.

Vitagraph Salesman Passes Away.

J. A. Humphrey, Indiana salesman for the Chicago office of the Vitagraph Film Corporation, died Tuesday, March 23, while in Fort Wayne, Ind. Mr. Humphrey was with Vitagraph for the past four years, and was considered one of the firm's most valuable salesmen. His home was in Paw Paw, Michigan. Mr. Humphrey was sixty-five years of age.

Tod Browning Goes to Coast.

Tod Browning, who directed Priscilla Dean in "The Virgin of Stamboul," passed through Chicago Saturday, March 27, on his way to the Coast.

"Lady, Dis Here Union I Belongs to Says We Can't Take No Tips A-tall Unless They's Paid in Silvah!"
Guess Margarita Fisher will have to pawn her silverware to pay him. Scenes from American's "The Thirtieth Piece of Silver."

Large Number of Enthusiastic Exhibitors See Universal's "The Virgin of Stamboul"

THE VIRGIN OF STAMBOUL," heralded as a Universal-Jewel triumph, was presented before a large number of spectators at an invitation trade showing in the Cameo Room of the Morrison Hotel, Chicago, Wednesday, March 24. It was one of the largest attendances that has ever accompanied a private showing in Chicago.

Previous to the exhibition of the picture luncheon was served, as a special courtesy extended by Carl Laemmle, president of the Universal. Waiters wore bright Arabic costumes procured with special regard for the setting of the picture, and a further atmospheric touch was added by the luncheon overture, which was the tuneful, ever-popular melody of "Dardanella." Selected members of the orchestra from the Pantheon, one of the theatres owned by Lubliner & Trinz, were engaged by Harry E. Rice, Chicago publicity manager for Universal, who was host on the occasion. This orchestra, which, with its conductor, Paul Biese, ranks high in the estimation of Chicagoans, was received with enthusiasm, and accompanied the picture as well as the luncheon in pleasing, artistic style. About three minutes before the time for playing the special score for "The Virgin of Stamboul" was presented to the musicians.

Applause Was Enthusiastic.

From the very start the feature held the attention of the exhibitors. The story in itself would be capable of accomplishing that. The showing lasted for one hour and thirty minutes and was succeeded by enthusiastic applause.

Among those present, which included many exhibitors from out of town in addition to those of Chicago, were Aaron J. Jones, M. A. Choynsky, Samuel Trinz, Edward Trinz, H. Schoenstadt, Andrew Karzas, J. G. Schaefer and Robert Gumbiner.

The Universal was represented by H. M. Berman, general manager, New York; J. H. Mayer, publicity director, New York, and Harry Reichenbach, exploitation manager of "The Virgin of Stamboul."

The first downtown theatre to show the production will be the Playhouse which has booked the feature for a four-week run, beginning April 18.

Mr. Rice deserves unstinted praise for the really fine manner in which the private presentation of the picture was handled. The expense involved was large, but the splendid turnout of such a large body of exhibitors from far and near showed that the occasion was worthy of it.

Many bookings for "The Virgin of Stamboul" were made at the showing.

Charles Lane to Remain in Pictures.

Charles Lane, one of the featured players with John Barrymore in the Paramount-Artcraft production of "Dr. Jekyll and Mr. Hyde," now playing at the Rivoli Theatre in New York, is another actor for many years identified with Broadway stage successes who has turned wholeheartedly to photoplays. He made his film debut with Billie Burke in "Wanted: a Husband," and since that time, has supported Miss Burke again in "Away Goes Prudence" and Marion Davies in "The Restless Sex," adapted from the Robert W. Chambers novel, both of which will shortly be released. This latest recruit to the ranks of film players brings to the screen a wealth of dramatic technique, gained as a result of years of experience in the spoken drama.

The Last Word in Vault Building at Rothacker Plant

A FIRE, bomb and inspector-proof vault is now ready at the Rothacker Chicago studio-laboratory to receive 6,000,000 feet of negative. Cinema engineers say that hardly anything short of a direct hit by a 16-inch shell could touch a Rothacker client's negative once it is inside that vault.

It is really five vaults within a vault and these also within a vault. First is an outer wall of reinforced, waterproof concrete and brick, twenty-four inches thick. Within this vault, inside a six-inch air cushion, is another vault of similar construction. And within this second vault are built five vaults, sealed with automatically closing steel doors.

The air cushion between the outer and second vaults is for ventilation and insulation. It will aid in keeping the heat out in summer and the same temperature will be maintained within the inner vaults the year around. A specially designed brick ventilation shaft, which rises about fifteen feet above the outer vault, will permit the free passage of air currents into and out of the inner vaults. Thus there will be no chance for the accumulation of film fumes.

For its size, this vault is the most costly structure Mr. Rothacker ever contracted for. But he wanted his clients to be able to send in negatives and feel secure that no fire, earthquake or burglars could ever touch them. The film vault at the Rothacker plant, now being built in Los Angeles, will be closely patterned after the Chicago structure. So will the vaults of the laboratories which are to be erected in New York and London.

This vault makes the third now at the Rothacker Chicago headquarters. There is one on the first floor of the laboratory, which is used for raw stock storage, and another on the second floor, which is for "live" negatives and positive prints. With the new vault, the Rothacker plant has a total fireproof storage capacity of 7,000,000 feet of film.

Vote to Raise $15,000 Fund for Widow of W. A. Mills

THE Allied Amusements Association, the membership of which includes all the leading picture theatre owners in Chicago, at a meeting of the board of directors, held Friday, March 26, voted to raise a trust fund of $15,000 for the widow of William A. Mills, manager of the Crawford Theatre, who was recently murdered in the box office of that house by a hold-up man. A few minutes after the board met, at the call of Business Managar Sam Atkinson, $4,000 of the amount was raised.

Subscriptions taken on the day mentioned included the following: Allied Amusements Association, $500; Lubliner & Trinz, owners of the Crawford Theatre, $500; Aaron J. Jones, $250; the Ascher Brothers, $250; Joseph L. Friedman, president of the F. I. L. M. Club, $100, and $50 each from M. A. Choynski, Ludwig Schindler, Max Hyman, George P. Hopkinson, Andrew Karzas, H. A. Gundling, I. E. Berkson and John Bebeng.

Greiver Educational Weekly To Be Produced by Rothacker

WATTERSON R. ROTHACKER recently arranged with Simeon Greiver, president of the Greiver Distributing Corporation, of Chicago, to produce a series of educational films, which will be released in the near future, every

They Are All About to See the Trade Showing of "The Virgin of Stamboul," Universal Special. Luncheon Was Given at the Morrison Hotel, Chicago, on March 24, 1920.

alternate week. These films will be known as the Greiver Educational Weekly.

Work on these pictures already has begun, and Mr. Rothacker has fixed a high standard for his producing department in their making. The aim is to give these pictures high educational value, as well as a positive entertaining value, so as to combine instruction and entertainment for those who view them.

It goes without stating that the artistry of these pictures will be of the high standard for which the name of Rothacker is noted. The laboratory work will show the same skilled workmanship which has made the prints of Mary Pickford, Anita Stewart, Charlie Chaplin and Katherine MacDonald a joy to look at on the screen.

"Huckleberry Finn" Breaks Records.

Aaron J. Jones whispered to me last week that "Huckleberry Finn" showed to the largest business ever reached by the Randolph Theatre in one week, since the house was opened. He was lavish in his praise of the production and of its drawing power.

Around Chicago Picture Theatres

By Mary Kelly

Questions Put to Patrons Irritate Them, Says Kaufman

THE more subtle methods of discovering a patron's attitude toward pictures is advocated by A. J. Kaufman, who, for three years, has been manager of the Michigan, one of the finest Lubliner & Trinz theatres.

"If you can't get the consensus of opinion from the box office, try to get it by listening, unobserved, to conversation about your programs," says Manager Kaufman. "Questions directed to your patrons only invite criticism. It's too much like fawning for favors. There is a psychological angle to this. If a manager has used care in his choice of bookings and has endeavored to please his neighborhood the only dignified thing for him to do is to stand by his choice, and his patrons will respect him and his theatre, even though they're unconscious of the reason for so doing. While if he had made it a point to ask for personal opinions many would take advantage and would think up some sort of criticism, just or unjust," he continued.

"We all get occasional disappointments in pictures. They are not always what they are said to be. The best thing that can be done, then, is to strengthen the program in some other way, either by exhibiting an unusually attractive scenic or comedy, or by arranging an artistic overture. The overture thing, however, should not be overdone. Every week is too often, as people tire of them and it is not always possible to get the sort of music that is generally liked."

Caters to Children on Saturdays.

On the South Side, where two fashionable boulevards, Garfield and Michigan, intersect, the Michigan Theatre stands. It seats 1,312, on one floor. Partly on account of its favorable location, but largely on account of the approved standard of pictures shown and the nice style in which they are presented, this theatre is a busy one. Only new releases are booked. On Saturday a special child subject is used in addition to the regular program, as there is on an average of 1,000 children present at each Saturday matinee.

The Michigan Symphony Orchestra, a band of finished musicians, has won favor for its versatility and skill. A. Lustig is the director. On matinees, which are presented daily, Allen W. Bogen, organist, is in charge of the music. As soon as possible after their debut in the loop theatres pictures are booked at the Michigan.

New Strand Theatre an Aid in Americanizing Community

THE picture theatre's potentiality as a school of Americanism was indicated in some recent remarks by Abraham Auerbach, manager and part owner of the New Strand on the West Side. The patrons of this theatre are for the most part natives of foreign countries and while they are industrious, honest people there are many American ideas about order and deportment with which they are unfamiliar, and a motion picture theatre is in a peculiar position to make these American ideals felt, inasmuch as it reaches the masses in greater number than does any other community institution.

"Discipline and diplomacy can be combined in handling this situation," Mr. Auerbach said. "By reminding our patrons that their presence in a theatre should in no way cause discomfort for others—that a theatre is a medium for furnishing legitimate amusement, that it is not a prize ring, a restaurant or a talk-fest. In a few cases it has been necessary to impress this by using force but such instances are unusual, and I have noticed that the perpetrators continue to patronize the New Strand but refrain from causing any more disturbance.

It has required diligent work on the part of the management and the screen has been often utilized for making known the policy of this house in maintaining order. But these efforts have had their reward and there is a satisfying improvement since the New Strand was built some five years ago."

Mr. Auerbach's experiences in picture theatres have covered a period of fifteen years. Previous to the existence of the New Strand, in which S. Auerbach, brother to the manager and M. Perlmutter share ownership, he was part owner of the Monarch and the Pastime.

In collaboration with three others, Nathan Wolf, Maurice Reingold and Maurice Choyinsky, the New Strand owners are building another theatre on West Division street across from the New Strand. It will be known as the Biltmore, is to be built and equipped in de luxe style, costing in the neighborhood of a half million dollars. The plan provides for 2,500 seats, for a complete orchestra, and for booking the best features than can be procured The date for the opening, though not definitely fixed, will be some time in September. Admission prices will be higher than at the New Strand, which charges 17 cents.

Exhibiting Then and Now Discussed by M. A. Choynsky

FILM rentals have advanced on a much smaller scale than is generally believed, and in many cases they have not advanced at all." Maurice A. Choynsky, president of the A. A. A. and veteran Chicago exhibitor, made the statement, without any aim at humor, and then explained it.

"When I first stepped into the movie managing game in 1906, when the Odeon on Madison and Halsted was built, I paid $15 for one reel of thrills. Today for five and six reel features we pay $75 and up—and violently protest against the high charges.

"The Odeon, which was the first picture theatre to operate continuously, was a better proposition from a business standpoint than any de luxe house of today. It seated only 190, but it emptied and refilled about forty-two times during a day. So when exhibitors talk about building picture palaces and charging an admission of $2 a seat, I insist that the Odeon, by selling each seat for five cents, 42 times a day, realized as much a seat as these others would."

Newberry Goes on Despite—.

For the past seven years Mr. Choynsky has owned the Newberry, located on North Clark street, ten minutes from the loop. Movies there are to the right of it and movies to the left, but still it has prospered, and "always will," its owner maintains.

"As long as a theatre retains its individuality it won't go under," said Mr. Choynsky, "and as long as a manager refuses to be an imitator his theatre is bound to be different from the one next door." That, in brief, expresses the policy which has always been adopted by this pioneer among Chicago movie owners. To the co-operation of his wife, who has held the box office post in his theatre since early days, he attributes at least fifteen sixteenths of his success. Her sociable manner of meeting and mixing with patrons helps to make the Newberry just what it is—a family theatre operated by and operating for the family. Both Mr. and Mrs. Choynsky manage to get into personal touch with their patrons, and are ever willing to extend the hand of service outside the theatre as well. They frequently make sick calls, as Mr. Choynsky insists that the doctor, the minister and the movie manager should work hand-in-hand in cases of this kind.

One of the most pleasing features of this well conducted house is the women's orchestra, directed by Miss Mary Thomas, violinist. With conscientious interpretative skill they play selections that are at once popular and adequate, which helps to account for the fact that the Newberry's 750 seats are filled with a loyal clientele, who rarely miss a show.

Mark Twain's Daughter Sees and Applauds "Huck Finn"

MRS. OSSIP GABRILOWITSCH, daughter of Mark Twain, brilliant pianist and wife of the leader of the Detroit Symphony Orchestra, viewed "Huckleberry Finn," William D. Taylor's Paramount-Artcraft Super-Special, at a private showing in the projection room of the Detroit exchange.

There was a tense and emotional moment for Mrs. Gabrilowitsch when there flashed on the screen a scene showing Huck Finn presenting a manuscript to Mark Twain. The resemblance to her father was most extraordinary, according to Mrs. Gabrilowitsch. In the final scene of the picture a second flash again shows Mark Twain in one of his favorite chairs on the veranda of his home.

The director of the production, William D. Taylor, took unusual pains to present with exactness those scenes in which Mark Twain is characterized. In fact, an exact replica of his bed is shown, and the position in bed, with his favorite pillow to support him, is very ingeniously portrayed.

Mrs. Gabrilowitsch was unreserved in her praise of the picture. Ossip Gabrilowitsch proclaimed "Huckleberry Finn" one of the best photoplays he has ever seen. Among the others in the party were Mrs. Jerome H Remick, Mrs. Charles E. Hughes, Baroness Von Kettler and other personal and social friends of Mrs. Gabrilowitsch.

Federated Film Exchanges

(Continued from page 218.)

as a collective body, will secure these pictures, or whether they will be turned over to the program organization, and the independent exchanges left to get their product wherever they can and whenever they can. It is for you to decide whether the Film Clearing House will have to seek elsewhere for a distribution channel. The producers are sincere in their desire to assist you. It is for you to determine whether such a state of affairs exists in the independent exchange field that will force independent producers to consider it an unprofitable field for the distribution of their film products."

Friedman Originated New Organization.

After the reading of the address by Mr. Brandt, the session was prolonged until 2 o'clock Friday morning, March 26. Business was resumed at 11:30 a. m. the same day, and was continued until 1:30 a. m. Saturday, March 27.

As the result of this incessant deliberation and insistent determination, the formation of the Federated Film Exchanges of America, Inc., became an accomplished fact. This organization is the culmination of an idea which originated in the brain of Joseph L. Friedman, president of the Celebrated Players Film Corporation, of Chicago.

As stated in my Chicago letter of April 3, it was Mr. Friedman who issued the call to class "A" independent exchangemen throughout the country to attend the convention at the Hotel Congress, and it is mainly due to his ability as a leader and to his dogged tenacity of purpose that the Federated Film Exchanges of America, Inc., has been formed.

A constitution and set of by-laws have been drawn up and accepted, a charter has been applied for and the organization has been capitalized at $100,000, which amount was paid in full in the convention hall.

Friedman Elected President.

The subscription of capital was chiefly for the purpose of demonstrating stability and the faith of the subscribers, rather than for raising operating funds, as it is understood the operating capital had already been provided for.

An interesting incident occurred in connection with the granting of franchises. The exchangemen were asked to assess themselves for the least amount that should be expected for the territory which each represented, and when these figures were added, it was found that the sum total came within one-quarter of 1 per cent. of the desired amount.

The following officers were elected: President, J. L. Friedman, Celebrated Players Film Corporation, Chicago; vice-president, J. E. Pearce, New Orleans; secretary, D. J. Chatkin, Los Angeles and San Francisco; treasurer, Sam Grand, Boston.

The following were selected as members of the board of directors: J. L. Friedman, Chicago; J. E. Pearce, New Orleans; D. J. Chatkin, San Francisco; Sam Grand, Boston; H. L. Charnas, Cleveland; H. E. Whyte, New York, and B. Amsterdam, Philadelphia.

Name Franchise Holders.

The following state rights men became franchise holders in the organization and were allotted territory as follows: Arthur B. Whyte, Empire State Film Company, New York, New York Cty and Northern New Jersey; Sam Grand, Federal Feature Flm Corporation, of Boston, the New England states; B. Amsterdam, Masterpiece Film Attractions, Philadelphia, Eastern Pennsylvania and Southern New Jersey; H. Lande, Quality Film Service, Pittsburgh, Western Pennsylvania and West Virginia; H. Charnas, Standard Film Service Company, Cleveland, Ohio, Michigan and Kentucky; R. M. Savini, R. M. Savini Films, Inc., Atlanta, North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee, Abe Dresner, Exhibitors' Film Exchange, Washington, D. C., Delaware, Maryland, Virginia and District of Columbia.

J. E. Pearce, Pearce Films, New Orleans, Louisiana and Mississippi; R. D. Lewis Film Company, Oklahoma City, Texas, Oklahoma and Arkansas; F. W. Thayer, Merit Film Corporation, Minneapolis, Minnesota, North and South Dakota; R. Wettstein, Midwest Distributing Company, of Milwaukee, the state of Wisconsin; S. Werner, United Film Service, St. Louis, Eastern Missouri; A. Kahn, Crescent Film Service, Kansas City, Kansas and Western Missouri; H. E. Kyler, Supreme Photoplays, Denver, Colorado, New Mexico, Wyoming, Utah and Southern Idaho; J. J. Allen, Allen Bros., Toronto, the Dominion of Canada; M. J. Frisch, A. H. Blank Enterprises, of Des Moines, Iowa and Nebraska; D. J. Chatkin, Marion Kohn Productions, San Francisco, California, Nevada and Arizona, and J. L. Friedman, Celebrated Players Film Corporation, of Chicago, Indiana and Illinois.

Buying Power United.

It will be seen from the list of franchise holders that the entire United States and Canada is covered by the Federated Film Exchanges of America, Inc. In other words, the organization has united the buying power of independent exchanges of the most able and aggressive type, so that instead of having each individual state rights man dickering separately for the product of independent producers, 100 per cent. of the territory of the United States and Canada will be bought outright by the organization for any film which is acceptable and which meets the requirements.

It is further expected that the new organization will act as a spur to independent producers, as it will offer them a quick and substantial turnover of their product in place of the old method which necessitated a long sales campaign carried on with each individual buyer. Furthermore, the buying power of the Federated Film Exchanges of America, Inc., places it in a position where it must be considered and reckoned with in the sale of the national and Canadian rights to all pictures of independent make. Besides, this buying power promises to secure for the franchise holders of the organization pictures which they never could have been able to secure by buying separately.

As an illustration of this, propositions were received by telegram and long distance telephone from both New York City and Los Angeles from upwards of twenty-five of the biggest producing independent organizations, offering to produce any kind of a picture for the organization, from a single reel comedy to productions costing as high as $250,000.

High Class General Manager.

The executive affairs of the Federated Film Exchanges of America, Inc., will be vested in a general manager and his staff. This general manager will be a salaried man of the highest calibre obtainable, who must not be interested in any exchange. It will be his duty to carry out the wishes of the organization as voiced by the officers and the franchise holders.

A reviewing board will also be organized. The aim of this board will be to give its most careful consideration to all pictures produced independently, both features and shorter subjects. Each film will be examined carefully and its value to the franchise holders of the organization will be thoroughly considered. The advice of this reviewing board will be acted upon in purchasing pictures. The independent producer will thus be informed at once whether or not his picture is acceptable to the organization, without the usual haggling over prices.

Buying Power Is $5,000,000.

Among other plans of the Federated Film Exchanges of America, Inc., will be the selection and appointment of expert exploitation and advertising men. In all probability each exchange will have the services of an exploitation man, who will act under the guidance of a general exploitation manager, at the headquarters of the Federated. The advertising, which it is said will be extensive, will be in the hands of an advertising and promotion manager, also at headquarters.

It has been estimated that the buying power of the independent exchanges represented at the Chicago convention, and who are now franchise holders of the Federated Film Exchanges of America, Inc., reaches the $5,000,000 mark. It has also been given out that, within the next thirty days, the organization will be in complete operation throughout America and Canada.

To Meet Soon in New York.

A convention of independent producers only will be held at the Knickerbocker Hotel, New York, April 1, 2 and 3. The buying committee of Federated Film Exchanges of America, Inc., will confer with producers on Thursday afternoon. On this committee are Sam Grand, of Boston; J. L. Friedman, of Chicago; Ben Amsterdam, of Philadelphia, and J. E. Pearce, of New Orleans. The object of this meeting is to discuss and arrange for the consistent output for the years of 1920, 1921 and 1922.

Representatives of following independent producing units will attend the meeting: Burston Films, Inc., National Film Corporation, Marion Kohn Productions, Sherman Pictures Corporation, Garson and Schwering, Capital Film Company, Locklear Productions, Inc., Victor Kremer Pictures, Neal Hart Productions, C. B. Price, Inc., Outing Chester Pictures, Jack Cohen Productions and Commonwealth Pictures Corporation.

Annie Cornwall
Who plays in Lyons-Moran first five-reeler and then she'll become a star for Universal.

By subscribing, through your local agency or direct to Moving Picture World, the probability of missing copies is eliminated—and every issue of Moving Picture World is of value to the exhibitor. Send $3 for the year.

Advertising and Exploitation

By Epes Winthrop Sargent

Keeping One Jump Ahead of the Others Is the Secret of Prominent Ad. Spaces

NELSON B. BELL, of the Crandal houses, Washington, D. C., sends in his recent displays and also sends a copy of the papers to show how the Elaine Hammerstein display stands out in the page. Mr. Bell uncovers the whole philosophy of getting distinction when he remarks that he was the first to use white space borders to gain prominence, and when the others followed suit he went to small scene cuts, then to what he calls "black ads." Now that they are all painting things as dark as possible, he swings to white again and is still ahead of the rest. It bears out what we have always said: that keeping a couple of jumps ahead of the rest is the most certain method of making a distinctive display.

In the cut on the right the top and bottom rules show the full size of the space. The perpendicular rules are one inch inside of

Two Displays from the Metropolitan, Washington.

the column rules in a three column display twelve inches deep. It is the first thing you see when you open the paper to the double theatrical page and there is so little to read you are apt to finish it off before you go on the rest. Mr. Bell claims no especial credit for the showing on the left. He sends it merely to demonstrate what can be done with the art work supplied by Equity in the Rothstein plan-book. Both are very pretty displays and a credit to Mr. Bell.

—*P. T. A.*—

Make Your Copy Easy to Read If You Would Have Your Copy Generally Read

THESE two displays from the Grand Central, St. Louis, are 125 lines deep across three columns. That on the right is worth about double the left hand display because it presents the copy in a style which permits it to be read more easily, though that mass of full face between the two cuts would have been better had it been set in Roman or italic. The full face in so small a size is not as easy to read as a lighter face of the same measurement. The left hand display offers the chief facts against a background supposed to represent the northern lights. The type spoils the picture and the picture utterly ruins the type value.

Since the type is more important, it would have paid to mortise out the rays to permit the lines to be set in type. The effect would have been greatly enhanced and the selling value would have been increased many times. Artists are prone to regard

Two Displays Which Offer an Interesting Contrast in Style of Display.

their work as the essential to the advertisement. They make the facts to which their drawing is supposed to call attention subservient to their sketch, but the alert advertising man will hold his artist down even if he has to mortise after the design has been drawn in.

The lower part of the sketch and the wings would have formed a good frame to the text, but carrying the centre of the sketch too high has spoiled what might have been a good advertisement. It is well to remember that the ink used in printing newspapers dries through absorption instead of by oxidization as is the case with half tone inks. It is blotted into the paper and spreads. No drawing will have the same value in press printing that is had in the ink sketch on smooth surfaced card, and allowance should always be made for this fact.

—*P. T. A.*—

Loew's Cleveland Theatres Use Large Spaces for Their Smaller Theatre Ads.

LOEW'S EUCLID is the "big" house in Cleveland, and we have lately shown a number of the half page displays for this house. The smaller theatres are not so very small for the Stillman not long since was the leading house in town, but they are not as heavily boomed. This space shows the half page taken for the four lesser houses, the Stillman, Alhambra, Mall and

Another Example of Loew's Cleveland Advertising.

"In Search of a Sinner" at "The River's End"

Liberty, the Alhambra and Mall showing the same attraction. This half page runs on the page facing the Euclid half page and gives a strip across the two pages which cannot be overlooked.

—P. T. A.—

McCormick Made Talk and Figure Sell Constance Talmadge's "Search for Sinner"

TALK was S. Barret McCormick's best bet for Constance Talmadge's "In Search of a Sinner." There were some rich phrases in the press sheet and he wrote more along the same lines and then he hooked them up with displays of the single

A Two and a Three Sevens for "In Search of a Sinner" Framed by S. Barret McCormick.

figure in the Sapho-like pose. This even worked into the sketch showing the grave of the dear departed shown in the advertisement at the right of the cut. This example was one of the very few which did not trust to a single posed figure and in a majority of instances the cuts were the same, forming a sort of trade mark for the week. Even the Sunday display in colors was this same black figure against a buff background, apparently the first time Mr. McCormick has dropped from his three color scheme since he started it, nearly two years ago. In this case an additional color would have been waste since it could have been utilized only for background.

The black draped figure was too good to be spoiled. For his daily spaces he used fifty lines across two columns, with a change of text but not change of cut, as shown in these two examples.

Two of the Daily Advertisements.

He knew that the text would sell better than any picture, so he got a very characteristic pose and stuck to it, but he worked hard on his copy, and put it over. Two good lines for the Sunday space should not be overlooked. These are "Zip! When she stepped out on the Boulevard the Spring thaw set in," and "Cleopatra turned over in her tomb when this stepped out on Broadway."

—P. T. A.—

Played Up Dramatic Possibilities of "The River's End" for Cleanup Business

STARTING his campaign about the same time S. Barret McCormick tried out his stunts for "The River's End," the manager of the Rialto, Chattanooga, Tenn., hit upon much the same idea of playing up the dramatic possibilities. His first display was a three tens with the lettering against a black ground, running into a landscape above which was surmounted by miniatures of the chief characters, giving a suggestion of the players, the locale, and the title.

The second was a two twelves with a scene cut and the premise of the story running into "Can you imagine—No, you can't. In the hour you meet them, one by one, you will grip your seat

A Three Tens and Two Twelves from Chattanooga.

and look in amazement at the most compelling story of 'God's Country' ever given to the screen." From that the ads dropped down to pretty much the same introductory style McCormick used and of which this two fives is a good example. All of the text stops when it comes to the impersonation and leaves the reader to speculate as to what will happen, which is the best form of selling talk; to gain interest in the story and leave the sale to curiosity.

A Two Fives on the Same Lines as McCormick.

Just Compare These Three Reverse Cuts

This Grauman Imitation Very Like the Original

PHIL GERSDORF, publicity man for the Lynch enterprises in Jacksonville, sends in a very good imitation of the Grauman combination of black and white. He used the press book cut for the Saturday showing and wanted something different for Sunday, so he had this drawn, using one of the Grauman reproductions for the artist's guidance. This was one of those first-time-ever showings, so they made a lot of fuss about it and felt the need of a change of advertisement. Mr. Gersdorf instructed the artist to use care in his lettering to get as close to type as he could, and the result is even better than some of the Grauman displays, for they do not always do a good job of white lettering out in Los Angeles.

Mr. Gersdorf agrees with us that the Grauman spaces are about the best of their kind regularly turned out, but with the samples to go by he has persuaded the art department of an engraving plant to give as good results. Any one else can do the same thing Mr. Gersdorf has done, provided they will take the same trouble to

A Successful Imitation of the Grauman Ads.

see that the artist carries out the idea instead of doing what he may happen to think will be more effective. The copy is well written and put the picture over with a bang.

—*P. T. A.*—

White Space Underline Is More Prominent Than Show

USING white space for the underline and a reverse for the current attraction is even worse than using reverse for the current show alone. The reverse cut will kill down the attraction unless the white lettering is very skillfully handled, but to fade out the current show with a black background and then run the coming attraction in white goes even further. Most persons who look at this two fives for the Kinema, Los Angeles, will argue that "The River's End" is the current attraction, for they will naturally suppose that the most prominent thing in an advertising space is what the advertiser has for sale.

The man who is not familiar with the peculiar mental kinks of motion picture advertisers will not believe that a manager will deliberately hide his most important announcement. Only by close scrutiny will he arrive at the fact that the management has "The Turning Point" and not "The River's End." Any advertising agency which put out such a botch for a commercial concern would lose the account, yet almost any Sunday issue in almost any town will give examples of similar stupid-

A Two Fives in Which the Underline Appears to Be the Current Attraction.

ity, not quite as flagrant as the Kinema, perhaps, but on the same lines, and the Boston papers fairly boil over with displays which are nothing short of idiotic.

So many good plans for gaining prominence without the risk of spoiling the display have been shown in this department in the past eight years that it seems odd so many managers cling to the unintelligent use of reverse—and used intelligently reverse has its place in the advertising scheme—but the answer is probably found in the popularity of the picture. The picture does not, even yet, require to be sold solely upon its merits.

Advertising alone does not sell, and patronage can be gained without good advertising. For this reason faulty advertising work does not show as seriously as in a paint advertisement or a display for shoes or hats. Advertising helps, but empty houses do not result from poor displays, and so managers do not take pains to make their announcements one hundred per cent. selling. Anything goes and the dramatic page and not the advertising saves the day.

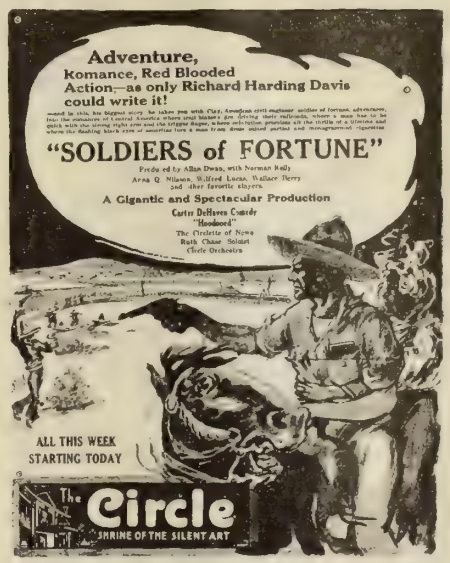
There have been hundreds of good theatre advertisers developed in the past five or six years—and they are not all in the large towns, either, but taken by and large there is more advertising waste in theatrical advertising than in any business of similar magnitude.

—*P. T. A.*—

McCormick Builds Talk to Fit His Attraction

PERHAPS the most valuable factor in the advertising for the Circle Theatre, Indianapolis, is the manner in which the copy conforms to the style of the production. Mr. McCormick does not have one fixed style for advertising every production. He studies what he has to offer his public and then he writes to suit the patrons who will be most strongly appealed to by the type of story. He does not offer a comedy-drama with the same appeal he used for a romantic drama. He writes lightly for the comedy and more seriously for the romantic plays.

Lately we have shown his displays for



A Four Column 150 Line Display for "Soldiers of Fortune."

light productions such as "A Virtuous Vamp." For "Soldiers of Fortune" he varies his approach. For the keynote he devised "Adventure, romance, red-blooded action as only Richard Harding Davis could write it." This was so good that he used it for all of his work instead of varying the appeal as he customarily does. He knew that line would sell better than any other approach, so he employed it in almost every one of his displays, backing it up with scene attractors suggesting the locale.

The second cut shows two similar spaces, one across three and the other across four columns. The smaller is the more effective because of the strength with which the figures stand out. This works better than the more elaborate sketch to the right, in spite of the strongly accented figure of the

Two McCormick Displays Showing How Spirited Action Backs Up Strong Selling Talk.

surveyor. No two plays are sold from precisely the same approach, yet too many advertisers follow one rigid, unyielding style and cling to it desperately.

—*P. T. A.*—

One Full Page for Serial Which Is Not Overcrowded

FULL pages for the first episodes of serials are as common these days as fulls for big features. Managers realize that a serial is better worth booming

Here's a Case Where a Trade Mark Helped

because if they get the crowd for the first instalment it means they have them for fifteen weeks. The latest full page is from the Liberty, Butte, and is well laid out. The

A Well Laid Full Page from Butte.

management does not crowd the space, trusting to the title and the unusual cut, but the real seller is the announcement that there will be free matinees for the children both days. Serials seem to make an especial appeal to the children and they go home and sell the series to their elders, so it pays to make every effort to gain their interest in the first instalment. Butte is not a twenty-cent an inch town and this page represents a considerable outlay, but it was not wasted because the space was not spoiled.

—*P. T. A.*—

Backs Up Advertising by Issuing an Eight-Pager

THIS display, a four seven and a halfs, from the Majestic, Grand Junction, Col., looks bare. It does not tell much of anything about the play except for the sketches on either side of the portrait, matching in with the title, but the Majestic

A Four Seven and a Halfs Used to Back Up the House Display.

uses its newspaper spaces merely as a reminder. It gets out its own four to eight page weekly paper, started by Charles Decker, and which has run continuously for more than four years.

This is not a four-page program, but a newspaper size sheet which is made to reach every one in the territory. It is better than self-supporting and is about the only sheet of its kind we know of which has continued for so long a period.

—*P. T. A.*—

Took Big Display; Got Strong Advertising Value

DOING what other theatres can do in larger spaces, the Imperial, San Francisco, puts over De Mille's "Why Change Your Wife" in a five fourteens. It is not just a hit or miss affair, but was carefully planned. If you will look this reproduction over carefully you will find

Note How the Perpendicular Lines Give the Effect of a Large Space.

that most of the cut lines run up and down, and the three figures give the effect of length, but at the top and bottom are cross lines to give the effect of width, because they run across the space unobstructed. This is the application of one of the simplest scientific rules of optics.

Take the cross lines as they stand, introduce prone figures in the cut and, even though the cut may be precisely the same height, the effect will be squat and cramped. All cross lines have that effect, whether they be drawing or type. Even so simple a thing as drawing the lined background across instead of up and down would have reduced the apparent size of the cut. Not a line in the entire display works against the general effect, and that white panel in the center cannot be overlooked because it stands between the two cuts. You are going to look at both. The eye must pass over the intervening space, and if the eye rests long enough to read the top line the chances are that the entire space will be read.

It is one of the best examples of a scientific layout we have ever seen. Every woman knows that lines in her dress running up and down will make her look taller and that cross lines will reduce her apparent height, but it is seldom that the same principles are applied to advertising making.

—*P. T. A.*—

Advertised Locklear by Plane

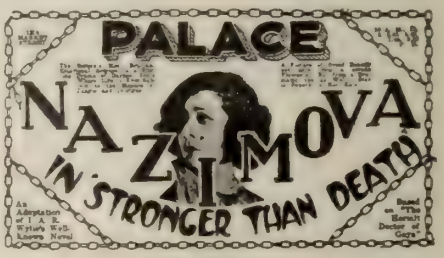
USING the airplane to boom the Universal's "The Great Air Robbery" with Lieutenant Locklear has been done in many sections, but not more thoroughly than in the Chicago district, where the 'planes dropped some 20,000 handbills on the smaller towns, while 100,000 were dropped in and around Chicago. The 'planes were supplied by the Ralph C. Diggins Company, which has also supplied 'planes for film delivery to small towns for advertising purposes. The Locklear stunt was pulled on behalf of the distributers.

—*P. T. A.*—

This Might Be Worse, But It Could Be Much Better

UNTIL press men get away from the idea that a certain number of column inches will sell a given number of tickets, and until managers learn to check up on them, we shall probably get such displays as this. It is not the work of some half-baked, correspondence school art student in a one-horse town, but is lifted from the Mastbaum display in one of the Philadelphia papers. It might be worse, but it could be so much better without yet being good.

Theoretically the name of Nazimova should sell a story, but why not give the name a chance to work? The name superimposed upon the cut kills both name and cut. Plain block type would have been much better. The chain suggestion in the frame merely served to fuss up the space and does no selling and the double bank of five point on either side of the top is too small to be read save by the most earnest fan. The other spaces in this dis-



A Wasted Space.

play for the chain of houses are better, but this is very poor indeed.

—*P. T. A.*—

Trade Mark Helped Switch

WHEN the Loew theatres in Washington, D. C., played "Pollyanna" the newspaper campaign was planned with the fact in mind that a switch was to be made from the Palace to the Columbia for a second week. The combined line rate of the four Washington papers is close to one dollar a line, so the money has to be intelligently spent.

The opening was on a Sunday, and the preceding Monday 100 lines were taken and run for the ensuing five days, not so much for the display as to cover the additional reading notices desired, for it was felt that this production could best be worked through the reading columns. On the opening Sunday 450 lines were taken, 150 lines across three columns, dropping to 75 lines for the remainder of the week.

This smaller advertisement carried a head of Miss Pickford in line against a black circle, and this made a trade-mark which worked to good effect when the play was changed over. The Columbia Sunday spaces called for the 450 line display, with the drop to 75 lines, and the trade-mark greatly helped to get the switch over. The trade-mark idea is always valuable for a house or for a film. It gives the suggestion at a glance and needs only to be built upon.

—*P. T. A.*—

Three Ways of Getting Heralds Distributed

Stung the Editor for Front Page Three with Cleverly Faked Suicide Suggestion

STEVE BRODIE very nearly ended his theatrical career once when he fooled the newspapers with fake reports of his suicide, but it worked better in Fayetteville, N. C., where William C. McIntire got the first column of the front page with a three line, three column head for a fake suicide to advertise "Other Men's Shoes."

To start the plant Stein's shoe store reported to the police the theft of a pair of shoes. This went down on the blotter and was forgotten for a time.

His Note Was Found.

A couple of days later the shoes together with other belongings and a note to the Chief of Police were found on a bridge leading over the Cape Fear river. The note was written on the stationery of the local hotel and read:

Chief of Police,
Fayetteville, N. C.
I drawed the money at the bank. Never mind about the telegrams. I can't take this fatal leap wearing other men's shoes.
C. C. B.

The Reporter "Fell."

This letter with other papers and the shoes were taken to the police station and at once the authorities got busy. In the usual course the news was given to the reporter for the Observer, and as a suicide is a rare break in Fayetteville, he hustled off to tell the editor, with the result that the story in full appeared in the paper with the German situation getting only a two-column head.

The chief even announced that he had a couple of clues, one of which he thought would reveal the identity of the dead man.

Stein Got Busy.

The newspaper account stated that the shoes were identified by Stein, and that was Stein's cue to get busy. He loaded his front with playcards about "other men's shoes" apparently hooking up with the letter left by the suicide.

That got McIntire in line for some more publicity about other men's shoes and the play of the same title, and just to help along the water supply was cut off for a time and he posted a fake telegram signed by Edgar Lewis stating that the river was being drained in the search for the man who wore "The Other Man's Shoes."

Smelled a Rat.

By this time the hook-up was so strong that the people began to smell a rat and awe gave place to giggles, but the work had been done and "Other Men's Shoes" was so thoroughly advertised that McIntire had trouble finding room for all who wanted to see the play.

Of course, the newspaper dropped the story and the police called in their grappling hooks about the same time, but the editor only smiled a sick sort of smile because the Rose Theatre was a good advertiser and there was no use getting sore over the theft of nearly a column of space right on the front page.

Be Careful.

It is the better plan, however, not to break the story, but to play it in such a way that the truth is never officially known. There is always a danger of a back kick in a stunt of this sort and it is better to let the excitement blow over without revealing the facts, for you never can tell when someone will get sore and make trouble. Stories of this sort should be planted so carefully that they cannot be traced back to the theatre. It is the better plan.

Editors do not like being fooled, and it is better to let the stunt pass as the hoax of some practical joker than to take the credit—and the responsibility, but it is a whale of a stunt when cleverly planted.

Three Ways of Distributing Heralds Direct to Patrons

GETTING heralds into the right hands is one of the real problems of the publicity man. The indiscriminate throwaway style is wasteful and handing the slips to patrons limits results to those who attend the previous week's shows, and the chief aim of advertising should be to reach those not already patrons.

Caldwell H. Brown, of the Liberty, Zanesville, Ohio, got out 10,000 slips jointly advertising "The Life Line" and a "Life Line Special Sale," the slips supplied each retailer carrying only the announcement of his own contribution, one sample reading: "Don't miss Deacon's Life Line Sale of absolutely pure lard; 25c. lb. for two days, Monday and Tuesday, and don't miss seeing——" with the theatre advertising below. This was not the regular herald, but a cheap slip and it did not matter if several got into one house. They were inexpensive and the cumulative effect was good.

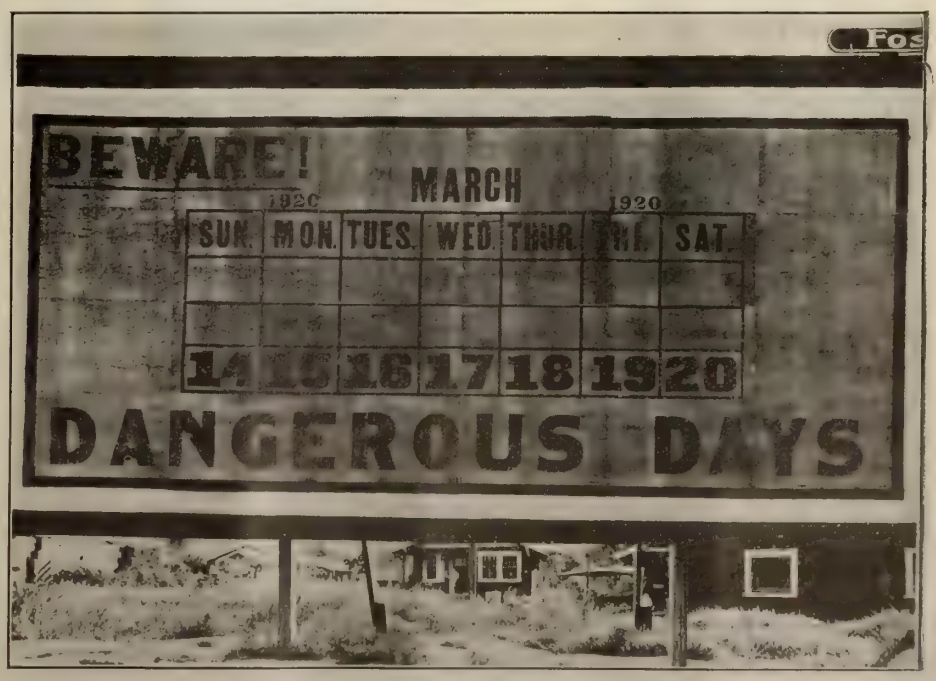
Tom Morrow, of the Strand, Charleston, W. Va., used the straight "Everywoman" heralds and obtains his distribution through a laundry, the house imprint hooking up with the suds shop. Pretty much the same scheme was worked, only more so, when 20,000 slips were inserted in the loaves of bread distributed by the Whiteside Bakery Co., of Louisville, with the inevitable hook-up copy. It looks as though Oscar A. Doob is still on the job.

Keeps Tab on Telephone Calls

FREQUENTLY an alert manager will evolve some form of questionnaire for the purpose of discovering his patrons likes and dislikes, but Emil Gerstle, of the Valentine, Toledo, has a chart in front of the telephone over which inquiry calls come in. Each time an inquiry is made for any star on his list a check mark is placed in the proper column and these results are tabulated at regular periods. Mr. Gerstle figures that these inquiries roughly indicate the relative popularity of the players and the box office statements seem to confirm this theory. The Talmadge sisters, for example, lead the list and an examination of the cash records show that they pull more money regularly than a majority of the attractions. The list is chiefly useful in determining the amount of advertising to be done, but it also helps in the bookings.

Used a 24-Sheet Calendar to Warn of Dangerous Days

PLAYING on the title, M. Wolf, exploitation man of the Goldwyn Los Angeles office, prepared a very effective sign for "Dangerous Days" for the California Theatre. The cut shows the board with the dangerous days indicated, and it attracted no little attention. A possible improvement would be to post the calendar with the date boxes left blank, filling these in after the mystery had done its work. The idea is capable of indefinite adaptation for windows and lobbies as well as desk blotters and similar pieces.



Beware the Ides of March.

That's what Caesar was told and because he did not watch his step he got bumped off. Los Angeles theatregoers were more careful and they hustled to the California, March 14 to 20.

The Press Book Is Good if You Know How

Scared Servants and Bosses with Two Post Card Teasers

JUST because he saw a cut labeled for newspaper work in the press book, D. M. Bain, of the Howard-Wells string in Wilmington, N. C., did not figure that he just simply had to use it for newspaper work. He figured that he could blackhand the town for Holy Week and pull in some extra money at a time when most people are going to church or are saving up for new Easter lids. And after he got through figuring he wrote Q. E. D. under the answer and then he turned his attention to the making out of deposit slips.

One of the cuts for the sensation story, "Who's Your Servant?," was a single column, 5¼-inch cut shown on the left of the reproduction below. It was suggested as a blind teaser, but Mr. Bain saw greater possibilities in the idea.

Everyone Is Interested.

He figured that everyone was interested in the servant question, so he put it on a post card in a neat, but not gaudy red ink. It was not gaudy, but it was loud enough to make a noise, and it went out to everyone on the Victoria's mailing list. He used regular government post cards, and there was no advertising on the front to give the snap away.

The cards really made a sensation. Most of them were received by the servants and delivered to employers, and Mr. Bain says that some of the servants quietly beat their jobs, thinking that the card might be from a detective agency. Allah is wise, all knowing! At any rate they were interested, but not more so than their bosses, some of whom seemed to think that it was another case of a paternal government getting unduly interested in a new chance for taxation.

Even the less credulous wondered what it was all about.

Three Days Later.

Three days later, or the Saturday before the opening, the sister card, shown on the right, was sent to the same list of addresses. It was printed in the same ink, to connect with the first, and found everyone half sold on the proposition.

Even where no great speculation had been roused by the first card, it at least served to pave the way for the second shot, which was Mr. Bain's big idea. He figured out that people who had read the first card, which was possibly not an advertisement, would be more interested in the second card, even though it was clearly a piece of publicity.

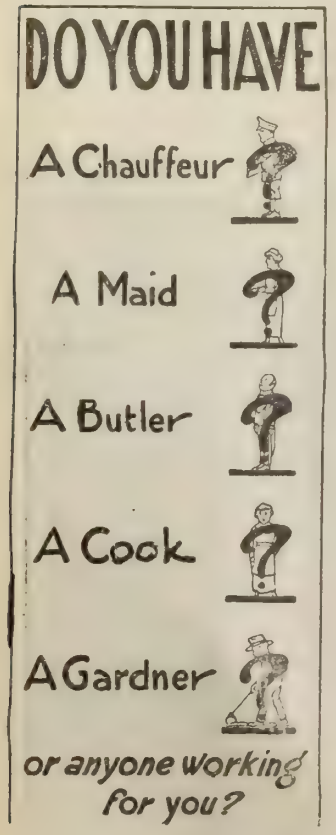
All he counted upon doing with the first card was to get interest in the second. He did not figure that he would get as much interest as developed in some instances, but he did know—in advance, that four times a many people would read the second card if he teased with the advance.

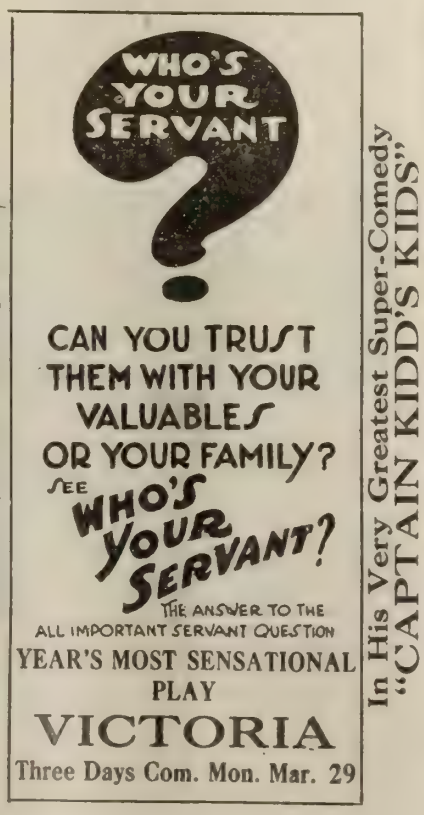
Counted on Curiosity.

He is a good showman, and he knew that while the second card was well done, a great many persons would look at it only long enough to see that it *was* an advertisement and then throw it away. But where their interest had already been gained by the blind advertisement, it was only human nature to read on and see what it was about, and the message was so framed that it got over with very little reading.

In a newspaper it might have done well, but on postal cards it gained greatly in value and at no very great additional expense. It was worth a great deal more than it cost, and it made business from the jump; and presumably it will keep up for the three days.

Probably hundreds have used the cut for newspaper work, but Mr. Bain is an expert showman, and he saw even greater possibilities than the creator of the advertisement perceived, and so he made it work harder for him.





Two Postcards Which Work As One.

Sending out the card on the left got the recipients in a receptive frame of mind for that on the right, which was sent to the same list three days later.

Played a Number to Pay for Big Window Display

PLAYING a number to pay for a big window display in the largest music store in San Francisco, is one of the stunts recently put over by the Imperial Theatre. The house makes much of its music under the direction of Severi. For "On With the Dance" the leader selected "My Isle of Golden Dreams" and the press agent hustled down to Sherman Clay & Co., and got an entire window display with a huge announcement card. This is the only way to work the window stunt. The merchant expects some return for the advertising he gives, and is not going to go to any trouble to dress a window just to help business at a theatre. He wants the house to reciprocate and do something for him, and unless he gets something in return he will not come in. Sometimes merely making the window display more attractive will work, but with songs you must help to popularize the melody if you want to collect windows.

What a Dance Hook-Up Brought.

Every issue of Moving Picture World contains helps to ticket selling. Special articles show how to get money into the box-office. Subscribe direct and don't miss an issue—$3 the year.

Here Are Two New Stunts for "Mary's Ankle"

Another Second Story Lady Painter Gets the Crowd to Watch Her Sign

RECENTLY H. A. Albright got on the front page of the Butte newspapers by shinning down a rope in red velvet bloomers and painting a sign for a coming Bill Hart picture. He got a running story for three days and won a lot of comment. Following up the idea, though not with the some elaborate plant, the Strand, Birmingham, Ala., got a proportionate share of publicity.

When Adam first came into being it is probable he rubbernecked all over the Garden of Eden as industriously as our own Giebler still rubbernecks the studios. Ever since mankind has been curious. A safe being hauled into an upper window of a Broadway building in New York will waste thousands of dollars worth of time for messengers and their bosses. Seth Green painting his fence will command the absorbed attention of half the population of Cobb's Crossing and get his name in the local paper.

Made Them Rubber.

In the same way the Strand arranged to capitalize curiosity with the painting stunt. They got twenty-six lines in the daily paper with a mention of the house and the name of the attraction. They played it without preparation, so they got less space than Mr. Albright, but they cleaned up in proportion.

Apparently the offices of the Lynch Enterprises in Birmingham are above the Colonial Theatre. At any rate, the Strand sign was painted just above the Colonial entrance, from a scaffold hung from the upper windows.

With the sign in place a woman stepped out from the windows of the second story and began to paint. At least it was a figure dressed in a light summer costume, and a large brimmed hat prevented the face from being clearly seen, helped to some extent by the height.

First of all she painted in the face at the left, and then the ankles at the right, working slowly to consume as much time as possible. The legend was saved until the last, but eventually it was blocked in, and the mysterious woman disappeared into the offices and several hundred persons went about their more important business.

Left Off the Trimmings.

To get the full advantage of the stunt it should be planned well in advance and worked up in the newspapers. The Strand did not advertise in advance, so it got only the passerby. It would be possible to advertise for a woman who could paint, and work the stunt along for several days, persuading the editor to run a story on the advertisement and then the applicants and finally the stunt itself. In a town of 20,000 to 30,000 this can be worked for a three-day story.

It will be well to have some woman already selected to appear among the applicants. Artistic skill is not necessary in any great degree, for the house sign man can sketch in the design in lead pencil which will not be visible from the street. The girl should be pretty, if possible, and should be reasonably young.

Tell the Editor.

Go to the editor and confess frankly that you are going to use the woman for a press stunt. Tell him all about it. As long as the story reads well he does not care whether it is a plant or not. All he wants is the assurance that the stunt will be carried through.

Arrange to have a reporter present when the applicants put in an appearance, and to this end name a time as well as place when applications can be made. It might even be well to offer a small donation to a local charity if any member of the organization interested will volunteer to do the work. This will give it a broader news angle.

State just when the stunt will be worked and you will have an audience that will jam the street. You can even copy Mr. Albright in timing the work so that it will take two days to complete, announcing that work will be stopped before matinee time, and stopping the painting ten minutes before the show.

It is a good stunt. Try it some time, remembering that the more frills you put on the more space you will gain.

Read and Learn the Formula for Planting a Press Story

IN the course of an article written for the Enterprise Square Dealer, the house organ of the Lunch enterprises and the most helpful house sheet we know of, G. E. Brown puts into small space the secret of press agenting when he writes:

"A mistake frequently made by the man who does not know is to seek free publicity through the medium of the business office of a newspaper. Adverising men have little or no influence with the editorial end of the game. Where they do manage to get something in the papers gratis, it is only through begging the editorial staff. Then, in nine cases out of ten, the editorial man who is induced to write the 'copy' has no personal interest in the story. Thus, by the time the assistant city editor and the city editor get through with it, only enough of the original appears in print to make the advertiser mad.

"The wise seeker after publicity travels an entirely different route. He knows his personal friends on the papers, and he gets into touch with the right one. This 'one' may be the dramatic editor, if a story on the dramatic page is wanted, a reporter, if a news story is required, or the city or managing editor if a publicity campaign is in the air."

Get a Four Page Special to Start New House Campaign

BECAUSE the American Theatre, Charleston, Mo., had been closed down while it changed hands and underwent renovation, the new manager, McCutcheon, and Harry Lorch, publicity man for the Goldwyn St. Louis office, put their heads together and planned a hook-up for the reopening. The house booked Goldwyns for the opening week, which was where Lorch became interested, and together they arranged to swing a four-page hook-up in which the advertisers had their choice of "The Blooming Angel," "The Gay Bachelor," "Jinx," "The Little Shepherd of Kingdom Come" and "Bonds of Love" to tie up to. Even at that some of the advertisers did not hook up to titles, but they helped to swing the four pages, and a four-page special made a lot of talk in a small town.

Makes Half Reels Specials

HARRY POMEROY cleaned up recently with five Mutt and Jeff comedies rebooked as a "Revue" with the 2,500 feet unaltered by special leader or anything of that sort, and his first matinee on a 700 house showed 600 children and 400 adults. Now he is planning other similar stunts for Saturday afternoons. It is not what you pay but what you get which counts.

These Aren't Mary's Ankles.

This "Mary" is a "John" who put on the skirts merely to draw a Birmingham crowd while he painted a sign for the real "Mary's Ankle." His ankles are not worth looking at.

Now a Bootblack Comes on a Hook-up Page

Illinois Manager Paints Posters and Gets Unusual Trade Builders

MAKING a regular lobby feature of his water color posters builds business for Will Sohm, of the Belasco Theatre, Quincy, Ill. Mr. Sohm calls himself an amateur, but he has developed a professional proficiency at the work and his posters class with the best.

For one thing, Mr. Sohm knows that the gaudiest coloring is not always the best attractor. Most of his work is done in soft colors almost suggesting pastel. They attract by their excellence rather than through their vivid coloring, which is something few poster artists seem to learn. Hot reds, glaring greens and burning yellows are all well enough for work where the public must be caught as it is rushing by, but Mr. Sohm wants his posters for lobby work and he knows that a chromatic catastrophe will not only defeat his effort but spoil his entire lobby.

Soft and Soothing.

Soft, soothing effects are what Mr. Sohm aims at and to get these he first lays down his background color with an air brush. The background for the plant effect is a pale blue shaded with gray and touched up here and there with a faint yellow. The straight lettering is on a ground of gray tinged with blue and running into a faint yellow at the bottom.

The portrait in the bloom is cut from a lithograph and pasted down on the sheet after the lettering is put in. The petals are yellow and white, defined with deeper yellow and green, with green and black shading. The pot is earthen with the lettering in black shaded in white. The only bright color is the green of the stem and half-a-dozen lines in the same green defining some of the petals.

In the straight lettering the lines are done in a deep, dull red, with shading and design in a gray which shows both blue and pink tint. It is not a vivid red, yet the color is the only pronounced note on the sheet. The rest is all quiet and unobtrusive.

Probably there is not one regular sign painter in every hundred who would have the good sense to leave the vermillion alone on a job like this. He would get a red so strong that it would fairly burn up the lobby and point with pride to his work.

Mr. Sohm goes to the other extreme and unless we miss our guess he sprays the completed poster with a very thin solution of white, which adds softness to the effect, just as a coat of powder over grease paint tones down a make-up.

Has a Bloom.

This is only a guess, but in some fashion Mr. Sohm tones down his coloring to get a soft bloom on the sheet, suggestive of the down on the peach. It gives the posters an effect wholly their own, and the device is not so apparent as to suggest itself to the average person. It is very effective.

A third example sent in was torn too badly to be reproduced. It is the most daring of the three and shows a woman acrobat, in tights, standing on her head and supporting on her feet a globe which reads "Mabel Normand in 'The Jinx'." It is the only pronounced design in the set, and even this is not loudly assertive, but interesting more because of the pose than through loud coloring or assertive drawing.

It Pays Well.

Printed posters have a place in the scheme of advertising which cannot be filled by other devices, but hand lettering is better for lobby cards and if it is well done it is a distinct advertising asset. It is possible to go even further than this and declare that well-handled designs will make more money for the house than the most elaborate layout of lithographs could.

Patrons will even come to look for new designs and they will have a direct appeal in that they get over the bill better even than the newspaper work to a certain class of patrons. For years the regular patrons of Keith's Union Square, when that was the only Keith house in New York, used to gather in front of the bills painted by Edgar E. Miller because they were so well done. This holds good even more strongly in the small towns.

Paint Your Own for Lobby Display.

Two examples of how an Illinois exhibitor gets his patrons to watch his lobby. These signs were lettered by Will Sohm.

"Tin Pan Alley" Stunt Good for Other Titles as Well

MAKING a flash in a double sense, the Lynch Theatre at Anderson, the Liberty, recently hung its lobby with tinware to advertise "Tin Pan Alley," borrowing the goods from the local ten cent store for a credit card and three passes. The lobby was crowded with kitchen stuff and much of it was hung from the ceiling in such a manner that a passing breeze could get a clatter out of the tins. This stunt is particularly appropriate for the title they used, but it will work for "Come Out of the Kitchen" and a number of other plays. By hooking up with the store you can get them to give you a window as well.

"Real Live Ankles" Please Atlanta Theatre Patrons

WHAT the press agent calls "real live" ankles were used to advertise "Mary's Ankle" at the Lynch theatres in Atlanta. A hook-up was arranged with a store dealing in women's shoes and hosiery, and two girls were employed to boom the play and the products of the store at the same time by serving as models for the shoes and stockings. Outside of the fact that the crowds wore off half an inch of concrete sidewalk in front of the windows the stunt was highly successful, and both theatre and store cleaned up, one on tickets and the other on footgear. It was only a couple of weeks previous that Frank Hammond put a masked dancer in a window to boom "On with the Dance," and if this sort of thing keeps up "tab" and burlesque shows will be forced to give Atlanta a wide berth.

Even the Bootblack Came In

USING the all-shoe hook up for "Other Men's Shoes," the Palace, New Orleans, pulled a new idea. There were four shoe store displays as well as an exchange advertisement and at the bottom a seven three and a quarter ran for a shoe shining parlor with the statement that "Shorty shines more 'Other Men's Shoes' than any other shoe shiner in New Orleans." This is, we think, the first time a bootblack has been worked into a hook-up page display.

Lloyd Helped Stock Company

CASHING in on Harold Lloyd's popularity, the management of the Chicago Stock Company, a repertoire troupe, playing at Kingston, N. Y., used a player who could look like Lloyd for the Raffles stunt. He was to give two tickets to every person who told him he looked like the film star, and so many people recognized him (not being blind) that the house was filled the opening night, which was precisely what the manager wanted. With the constant cry that the pictures are killing the theatres, this swing to the other side is worthy of note.

How One Manager Uses the Sunday Closing

What Will Managers Do When Circuses Leave for the Road?

WHATEVER will managers of picture theatres do when the circuses leave their winter quarters? Denver has been giving a riot of Sells-Flotow camels lately and now comes Des Moines with a pre-release circus parade to advertise "Desert Gold."

Forgetting Lawrence, Kansas, the Hodkinson hustlers centered their ambitions on Des Moines lately and started in to fill up the town with Hodkinson and then some more Hodkinson, and they managed to land four large houses and three neighborhood theatres for one week with "Desert Gold," "The Lone Wolf's Daughter," "$30,000" and some more. The Royal took five fifteens for "Desert Gold," the Rialto three nines for the Louise Glaum and the Casino a pair of eights for the Kerrigan. The later does not belong on the page, but is pasted in to get in the running, for the News uses two pages for theatre displays.

Three of the Hodkinson Displays.

But the Blank-Frankel forces wanted to do something more than just use the newspapers, and two of the house managers struck leads which made for big interest. B. I. Van Dyke, of the Royal, picked the big idea. The Yankee Robinson circus holes up in Des Moines for the winter, and Mr. Van Dyke and C. D. Hill, of the Hodkinson office, arranged to hire the outfit for three hours a day for a "Desert Gold" parade. It was a good preparation for the road season and the deal was easily made.

Book Hook-up, Too.

Adding to the circus stuff was a mule train, which was staged to suggest the Western locale of the story. Each day the parade started out, routed to cover practically all parts of the city. And the parade wound up in front of the theatre where a pickaninny band and a troupe of Tasmanian troubadours (whatever that may be) hammered out a couple of songs, winding up with the plugger song for the attraction.

The book stories were hooked up with copies of the book and this helped not a little for a lot of people read the book and went to see the play and a lot more had the book already and were reminded of the fact and did the same thing.

Abe Frankel, over at the Rialto, knew that his brother manager had swept him from the streets, but he split on the window shows with the "Lone Wolf" series to get into the news, and he concentrated on his lobby. A huge oil color of Miss Glaum was the chief attractor with colored stills to flank it and much was made of a prologue staged to represent a coffee house in the Limehouse district of London, utilizing twenty persons. This was not as big as the street parade, but it helped to bring them in.

The other houses just rode on the extra publicity these stunts gained by announcing that they had Hodkinsons, too. All in all it was a big week for Hill and Hodkinson and the houses, but what will become of a lot of enterprising managers when the circuses take to the road?

Worked Bank Deposit Idea for Prizes in His Contest

USING an old idea got James Barlow, of the Maze Theatre, Stockton, Cal., $25 in cash prizes for a contest at no cost to himself. He planned a contest based on "The Lion Man," the Universal serial, and offered twenty-five prizes of one dollar each, in cash. A local bank supplied the prizes in the shape of books of their savings department each showing a deposit of one dollar. The money could not be immediately withdrawn, but was to serve as the foundation of a bank account.

Most progressive banks are willing to give from fifty cents to one dollar for a new account and a great many merchants have capitalized this fact in various prize and coupon schemes, but the idea has been little used in connection with the picture theatres, though the tie-up is a good one for both bank and house.

In this instance the bank gave hearty cooperation and advertised as heavily as the house through window posters and in the newspapers. It is figured that if the winner must let the money lie on deposit for a stated time, usually from three to six months, pride in the possession of a bank account will induce the habit of saving which will last beyond the probationary period.

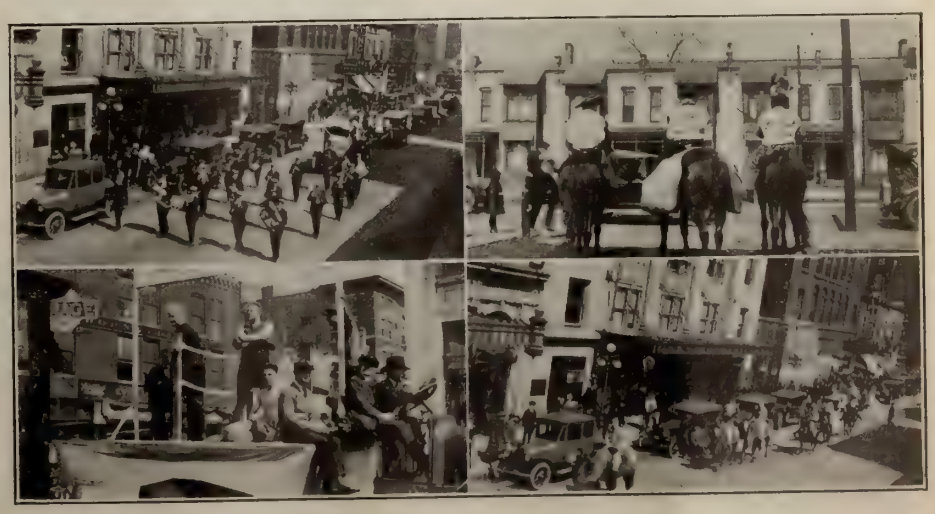
Are You Closed on Sunday? Here's an Original Idea

BECAUSE his house was closed on Sundays in compliance with the blue laws, W. E. Drumbar, of the Signal Amusement Co., Knoxville, looked around to see what he could do with the day. It happened that he had Griffith's "The Greatest Question" and he persuaded the First National to let him have it Sunday. Then he invited all the newspaper men to come down and see it run off and as a result the Monday papers carried big stories of the presentation. The rigid enforcement of the law makes for a stagnant Sunday so that good local stuff is scarce for Monday morning and Mr. Drumbar got double the space he could have commanded on a Tuesday story of a regular Monday showing, so now whenever he can, he gets the films early and gives a special press view, which makes the newspaper men feel important. He does not confine his invitation to the regular men who cover the theatres. Any newspaper man can drop in, and this helps a lot toward the planting of special stories through the week. It's a great scheme no matter how you look at it.

These Dirty Shoes Cleaned Up

FOLLOWING the suggestion in "Exploitation Angles" for "Other Men's Shoes," C. D. Buss, of the Strand, Easton, Pa., got hold of all the old shoes he could acquire and made them into a lobby display for that Lewis-Pathe feature. The Strand lobby does not lend itself well to displays, but the oddity of this layout attracted widespread attention and helped to keep the house filled during the run of the attraction. The shoes varied from the discarded army brogan to the dainty patent leather of the fashionable woman, and the variety attracted almost as much attention as the number.

Send In Your Stunts.



The Blue Birds Are Flying; the Circus Is Here.

But before the circus people went on the road an enterprising Des Moines manager hired the "Yankee" Robinson shows to boom "Desert Gold.

Cut Up Cuts Help Hook-up Page Contest

Used a Virtuous Vamp on the Streets to Make Talmadge Play Known to All

MAYBE you know a lot of Vamps off the screen, but the average small town resident is more or less at sea as to just what a Vamp is. He knows that Theda Bara and Louise Glaum are vamps because the press stories tell him so, but he lacks definite and exact information. Fort Madison, Iowa, KNOWS.

It is all due to James Boyle who runs the Strand Theatre in that teeming city. Mr. Boyle had Constance Talmadge booked in "A Virtuous Vamp," he didn't care who knew it. Not precisely that, but he did care who didn't know it, and to reduce the percentage of illiteracy in his town he hired a virtuous vamp to go out into the highways and byways—mostly the highways—to tell all and sundry.

It Takes Some Nerve.

He selected Miss Phylis Lake, a local girl who hopes some day that her name above a theatre will fight the Selznick electric signs on Broadway. She knows she is a good actress and as soon as Klaw and Erlinger find it out she is going to come on and demonstrate. Meantime, Mr. Boyle assured her that it would be good practice for her to play a part on the street lacking a stage with footlights on which to show her art.

So she shaved her eyebrows and bought a new lipstick and picked out her prettiest dress and sallied forth. There was a red, red rose in her hair and a steely glitter of determination in her eye as she hit the main street and started in.

Every time she came alongside a man, elderly, young or middle aged, she would manage to drop her handkerchief or her rose and when all the pants wearers in sight gave a good imitation of a college football scrimmage in their efforts to pick up the lost property, she would give the winner a dazzling smile and remark:

"Thank you so much. Meet me in the lobby of the Strand Thursday night."

Three or four hours later the victim would come out of his trance and remember that "A Virtuous Vamp" would be the attraction at the Strand opening that night.

Published Warnings.

As soon as the limited vampire got busy Manager Boyle began to issue warnings, picking up the press book material about Virtuous Vamps to warn Fort Madison. This, of course, helped to arouse interest, and soon the male portion of the population were out hunting for the vamp and trying to get one of the little cards which she passed out to her victims. Not to have been virtuously vamped was a temporary disgrace.

The little cards, by the way, were an important feature of the campaign. They read: "I am a virtuous vamp. Meet me at the Strand Thursday night." They were better than a policeman for chasing persistent would-be mashers. It took all of the romance out of the encounter and the old boys and the youngsters alike curled up when they found that they had been stung by an advertising dodge.

Lived Up to Her Name.

Sometimes such a device was needed for now and then Miss Lake would encounter one of the stupid sort who could not get it their heads that a pretty girl was making eyes at them for other reasons than their manly beauty, but one glance at the printed card was all that was needed to squelch the most eager swain. One look at the card and he just faded into the distance, for nothing will puncture the self esteem of a would-be masher than a laugh turned against him.

Here's a Hint for Leap Year, Ladies.

If you see the man you want, get a rope and make him all you own as this Baltimore girl did to advertise the local showing of Mabel Normand in "Pinto."

Leap-Year "Pinto" Roped Her Man to Show That She Could

SEVERAL exhibitors have employed a "Pinto" girl to ride through the streets to advertise the Goldwyn Mabel Normand production, but Bernard Depkin, Jr., of the Strand, Baltimore, built up on this idea. He had the "Pinto" ride through the streets with her rope about the neck of a man in evening dress (and a derby hat?) to better point the idea of the play. The double stunt worked more than twice as well as the single rider and the early results were so good that Mr. Depkin kept the pair out for the entire week and they helped not a little to keep the business up clear through to Saturday. The increased cost for the two riders was not great, but the results were gratifying. A mounted girl was no novelty. A girl leading a man by a rope around his neck was something really new and curiosity arousing, and it worked much better.

Another Hook-Up Page Idea Gives New Angle to Contest

CONTESTS seem to be getting an essential feature of hook-up pages, and Clarence Lucas, of the Moline, Illinois, Dispatch, got up a new idea. Mr. Lucas runs a department of from two to four pages in the Saturday edition and helps the houses plan their advertising. For "Everywoman" he went over the top with a double page worked on new lines. The paper had in stock some of the character cuts left over from the visit of the stage version of the play the year before. These were sawn into three sections by means of horizontal cuts and the parts were reassembled so that no two parts of the same cut were in the same space.

The Three-part Cuts.

Ticket prizes were offered, subject to the usual rules, for the best replies, the contestants being required to reassemble the cuts and name the advertisement in which each section of each cut appeared, also to state how many times the word "Everywoman" appeared in each display. The copy is written so that every advertisement must be read in its entirety, which is the main idea of the contest feature—to help the hook-ins. The stunt was devised and planned by Mr. Lucas who writes: "We believe that we are doing our share to boost the picture business—also our own."

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

E. W. Hammons to Distribute Films for National Geographic Society

ANNOUNCEMENT is made this week that contracts have been signed between E. W. Hammons, vice-president and general manager of Educational Films Corporation, and Gilbert Grosevnor, president of the National Geographic Society of Washington, D. C., which will bring to Educational the motion pictures made by the recent expeditions of the society to investigate the eruptions of Mount Katmai, in Alaska.

Chief among the releases will be the society's official picture, "The Valley of Ten Thousand Smokes." Although the name gives the impression that it was coined by some clever title writer, it is the official name given by the society's investigators to the scenes they found following what was probably the most violent eruption in the world's history. Another picture deals more specifically with the activity of the Mt. Katmai volcano itself.

"The Valley of Ten Thousand Smokes" is still existent and resulted from the eruption. The expeditons headed by Prof. Robert L. Griggs found a valley in which there were over a thousand openings in the earth emitting columns of smoke that ascended to heights of at least 500 feet and literally thousands of smaller ones, known as "fumerloes." Three different expeditions were sent out by the National Geographic Society to gather these pictures, which have not been shown to any except small groups of scientists.

The magnitude of the eruption can be best judged from the statement of Prof. Griggs that if a similar outburst had centered in New York City all of Greater New York would have been buried under from ten to fifteen feet of ash and that it would have been months before anyone was able to approach nearer the city than Paterson, N. J.; that Philadelphia would have been covered under a foot of ash and the city in darkness for sixty hours; columns of steam and ashes would have been plainly visible beyond Albany and that ashes would have fallen over the whole Eastern States as far as the Gulf coast.

Greatest difficulties were met in getting these pictures on account of the waste condition of the country, the treacherous bridges of ash and snow that it was necessary to cross and the terrible gases that had to be endured. Often there were menaces from flood, with operation hampered because of the sifting ash prevented the preparation of food. Combination of the ten thousand "smokes," the glaciers and the snows, in contrasts with the violent eruptions and the molten lava have resulted in most striking material for the motion picture screen.

Several articles have been published in the National Geographic Magazine concerning this eruption and its results, and in a recent contest conducted among the 750,000 readers of the magazine to determine the most popular article that had appeared, "The Valley of Ten Thousand Smokes" was an easy winner. In fact, there has been such great interest that the society has conducted a successful movement for the purchase of the territory involved in the disaster and its conversion into a national park.

"We feel very gratified," said Mr. Hammons, "that Educational should be selected as the official representative of the National Geographic Society in distributing these pictures. It is a further indication of the standing of Educational in the scientific world and outside the motion picture trade. The National Geographic Society has been very reluctant to combine forces with any film organization and it is only the standard that we have created that has made possible the present co-operation, which I feel sure will prove a wonderful step forward in the dissemination of scientific information attractively presented."

Addition of the National Geographic Society adds a notable name to the distinguished list of non-theatrical organizations now working with Educational, including the Inter-Church World Movement, the American Red Cross, the Conservation Commission of the State of New York and a number of others.

Argus Enterprises Meets Difficulties Making Film

WHEN Don R. Canady, cameraman for the Argus Enterprises of Cleveland, went into the Hudson Bay country to make a picture for the Spanish River Pulp and Paper Company, he found the weather so cold that, according to his own statement, his camera froze. One hundred miles from the nearest town it was not an easy matter to develop film, and he declares that when the job was under way in a log cabin dark room, and no red lamp to work with, the thermometer registered fifty degrees below zero.

The picture, which is several reels in length, shows the company's logging activities, and follows the production of paper through its different processes to the making of newsprint paper.

Sanitation and Agricultural Subjects of New Photofilm

AN interesting educational picture has just been completed by the development department of the Southern Bell Telephone Company, in co-operation with Governor Hugh M. Dorsey, of Georgia, the International Harvester Company, and the Du Pont Powder Company. The picture was made to give the greatest possible impetus to added agricultural development in the state of Georgia during 1920. Reclamation of land from stumps and swamps, thus not only making the land tillable and susceptible to high cultivation, but at the same time free of breeding places for mosquitoes which carry malaria. Considerable of the production is devoted to proper methods of living.

The picture is constructed in such a way that, while it teaches a lesson in manpower conservation and the development of land, and impresses the great need of sanitation and progressive health measures, it has entertainment value also.

This production is being shown in Atlanta and throughout the South in the S. A. Lynch Enterprises' motion picture houses, which company is doing yeoman service in aiding the state and government in carrying on this great work.

Wonder If Any of These Is "Chief Rain-in-the-Face?"

Not being able to speak their language fluently we can't answer our own question. Taken from Arrow's "Before the White Man Came," which has an all-Indian cast.

No Foundation for "Movie Alibi" Shown In Official Reports on Delinquency

IN order to get a worth-while opinion on juvenile delinquency as caused by the moving pictures the National Board of Review last year addressed a letter to the chief probation officers of the principal cities of the country having juvenile courts, asking for a frank statement of their experience and convictions in this matter. The result as stated in the following resume of facts should interest both sides.

As one probation officer put it: "I have been in this work for fourteen years and have had occasion to deal with thousands of delinquents. . . . Of the thousands of boys and girls arraigned in our court there have been a very few who testified, or of whom our investigators could learn, that they committed the wrong in question because of the so-called baneful effects of the pictures they had seen. Occasionally some newspaper fellow would draw on his imagination and have a front-page story concerning the evil effects of moving pictures on child life, but, like the proverbial skyrocket, it would shoot up and suddenly disappear. Of course, there are certain pictures which fire the imagination of youngsters, but there are other things which they see in their everyday life which have the same effect."

Pictures a Convenient Excuse.

As these people naturally are in touch with the most wayward of our boys and girls, the board was prepared to have the majority of them report cases in which motion pictures were alleged to have played a part. Very few of the officers, however, reported such cases, and probably half of those reported, the officers intimated, might not be authentic cases, but inferred that motion pictures were seized upon by parents or offenders as a convenient excuse. They didn't mince words in this regard, either. Says one: "Parents always have excuses in court when confronted by the judge and charged with lack of responsibility, and the movies are so popular it is natural they should rest the blame there rather than on the real cause. Some of the teachers who lack initiative also blame a greater attraction than a classroom run by an incompetent person. Truant officers also lay trouble at movies' door to excuse their laxness."

In this connection it is interesting to note that out of the forty-two replying two of the five officers who alone indicted motion pictures as in their opinion an important direct cause of juvenile delinquency are in states having legal boards of censorship, namely, Ohio and Pennsylvania. In a certain Pennsylvania community, in fact, there appeared to have been a perfect orgy of juvenile delinquency, chiefly among foreign boys, ascribed to the influence of the pictures or a desire to see them. Yet one of the principal objects of the creation of these boards has been the protection of young people.

Advocate Special Performances.

This bears out the contention of the National Board of Review that motion pictures intended for adults cannot be made fit for young people by any amount of censoring, and that, therefore, the only way of meeting the problem of young people with respect to the films is by means of special performances. Even the average show, however, is not held generally by the probation officers to be harmful to the normal boy. One of them connected with the juvenile court of a large Southern city puts its effect concretely in these words: "We have 800 Boy Scouts in this city and they are all frequenters of the shows. Our records will show that less than one per cent. of the scouts come into the juvenile court in a year's time. I believe they get a knowledge from the pictures that helps them in their scout work. While, of course, the Boy Scout is for the most part a boy whose mentality is very good, it is not above that of the average boy that one meets in a city."

Blame Environment Rather Than Pictures.

Most of the probation officers emphasize that the true causes of delinquency in cases where motion pictures are alleged to have played a part are really neglect on the part of the home, environmental or hereditary causes and physical conditions connected with the theatre, rather than the character of the films. Thus trouble has been found to be due to inadequate lighting, to the admission of unaccompanied minors, loitering around the entrance, nonenforcement of the curfew law, etc., all of which matters can be regulated by proper attention from local authorities.

"The pictures in themselves are clean and wholesome as a whole," says one officer of a Mid-West city, "and are being kept so by the Board of Review to such an extent that they would be beyond question by any one unless it be some fanatic, and criticism would soon disappear if those picture men could themselves be censored who do not have and conduct a clean and orderly theatre. So, summing up an experience which extends back fifteen years in this line of work, I would give it that the real cause for criticism of motion pictures comes from wrong management of theatres rather than the screen."

Pictures Not a Direct Means.

And from another Mid-West city the report came: "I do not consider the motion pictures in themselves a direct cause of delinquency. In some cases where family discipline has been lax the motion picture has been a contributing cause, but in most instances upon investigation we find bad heredity and environmental influences, and delinquency would assert itself regardless of the motion picture."

The pamphlet, which covers twenty pages and quotes at length from many of the reports, closes with a plea for the provision of special performances for young people or "family entertainments," in which the co-operation of the National Committee for Better Films (a department of the National Board of Review) is offered communities everywhere. Copies of the pamphlet may be obtained from the National Board, 70 Fifth avenue, New York City, at 10 cents each.

Some Things Worth Knowing

That David P. Howells and several members of his staff, including Mr. Fait, who has recently returned from Brazil, Mr. Colvin Brown, who recently left the Clark-Comedies Corporation and Mr. Bomfin, of Brazil, visited the Kineto offices last week to look over the Chas. Urban "Movie Chats and Reviews" prior to sending the first shipments of the product to foreign countries, the rights to which were recently acquired by the Howells organization. They expressed keen satisfaction with the quality of the product.

* * *

That the Goldwyn-Bray Pictograph D-7033 shows "The High Cost of Courting," "People You'd Like to Know," introducing Mary Roberts Rhinehart, and an animated cartoon, "Frenchy Discovers America."

That the committee of nine appointed as a result of the visual instruction conference at the N. E. A. convention in Cleveland, for the purpose of drafting a tentative plan for the nationalization and centralization of the Visual Instruction work, will meet at Ann Arbor, Mich., April 7, for the purpose of considering a method of procedure. At the same time invitations will be issued to all strictly non-theatrical, non-commercial-organizations interested in the use of films, charts and slides in education.

* * *

That the Paramount Magazine for April 4 shows the famous painter, Jacques Suzanne, at work in the barren ice regions of the Arctic circle. This issue also presents a remarkable picture of "A Storm at Sea."

* * *

That Bishop Neely's remarks at the Centenary Conservation Committee of the Methodist Episcopal Church at Philadelphia, recently, regarding the use of moving pictures by pastors was not only uncomplimentary to progressive clergymen who do use them, but reflected an antiquated line of thought. Bishop Neely declared that the committee had no right to direct a pastor to use moving pictures in the evening service, and expressed the opinion that a pastor who can hold a congregation only by means of moving pictures, is a failure as a preacher of the Gospel. He forgot that times have changed, and that people are becoming so accustomed to having both printed and spoken word supplemented by still and animated illustrations, that the church without pictures is like a choir without an organ.

* * *

That Universal Current Events No. 12 has scenes showing the British forces mobilizing on the Zigana Mountains to convince the Sultan that he really has been conquered. There are also French troops on the job in Constantinople. This number shows also United States engineers on their way to strengthen the sea wall at Galveston, Texas. Scenes showing the Czecko Slovaks celebrating the end of the Allies ill-fated Russian adventure at Prague, Bohemia, and Austria turning over to Italy vast stores of artillery to be converted into iron for Italy's industries are to be seen in this number.

* * *

That the Fox News shows the arrival at the Capitol, Albany, of the big delegations of tenants and landlords, where a battle of words ensued over pending rent legislation. This includes closeup of prominent members of both parties. Examples of what the legislature are trying to remedy are shown in scenes from Brooklyn, wherein are seen the effects of sixteen evicted families piled up on the sidewalk.

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That moving picture equipment will be installed in the new $50,000 Presbyterian church at Maryville, Kansas.

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That the Chattanooga (Tenn.) High School Parent-Teachers Association propose to raise funds to purchase moving picture equipment for the new high school.

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That moving pictures were used by the school teachers of Lancaster, Pa., in their fight for an increase in salaries.

* * *

That the continent of Africa is swarming with moving picture camera men. According to a report which left Africa a few weeks ago there were present at one time H. T. Cowling of the Paramount-Burton Holmes outfit, H. D. Ashton of the Educational Films Corporation, Jeff Dixon of the David P. Howells Company, two operators of the American Red Cross, with Merle La Voy in charge.

Pathe Review Gets Some Good Slow Motion Effects

PATHE REVIEW NO. 46, released April 11, presents Miss Grace Christie in "The Spirit of Belgium," an interpretative dance from the painting by Julian Ollendorff, which tells the tale of Belgium's great sacrifice and heroism. Biskra, Algeria, is viewed in the Pathecolor scenic. In the land of eternal heat few towns are more picturesque than Biskra, with its white dwellings and busy streets. "Nature's Portable Houses," is an interesting study of animal life presented by Dr. Ditmars of the New York Zoological Park. This shows various species of Mr. Turtle of whom we should all be envious, for he carries his house on his back and never has to tell the rent profiteers what he thinks about them.

Novagraph presents "Getting There, With and Without Speed," which is an unusual offering of slow motion. Anything that lives and breathes usually has a life-long itch to be on the go; therefore, legs and wings. The Ultra-Rapid Camera, slowing the action eight times, shows that the elephant is not wholly lacking in gracefulness. Views of the deer, the sea gull, and other animals, seen in action by slow motion, gives an interesting analysis of their graceful movements.

Mexico is not all revolutions according to the Pathe Review, as an insight into the mining industry there is shown. One of the largest silver smelters in the world is in Fundicion de Avalos, Mexico, where a fairly modern plant is located.

Paramount Magazine Has Group of Good Subjects

THE Paramount Magazine of March 21 covers the method of using the Bertillon system in identifying criminals by finger prints, which was planned by Inspector Faurot, who also is the chief participant in the sketch. The picture shows the system in actual operation when a lawbreaker is apprehended, taken to Police Headquarters and held for trial, through evidence furnished by the telltale marks of his fingers.

How the eagle has gained its enviable position as America's mascot is another interesting feature shown in the current issue of the magazine. In tabloid form the picture shows the strength and mastery of this giant of the air and the reason for its choice as the symbol of this country.

"Reflections of a Bachelor Girl," the witty sayings of Helen Rowland, are included in this release, which concludes with "Handy Mandy's Debut" an animated cartoon by Frank Moser showing Bud and Susie's solution of the servant problem.

"Strassburg Redeemed."

"Strassburg Redeemed" is the name of the Paramount-Burton Holmes Travel Picture of March 21. It shows the quaint city with its storks' nests, the peculiar female head dress and the pate de fois gras. Its cathedral has one of the most remarkable clocks in the world. It has been fought over incessantly by French and German alike who have alternately seized it by force of arms. To wander through the streets of the charming city, to study its citizens and to visit its cathedrals, the market place and its principal shopping and residential streets is an experience that promises a real treat under the guidance of Burton Holmes.

Bruce Returning from Cuba and Jamaica with Scenics

ROBERT C. BRUCE, director of "Scenics Beautiful" for Educational Films Corporation will return to New York next week after an extended stay in Cuba and Jamaica where he has made a number of subjects. Mr. Bruce will remain here for a month, cutting and titling the series and then will leave on another extended tour which will take him to foreign lands.

Although Cuba and Jamaica are among the nearest neighbors of the United States, only the most ordinary scenes in these two islands have been recorded by motion picture artists. Mr. Bruce, following his policy of preparing "scenarios" in advance and then seeking the material to fit them, has been able to create a series of intensely interesting picture-stories from material which has never before seen the screen.

It is expected that unusual interest will be shown in the scenics made on these two islands since they have become the "oases of America."

Fox Leases the Albermarle Theatre to Seat 3,500 Persons

WILLIAM FOX, president of Fox Film Corporation, has just announced that he has leased the new Albemarle Theatre, at the southwest corner of Flatbush avenue and Albemarle road, in the Borough of Brooklyn, New York City, and that he will make the structure one of the largest and handsomest playhouses in that borough. It will be devoted to vaudeville and motion pictures.

More than two months ago Mr. Fox completed plans for building a large theatre on Flatbush avenue, between Tilden avenue and Beverly road. Representatives of the Albemarle Theatre at the same time were planning their big playhouse. In view of the fact that two large theatres were contemplated within such a short distance of each other, conferences were held between representatives of Mr. Fox and the Albemarle interests.

After several meetings a lease was signed, under which the Fox Theatrical Enterprises got control of the new Albemarle. Mr. Fox will finish the construction of the new building. There will be two inclined passageways, or ramps, leading from the street direct to the balcony floor, so that those desiring balcony seats will have separate means of entrance and egress.

The structure will have the Colonial style of architecture, and the interior will be in the Empire style. It will have a seating capacity of 3,500. The property has a frontage of 104 feet and a depth of 268 feet.

"I intend that this theatre shall be one of the handsomest, most healthful and most comfortable in the country," said Mr. Fox. "No expense will be spared in making it something like a second home to the people in Flatbush. Here they not only will find the best to be shown in vaudeville and motion pictures but they will find courteous employes, a cheerful atmosphere, comfortable seats, perfect ventilation. The exits are to be arranged so that the house can be emptied within a few minutes. There will be no waiting, no crowding. This is what the public wants in the way of a playhouse, and this is what we intend giving.

"Goldwyn Week" Proves Success.

"Goldwyn Week" at Harmanus Bleecker Hall, Albany, was a great success, according to Resident Manager Ulysses S. Hill. Determined to give his patrons a real treat, Manager Hill booked four of Goldwyn's best for the week of March 22, opening with a three-day showing of Rex Beach's "Girl From Outside" and the "Loves of Letty," the latter picture featuring Pauline Frederick.

The result was packed houses, and on the last three days even the good records of the first half were topped when Will Rogers in "Jubilo" and Jack Pickford in "The Little Shepard of Kingdom Come" were offered.

The Pickford picture made such an excellent impression that the Proctor interests decided to hold it over for a three-day showing at the Leland, another Proctor house, for the following week.

A Trio of Grand Pictures from Pathe's Production Called "Rio Grande."

Rosemary Theby says, "If you no lika heem, you justa vamoose." Then Allan Sears proceeds to put the finishing touches on the villain in the last scene.

Among Busy Exchangemen

No "Con" in Kahn's Game as Metro Manager in Buffalo

HENRY W. KAHN, manager of the Metro exchange in Buffalo, is the new vice-president of the Buffalo Exchange Managers' Association, and one of the most popular men in Western New York film circles. Henry is putting Metro features into almost every house in the territory, and has, on several occasions, booked large productions for simultaneous showing on Sunday in both Shea's Court street vaudeville house and Shea's Hippodrome.

Just now Mr. Kahn's time is being taken up with learning the idiosyncrasies of a new gasoline buggy which he has purchased. At the Utica convention it was Kahn that kept the word METRO before the delegates wherever they went. He invented a contraption that slipped over the mouth piece of a telephone. These cards he put on every phone in every hotel. The cards read "Get a right connection by booking Metro."

Finch Goes to Sterling in Canada.

James E. Finch, sales representative of Regal Films, Limited, at Toronto, has been appointed sales manager of the Sterling Films, Limited, Toronto and Montreal. Finch is one of the veterans of the film exchange business in Canada, making his start with the Mutual. For four years he was with the Canadian Universal, being manager of the Vancouver branch for two years. Later he was with George Kleine at Chicago, but he became associated with the Exhibitors' Distributing Corporation.

Ben Soskin, who has been prominently associated with Sterling Films at Toronto, has moved to Winnipeg, Manitoba, where he is opening an independent exchange office for the handling of releases controlled by Sterling and other productions.

"Wrestling" with a Problem.

Ben Amsterdam and L. Korson, of the Masterpiece and Equity exchanges, Phila., announce that Spike Howard, the heavyweight champion wrestler of Pensylvania, has been engaged to exploit and lecture on the physical culture pictures, which include the world's champion wrestling match between Earl Caddock and Joe Stecher.

Ben Abrams Opens Own Office.

"Big" Ben Abrams has returned to Philadelphia as representative of the Masterpiece Distributing Corporation, of New York, and will open an office under the name of the B. B. Features. Mr. Abrams will exploit all of the World's Brady and Warwick pictures.

Frank H. Marshall is the manager of the newly-established Special Pictures headquarters established in Cleveland on the fourth floor of the Sincere Building.

Reilly—Old French Family.

"The Luck of the Irish" opened in Toledo at the Temple the week of March 21, and according to word received from there by Manager Reilly, of the Cleveland Realart exchange, it went over big.

E. J. Smith, manager of the Cleveland Universal office, has returned from New York, where he attended the gala screening of "The Virgin of Stamboul." He says it is a real spectacular super-production.

Selznick Moves in Cleveland.

The Select and Selznick exchanges, Cleveland, have been moved from the Sloan Building, Cleveland, to the third floor of the Republic Building, being combined with the Republic exchange. It is also reported that the Vitagraph and Metro exchange managers are looking for space elsewhere because they have to move from the present location in the Sincere Building.

Dan Stearns, for years a Cleveland salesman for Pathe, has resigned and accepted a similar position with the Republic exchange in that city.

P. C. Mooney, sales manager for the Louis B. Mayer Attractions, was in Cleveland last week conferring with the First National officials. He renewed many old acquaintances, as Cleveland is his home town.

Conde Joins Robertson.

F. C. Conde, formerly with Famous Players-Lasky in New York, has joined the Buffalo Robertson-Cole sales staff, according to an announcement by E. J. Hayes, local manager, Mr. Conde will cover Western New York and Pennsylvania.

Mr. Hayes reports contracts closed with the Victoria in Rochester and the Columbia in Erie on the new Hayakawa and Barriscale productions. He has also signed a contract with the Lyric for the first run in Buffalo of H. B. Warner in "The White Dove."

Quigley Comes to Buffalo.

G. H. Quigley, who has been connected with the New York, Newark and Cleveland offices of Pathe Exchange, Inc., has come to Buffalo as a member of the local sales staff. Mr. Quigley will be city salesman. "Buck" Taylor, Pathe manager, who is a disciple of Izaak Walton, is already polishing up the old fishing pole, preparatory to the first hegira into the realms of the scaly kingdom. "Buck" has a "house" which he ties on the rear of his flivver and every Saturday afternoon his address is "Somewhere along Lake Erie."

Henry W. Kahn
Who is the Metro manager at Buffalo.

Harry Dixon, who will manage the new theatre being built on Broadway near the municipal market, has resigned as a member of the Pioneer Sales staff. The new theatre is expected to open late this spring.

McBride Making Good.

"Eddie" McBride, who recently deserted the ranks of newspaperdom, to dive into the mysteries of the film game in the Buffalo Fox office, is getting along famously. "Eddie" started in the poster department and is now learning the shipping end of the business. 'Tween times he accompanies salesman about the city. "Eddie" was a good reporter, but it looks like he is going to be a better film man.

Blank Increases Sales Force.

Manager C. E. Holan of the A. H. Blank Enterprises—franchise holders for Iowa, Nebraska and Kansas—has added to his force working out of general headquarters in Omaha. Harry Ellis of Chicago has been employed to represent First National in Western Iowa, and R. D. Hanks, said to be a 20-year-old wonder salesman from Lincoln, Neb., will cover the northern part of his home state.

On San Francisco Film Row.

Work has been commenced on the excavation of a site at Leavenworth street and Golden Gate avenue for the erection of a film exchange building.

Floyd St. John, who recently organized the Co-operative Film Exchange, San Francisco, is making a trip to New York for the purchase of films.

J. E. McCormick, who has been connected of late with a San Francisco theatre, has left for Los Angeles to become exploitation representative of the Sol Lesser Distributing Company.

Under the management of C. A. Nathan the San Francisco branch of Universal is doing a whale of a business, and its splendid showing came in for favorable comment on the part of James V. Bryson during his recent visit here. Priscilla Dean recently visited this city and her latest picture, "The Virgin of Stamboul," has since been reviewed.

Cassin Detroit Equity Office Manager.

Fred J. Cassin, of Port Huron, has been appointed manager for Equity Pictures, Detroit, which will permit Messrs. Churchill and Haynes, general and sales managers, respectively, to spend practically all of their time in the state.

Mr. Cassin comes to Detroit well fitted for his new work. He has been associated with Herb Weil ever since the latter jumped into the theatre business. He has been usher, operator and everything else around Mr. Weil's theatres, climbing the latter until he became manager and "right hand man" to Mr. Weil.

in Big Distributing Centers

Lots of News in Pittsburgh

That fellow Flarity, of the Pittsburgh Goldwyn is setting a pace for himself that would do any film salesman proud, and he is proud too and declares: "There's a reason; I've something to sell."

Frank Niggel, manager of the Apex Exchange, Pittsburgh, was in Philadelphia and New York recently on a business trip

Mr. Kaufman is the new booker at the Pathe Exchange, Pittsburgh, succeeding Jack Graham, who is on the road for Republic.

O. R. Kurt, of the Pittsburgh Robertson-Cole, was confined to his bed with illness for a few days recently.

Frank Carlson, for a long time publicity manager and assistant manager at the Olympic Theatre, Pittsburgh, has joined the road forces of the Crandall Film Co. Manager Milton D. Crandall has purchased him a Ford, and says that in the future all his salesmen will be equipped with these runabouts.

Crandall in Columbus.

The Crandall exchange, Pittsburgh, will open an office in Columbus, Ohio, within the next three weeks. Mr. Crandall believes that this is the best distributing center of that State, whereas other exchanges have two branches, one in Cincinnati, and the other in Cleveland. He also stated that other exchanges will no doubt imitate the precedent he has established.

J. J. Lieberman arrived in Pittsburgh from New York on March 22 to look after one of the "In Old Kentucky" shows which the First National is putting out. Lieberman is no stranger in Pittsburgh, he having handled such shows as "The Birth of a Nation" and other big film attractions here. He also handled "Mickey" in the South.

Another "Stamboul" Fan.

Manager Stern, of the Pittsburgh Universal, returned to Pittsburgh from the Metropolis with the usual smile of good cheer and his suitcase of "ideas" for putting over the latest Jewel de luxe production, "The Virgin of Stamboul." Manager Stern says the demand in the East for this picture is greaking all records.

M. Chernoff, Pittsburgh sales specialist for Goldwyn, spent several days down in 'Lil Old N'yak" recently, hobnobbing with some of the "big boys" and if his demeanor or disposition since his return is to be taken as a criterion, they sure did treat him right.

Watch for Hite Announcements.

Claude C. Hite, president of the C. C. Hite Film Attractions Company, was in Cleveland last week attending to business for that concern. Before departing for Cleveland Mr. Hite said he has lots of things to "announce" to the trade in the very near future.

Lou Baum Confers in New York.

Lou Baum, manager of the Universal offices, Cincinnati, was in New York last week conferrings with Henry Berman and Carl Laemmle regarding the exploitation of "The Virgin of Stamboul," their latest special.

Eph Rosen, former manager of the New Unique Theatre, Minneapolis, has resigned to become city salesman for the Vitagraph exchange. Mr. Rosen's place at the New Unique was taken by Arthur Abelson, who recently managed the New Lyric.

Seelye Looks Over Minneapolis.

C. R. Seelye, general manager of the National Picture Theatres of New York, was in Minneapolis last week looking over the motion picture situation in the Northwest. Mr. Seelye declared the motion picture outlook in the territory served by Minneapolis to be excellent.

Adda Boy, Eddie!

"Eddie" Tunstead, secretary of the Features Film Co., returned this week with a series of pictures, which he declares will "knock the exhibitors throughout the Northwest cold." The Features Film Co., which was recently organized in Minneapolis, will distribute in Minnesota, North and South Dakota, Montana, and parts of Wisconsin and Michigan.

Add to Circuit Staff in Minneapolis.

George F. Law and Mannie Gottlieb have been added to the First National's Minneapolis exchange as feature salesmen. Mr. Law, former manager of the Minneapolis Mutual exchange, was recently connected with the local branch of Famous Players. Mr. Gottlieb has been connected with Supreme Pictures Corporation, and in exploitation work for "Hearts of the World."

Garner Goes to St. John.

Charles A. Garner, formerly of Cleveland, Ohio, has been appointed manager of the St. John, N. B., branch of the Famous Lasky Film Service. Garner was with Mutual in Toronto after leaving Cleveland, where he was in charge of the Paramount-Artcraft office.

"Wes" Bachmeyer, Cincinnati district manager for Metro, has been spending a number of days in Detroit and Cleveland offices. He will also visit Pittsburgh before returning to Cincinnati.

Felder in the Field.

E. C. Felder, special New York field representative for Selznick, has been spending the last ten days with Jack Conat, manager of the Cincinnati office and will probably remain in this territory until the middle of April. Mr. Felder is well-known here, and is one of the small army of fellows known as "regular fellows."

Fine Art Takes Metropole.

Fine Art Pictures Corp., with offices in St. Louis controlled by S. J. Hankin, have purchased the Metropole Film Co., owned by Sam Shurman and releasing Gale Henry, Billy West and Monkey comedies.

Fox Changes House Managers.

Walter D. Shafer, manager of the Fox Liberty Theatre, St. Louis, has been called to New York and Charles B. McDonald of the Fox Film Co., has taken over the management of the Liberty. Charles B. McDonald is a brother of H. C. McDonald, a managing director of the Fox organization and another brother, J. T. McDonald, represents the Fox organization at Springfield, Mass.

Manager Kent Makes Changes in Detroit Select Office

J. O. KENT, Detroit Select manager, announces a number of changes, made necessary by William A. Kent being promoted to the position of manager of the Canadian branch in Toronto. Jim has appointed Frank Stuart, former cashier and bookkeeper, as his assistant and city salesman. Mr. Stuart is one of the old guard in the exchange end of the business, being for a number of years with the old General Film Co. He was also assistant manager at Fox for a while.

Harry Hondorf, formerly with Metro and United Pictures, has taken charge of the bookings at the Select office and will also look after some of the office details and correspondence relieving Mr. Kent, so that he can devote more time to the executive work.

Haines in Des Moines.

Edgar B. Haines, formerly connected with the Pathe corporation in New Jersey, has come to Des Moines to take charge of the Universal Exchange, succeeding M. J. Frisch, who resigned. Haines was in the wholesale clothing business until eighteen months ago, when he joined the Pathe staff. He worked into an enviable position in the east before taking the Iowa exchange of Universal.

Butterfield's Office Moves.

Ed. Beatty, booking manager for the Butterfield Circuit, has completed arrangements whereby his Detroit office will be at 202 Film Building. Exchange managers and others desiring to see or reach him can do so at the above address on and after April 1.

Mr. Beatty does all of the picture booking for the entire Butterfield Circuit, including Michigan and Lima, Ohio.

A "Moving" Deal Completed.

All arrangements for the three-cornered deal in the Detroit film building have been consummated. On April 1 Goldwyn will start moving into the Republic quarters on the sixth floor. Republic will move down with Select on the fifth floor and Equity will move into the Goldwyn quarters on the sixth floor. It will benefit all of the exchanges involved.

M. A. Berger, manager of the Star and Poplar theatres, has been appointed the representative for the Electric Film Corporation in Baltimore for this territory. He will handle the Christie and Gayety comedies, the Bruce Scenics and the Gaumont weekly.

Ford Doing Select "Stunts.

F. M. Ford, who has been acting as a salesman for Select, handling the Baltimore territory, has succeeded H. E. Greene as publicity and exploitation man, working out of the Washington, D. C., office. Mr. Greene has gone back to the New York office of Select. Mr. Ford is the son of John T. Ford, of Ford's Opera House.

J. I. Buck is now in Baltimore representing this territory for the Reliance Film Company.

Live News from Everywhere

Buffalo Bulletins

Refused to Introduce Bill.

ASSEMBLYMAN GEORGE D. BRADY, of Buffalo, announced on Thursday, March 25, that he had declined to introduce a bill suggested by J. H. Michael, chairman of the executive committee of the New York State Exhibitors' League and manager of the Victoria and Regent theatres, to permit motion picture theatres to employ matrons to chaperon children under sixteen who attend motion picture exhibitions.

"My reason for refusing to present the bill," said Mr. Brady, "is that there still are some theatres that do not present clean pictures. Until that class is eliminated there should be no lowering of the existing bars." There is a bill before the legislature now to raise the age at which minors may be admitted to motion picture theatres unaccompanied from sixteen to eighteen years of age.

Hertel Theatre Progressing.

The Hertel Theatre Corporation is pushing work on the new theatre being erected in Hertel avenue near Norwalk. The excellent weather has aided greatly in the speeding up process. The steel work is completed for the building. The stone work on the lobby is expected to be completed this week, and all brick will be laid, weather permitting within the next ten days. The new house will be in the center of a large new section of the city, which is being rapidly populated.

Blue Bird at Elmwood.

"Spring has come. With it the Birds—that is all the birds except the Blue Bird, which long since took up permanent residence at the Elmwood." That is the statement that adorns the front page of the Elmwood Theatre program this week. Manager Bruce Fowler is planning a big Easter show, commencing Sunday, April 5, with Norma Talmadge in "A Daughter of Two Worlds," as the feature. The production will be shown for three days, a departure from the usual policy of two day presentations.

May Acquire Whole Block.

It is rumored in Buffalo that William MacFarlane may acquire an entire block in Canandaigua, N. Y., for the erection of a modern motion picture theatre. Mr. MacFarlane now operates the Liberty Theatre in this town, but according to report cannot handle the crowds which nightly storm the theatre. Canandaigua is a great "movie" town.

Fitzpatrick Comes to Town.

J. L. Fitzpatrick, manager of the Regent Theatre in Geneva, N. Y., was a Buffalo visitor the week of March 22. This was Mr. Fitzpatrick's first journey to Buffalo in many months because of his having been snowed in downstate. Mr. Fitzpatrick invited a bunch of the boys to Geneva for a fishing trip this spring.

Andrews, Salamanca, Sold.

The Andrews Theatre, operated by Max Andrews, in Salamanca, N. Y., has been sold to the Potter Company, which controls the Columbia Theatre in Erie, Pa.

Fredonia Kiddies Happy.

Every kiddie in Fredonia, N. Y., was made happy when Mr. and Mrs. Charles H. Landers of that town gave a movie party in the Fredonia Opera House on the afternoon of Saint Patrick's Day in honor of the ninth birthday of their son, Robert. The pupils of the third grade in all the schools of the village and many other guests were present. The "Movie Party" is an annual event and is always looked forward to with great anticipation. "Bobbie" is the most popular lad in town for weeks previous to the big film feast.

New House in Nunda.

C. C. Saxton will open a new motion picture theatre in Nunda, N. Y., in three weeks. The house will have a seating capacity of about 1,200. Mr. Saxton was in Buffalo recently arranging bookings to begin April 15. Al Becker, of the Becker Theatre Supply Company, will install two new Simplex machines in the house, which will be named the New Academy.

Purchase Marlowe Theatre.

The General Theatres Corporation has purchased the Marlowe Theatre at Virginia and Tenth streets, which is managed by Art Ames, who will continue to operate the house. The General corporation now owns the Allendale and Ellen Terry, and is planning the erection of the new Coliseum in Genesee street soon.

Franklin Visits Albany.

Harold B. Franklin, managing director or Shea's Hippodrome, who is a member of the legislative committee of the New York State Exhibitors' League, visited Albany on Wednesday, March 31 to confer with local representatives on bills affecting motion pictures now up in the legislature. From Albany Mr. Franklin went to New York to meet P. B. MacNaughton on his return from Palm Beach. Mr. MacNaughton is president of the Shea Amusement Company.

Kensington Theatre Sold.

The Kensington Theatre, 535 Grider street, has been purchased by J. Cardina, who will operate the house with high-class photoplay programs. Two new machines have been installed by the Becker Theatre Supply Company. Al Becker, manager of the supply company, reports business booming, with new Simplex models ordered for the following places: Shattuck Opera House, Hornell, N. Y., C. C. Smith, manager; Empire, formerly the Garden, Buffalo; Ascension Church North Tonawanda, where the Rev. J. F. Kelly will give motion picture shows; First Methodist Episcopal Church, Potomac and Baynes, where pictures will be shown Tuesday and Sunday evenings; Tubercular Sanitarium, Lockport; J. N. Adam Memorial Hospital at Perrysburg, and the Erie County Poor House, Main street, Buffalo. No wonder Mr. Becker is looking over the new gasoline buggy models.

Detroit Dottings

McBath Joins U. T. E.

GEORGE McBATH, formerly associated with the Tampa Photo and Art Supply Co., of Tampa, Fla., has joined the United Theatre Equipment Corporation in Detroit as salesman, and is now analyzing the Michigan situation and becoming acquainted with exhibitors.

Kingston to Operate Cheboygan Theatre.

The Fitzpatrick & McElroy Co., of Chicago, which, with Frank L. Kingston, of Alpena, last Fall purchased a site in Cheboygan and erected a 900 seat house, has sold out its interest in this particular theatre to Mr. Kingston. He expects to open the new house some time this month. Roland B. Riggs will be the manager.

An Angell in Town.

Harry Angell, of the Croswell Theatre, Adrian, was in Detroit last week. Harry reports that business is very good, and that his competitors there "were a dandy bunch of fellows."

Baltimore Brieflets

Bill to Increase Taxes.

A BILL was introduced in the Senate at Annapolis, Md., on March 24, by Senator David G. McIntosh, Jr., of Baltimore County, by which the present tax on moving picture theatres charging ten cents admission will be increased one and one-half times and those theatres charging five cents the license tax will be doubled.

Will Enlarge Horn Theatre.

An ordinance granting permission to the Horn Amusement Company, of which Frank A. Hornig is manager, to enlarge the Horn Theatre, was introduced in the First Branch of the City Council of Baltimore City by Adam Hechmer, representative of the Twentieth Ward, on March 22. The Horn Theatre, 2018-20 West Pratt street, is to be enlarged by rebuilding this playhouse to take in the property at 2016 West Pratt street.

Take "Civilian Clothes" at Camp Meade.

Thomas Meighan, Martha Mansfield, and Director Hugh Ford, and several other members of Famous Players-Lasky came to Baltimore on March 23. The purpose of their visit was to obtain battle scenes for the picture version of "Civilian Clothes," in which Mr. Meighan and Miss Mansfield are being starred. Camp Meade was selected as the location on which the scenes of battle were to be staged. Shortly after they arrived on Tuesday the company went immediately to Camp Meade, where several scenes were shot in the afternoon, and on Wednesday morning they finished up their work and left again for New York City.

Passion Play Pictures at Y. M. C. A.

The Oberammergau Passion Play in motion pictures were shown free of charge in the lobby of the Central Building of the Y. M. C. A. in Baltimore on Good Friday and Saturday evenings. It was thought proper to use these pictures as an impressive finish for the Holy Week exercises, which took place at that building during Holy Week.

Motion Pictures Entertain Soldiers.

A smoker and entertainment, of which motion pictures were a feature, was given to the Detachment Service Club at Fort McHenry on Wednesday night, March 24, by Col. C. J. Manly, commanding officer at the fort. Several reels of moving pictures which were donated by the American Red Cross for the occasion were shown, and three boxing matches were also on the program.

Another New Theatre Planned.

Plans are now under way for a new moving picture theatre with a seating capacity of 2,000, which will be built at 1532 West Baltimore street by Henry Smith & Sons.

To Remodel Albaugh's.

Albaugh's Lyceum Theatre, North Charles street near Preston, is to be remodeled and refurnished by the James L. Kernan Company, of which Frederick C. Schanberger is manager. This company now operates the Maryland Theatre in Baltimore, and recently took over Albaugh's. High class road attractions will probably be run in this playhouse.

Benefit for Near East at Garden.

Two benefit performances for the Near East Relief Campaign drive were given at the Garden on Sunday afternoon and evening, March 28, at which contributions amounting to $1,000 were taken in. The theatre was loaned for both occasions by Louis A. DeHoff.

San Francisco Sayings

Judge Praises Picture.

JUDGE THOMAS F. GRAHAM, of the Superior Court, known as the "Great Reconciler" through his successful efforts in patching up the domestic difficulties of many couples who apply to him for divorce, viewed "Why Change Your Wife?" at the Imperial Theatre and then wrote a strong letter to the management suggesting that every married man and woman should see it. This testimonial was used in advertising the feature and the production is having a big run.

Prizma Officials Visits Coast.

Carroll H. Dunning, vice-president of Prizma, was a recent visitor here and conferred with George Stone, producer of short subjects before going to Los Angeles.

New Theatre for Visalia.

D. S. Markowitz, general manager, and A. N. Jackson, secretary and treasurer of the Crescent Theatre, San Francisco, recently visited Visalia and purchased a site for a moving picture house. The location is on South Locust street, and the theatre that is planned will have a seating capacity of 1,700.

News in Brief.

L. E. Kaliski has purchased the Strand Theatre on Park street, Alameda, Cal., and will operate it in conjunction with the Alameda Theatre.

Charles E. Nofrey has purchased property at Lakeport, Cal., and plans to erect a modern theatre.

The Realart Theatre has been opened at Dinuba, Cal., by Thomas Sullivan.

Plenty of Theatres.

A theatre has been opened at Selma, Cal., by A. B. Bynon, the opening attraction being the "Great Air Robbery."

C. F. Unger has leased property at Selma, Cal., for the erection of an airdome.

The Red River Lumber Company, which conducts a theatre at Westwood, Cal., plans to conduct one also at Susanville.

The Turner & Dahnken Circuit has awarded a contract for the erection of a theatre at Richmond, Cal.

Rialto Has New House Manager.

Edward A. Smith, formerly with the Lynch Enterprises in the South, has been made house manager of the Rialto Theatre. This theatre has been featuring Goldwyn productions for several weeks and has been doing a very gratifying business.

Cleveland Cullings

Too Much Sinner; Not Enough Search.

IT took a bit of fast and hard work on the part of the First National Exchange in Cleveland to get Constance Talmadge's latest picture, "In Search of a Sinner" before the public.

The production was turned down by the Ohio Board of Censors because they thought it too "snappy." They could not see it in the light that the heroine really wanted, not a real sinner, but a "live" husband.

So Robert McLaughlin, Cleveland playwright, and Sam Bradley, a director for the Argus Enterprises, got busy. McLaughlin turned out a new foreword and some new titles, and Bradley made a few cuts.

Then it was again offered to the board, and it was passed. The following week, "In Search of a Sinner" was revealed to the public at the Stillman, Cleveland, and it made a big hit and drew large crowds.

The Film Building at Last.

The much discussed film building for Cleveland at last is becoming a reality.

Contracts were let to the William Dunbar Construction Company and this concern announces the structure will be ready for occupancy October 1.

Built in New Location.

The building is to be erected at East Twenty-first street and Payne avenue, which is a bit up-town and a half-mile away from the present film district. But it is nevertheless a good location, being within a block of Euclid avenue, and within a few blocks from the new theatre center at Euclid avenue and East Fourteenth street.

Plans call for a building 135 feet by 143 feet, and will contain approximately 80,000 feet of floor space. Practically every film company in the city will be housed there.

This Way for the Medals.

Two hundred patrons of the Princess Theatre, Cleveland, filed out of the exits March 26, without the slightest panic, when a fire broke out.

But this was due in a great measure to the courage of Miss Dorothy Byrne, organist, who, when fire which started in the basement broke through, opened all the loud stops on the organ and played a lively jazz tune.

Operator Is a Hero.

W. H. Grubb, the operator, continued to run the picture until the theatre was empty and the girl stayed at her job until the firemen came and took her out. The damage is estimated at several hundred dollars, but the house was opened again in two days' time.

Corlett Doing Well.

The new Corlett Theatre, in a neighborhood district of Cleveland, is the first of several of this type of theatres to open during 1820.

It is a very beautiful house, seating 1,000 and located in the southeast section of town, in a newly built up neighborhood.

The house is running high class pictures and drawing big crowds.

Got a Jinx Cure?

For the first time since it was opened several years ago, the Ray Theatre, in the downtown section of Cleveland has again closed its doors. The jinx seems to be on this house. It is located only a few doors from the Hotel Winton, but there does not seem to be enough traffic to give it a big day's business, and there is nothing to draw from for evening crowds.

The last time it was opened was in March, and thinking to throw off the jinx, the new proprietors named it the Winton Theatre. But even this didn't help any, for inside of ten days, the doors were again closed.

Des Moines Doings

A. H. Blank in Hotel Business.

A. H. BLANK, Des Moines movie magnate, has purchased the Oaks Hotel, at Clear Lake, an Iowa summer resort 100 miles north of Des Moines. Blank will rebuild the structure and convert it into one of the finest resort hotels in the West. The hotel is located on the north shore of the lake.

Blank owns a picture house at Mason City, the city nearest the lake.

Perry Shut on Sunday.

Perry, Iowa, population 5,000, is thoroughly aroused over the action of the city council, which this week passed an ordinance prohibiting Sunday movies, and setting the fine for voilation at $100 and jail for thirty days. The council action was taken unanimously and followed a "revival" at one of the churches of the city, at which it was decided to start a crusade against "vice" in the town. Rev. A. N. Bishop led the fight. Dance halls and pool halls are also closed on Sunday under the ordinance.

Movie men, led by Harry Wivfat and J. C. Collins, secured 1,500 signers to a petition protesting the council action. The city has paid no attention to the petition. The city will hire an inspector to keep an eye on the theatres and pool halls. Perry is 20 miles from Des Moines.

Garver and Gray Switch.

Ross Garver, former manager of the St. Louis Rialto, succeeds William Gray as manager of the Des Moines Orpheum, Orpheum Circuit vaudeville. Gray goes to Chicago, where he will be connected with one of the Orpheum houses.

"Confession" in Coliseum.

Hal Reid's "The Confession" was shown in the Coliseum this week. The Coliseum is the city's convention hall, and heats 10,000, and has not been used for pictures before. A large symphony orchestra helped to put the attraction across in good style.

Canadian Chips

"Using the Bean."

MANAGER CLARENCE ROBSON, of the Regent Theatre, Toronto, Ontario, recently made a special "play" with a current feature by reason of the fact that the story of the production was Canadian, the writer was Canadian and the star was also a native of Canada, having been educated in Upper Canada Callege, Toronto. The feature was "The Right of Way," the star was Bert Lytell and the author was Sir Gilbert Parker. Manager Robson made special references to this situation in all advertising and publicity in connection with the presentation.

Goulet Heads Musical Department.

Prof. J. J. Goulet, one of the outstanding musicians of Montreal, now has charge of the musical department of the Allen Theatre of Westmount, a suburb of Montreal. Goulet was in charge of the large Imperial Theatre orchestra for several years and for a lengthy period a specialty was made of a four o'clock musciale by the orchestra every Saturday afternoon.

Specialty Film Meeting.

The Windsor Hotel, Montreal, Quebec, was the scene recently of a pleasant gathering of moving picture officials, press representatives and others as the guests of L. E. Ouimet, president and general manager of the Specialty Film Import, Limited, Canadian distributor of Pathe and British releases. Further particulars regarding the establishment of the Anglo-Canadian Picture Plays, Limited, of Montreal and London, were presented by Capt. J. B. MacKay, managing director of the Anglo-Canadian company. Steps had been taken, he declared, to link up the whole Empire by means of moving pictures, arrangements having been made to secure pictures that had been made in South Africa, Australia and other colonies. Mr. Ouimet also gave interesting details regarding the arrangements for the release of the numerous productions of many British companies through his company.

Show Wales' Trip Complete.

The moving picture record of the tour across Canada and into the United States by H. R. H., the Prince of Wales, is being presented at the Strand Theatre, Toronto, a leading downtown house. These views, which were taken under the direction of the Canadian Pacific Railway, are presented in a series with a fresh "chapter" each week. The "serial" comprises a review of the whole trip taken by His Royal Highness, from the time that he left the Royal train at Plymouth to board the H. M. S. "Renown" until he returns to England.

Bickell May Confer with Zukor.

It is intimated at Toronto, Ontario, that J. P. Bickell, the local financier who is interested in the Famous Players' Canadian Corporation, Regal Films, Limited, and various Canadian moving picture theatres, may proceed to London, England, shortly to take part in the conferences between Adolph Zukor, of New York, Lord Beaverbrook and Sir William Jury which may lead, it is stated, to an important international arrangement with regard to the release and presentation of pictures.

Small Houses in Winnipeg to Go.

The prediction is made at Winnipeg, Manitoba, that "half a dozen" small moving picture theatres of that city will disappear during the coming summer. The reasons advanced for the closing of these houses is that the sites on the main thoroughfares on which they are located have become too valuable for their continued occupation by small theatres, the rents from which are not considerable, and also that the erection of large moving picture palaces in the Manitoba capital is deflecting patronage from the small houses. Owners of the small theatres frankly declare, it is reported, that the conversion of the structures into stores or office buildings would bring them larger revenues.

Moving Picture World is "The Trade Paper of Features"

PROJECTION

By F. H. RICHARDSON

How Projectionists May Win Cash Prizes Totalling Five Hundred Dollars

RECENTLY the editor of this department received the following letter from John Auerbach, New York City, who is known to our readers through his many excellent contributions to the projection department.

My Dear Mr. Richardson—Provided the matter meets with your aproval, I would like, through the medium of the Projection Department of the Moving Picture World, to offer seventy-five dollars in cash, to be divided into a first and second prize for the best and next best answers to two questions I shall name. It is my intention that you shall be the sole judge of the competition and that the two winning answers shall be published in the projection department. Any suggestion received in course of the competition which you think of value to be forwarded to all the various manufacturers interested. The questions, which you are at liberty to modify or change, are as follows:

From the various optical, electrical and mechanical standpoints, what improvements do you consider as most essential for the betterment of motion picture projection? Explain, in detail, exactly what benefit would result from the addition of the idea you present.

What improvement in projection apparatus and projection methods do you believe will be accomplished during the next five years?

I think it would be advisable to stipulate that all replies must be received on or before a given date, allowing, of course, ample time for the competitors to get their replies into shape, since the principles involved are considerable.

This struck us as a matter of such possible importance that, with Mr. Auerbach's consent, we laid the matter before the various manufacturers of professional projectors, suggesting that they duplicate the Auerbach cash offer.

The result was that the Powers, Simplex, Baird, Motiograph and Master Projector manufacturers promptly agreed. This made a total of four hundred and fifty dollars and the Moving Picture World added the fifty necessary to make half a thousand.

We could not, however, agree with Mr. Auerbach's suggestion that we be the sole judge.

We therefore suggest the following committee of award: Mr. Auerbach. the president of the American Projection Society, or some man appointed by him, and the editor of this department.

We will set the time at which all answers must be in our hands in order to receive consideration as being noon June 1, which will allow ample time for our English, Australian and New Zealand projectionist readers to enter the competition if they so desire.

The prizes will be $350 for first prize, $100 for second prize and $50 for third prize.

What Will Be Considered.

First and second prizes will be awarded by the committee in accordance with its own judgment, from which there can be no appeal. Prizes may be awarded f.r (A) a new idea which the committee believes from the description to be practical, or which the proposer proves to be practical and which the committee believes to be of such importance that an award is justified. (B) For an invention which makes practical the use of an old idea which has value, but has heretofore proven impractical, and which the committee deems of sufficient importance to justify an award.

Inventions which have already been exploited will not be considered at all, unless they bring out some new angle to the matter of sufficient importance and value to justify a claim of merit.

All communications relative to the competition and all replies thereto must be addressed to the Projection Department of the Moving Picture World, 516 Fifth avenue, New York City. The competition is open to all.

Wanted—Another Lecture "Tower"

We are just in receipt of the following, which is self explanatory:

It is at the request of Local Union 401, of which I am secretary, that I write. A few years ago Mr. Richardson made a tour of the country in the interest of better projection. Is it within the range of possibility to, in the near future, make another such tour?

Local Union 401 (Centralia and Cothalis, Washington) will be glad to receive Mr. Richardson should he visit us, or to send representatives to such other west coast city as he might see fit to visit.

With regards to what we are at present doing for the cause of the betterment of our profession, I might say that at each regular meeting we examine one member of the local under the head of Good of the Order. That is to say, we have one of our members take the chair and then the rest of us see what we can do towards "sticking" him, and in case any member succeeds in that laudable endeavor, he is himself obliged to answer his own question, which latter heads off the asking of any foolish, unanswerable questions. The penalty for asking a question one cannot himself answer is a fifty-cent fine. In this work the question booklets have their place.

Considering a Library.

We are considering the establishment of a library, in order that we may keep as nearly as possible abreast with the times. Would like your opinion as to the following plan, viz.: That one copy of each book for every four members be obtained. That the library shall contain all books containing sufficient material of value to justify their purchase. That at each meeting all books shall be returned, and that there be no renewals, so that other members may have a chance.

Would you be good enough to give us a list of books. Think all our members have a copy of the handbook—last edition—and most of them are subscribers to the World, but nevertheless both will have a place in our library, and I assure you they will collect no dust.

We wish all possible success for both yourself and the department, and hope soon it, the department, will have more pages.

I Thank You.

First, I want to most sincerely thank my friends of Local 401 for the friendliness and the appreciation the letter shows. For many years I have worked very hard for the advancement of what I conceive to be the best interest of the profession of projection, and the men engaged therein. I have stood the brunt of many a good, stiff battle. I have had both ridicule and abuse hurled at me, and have stood by my guns and did the best I knew how. It is pleasant to be told that all this hard work is appreciated—very pleasant, indeed, and I again thank you.

And now as to the matters contained in your letter. As to another long trip, well I don't know. Such trips are very wearing, and I am getting no younger—fifty-three the twenty-fifth day of last October. I am not able to stand such strenuous knocking around as I could a few years ago. However, always provided there be sufficient demand, it might be possible to plan a trip which would take me west to the coast via Omaha, Denver, Pueblo, Salt Lake City, down to San Diego, north along the coast to Vancouver and east via the Canadian Pacific.

It Might Be Possible.

I say it MIGHT be possible, provided there be sufficient demand from locals along the route. Should the trip be made my subject would be an illustrated lecture on the optics of the projector. If locals along the route indicated really want this, let them make the fact known. I do NOT promise. Traveling is expensive these days, besides the hard work involved. It will depend largely upon how many locals want it. I might, however, add that the lecture which I have gotten together on this subject is intensely interesting and instructive.

As to the library and study plan, why both are excellent. The books I would recommend would be the handbook, the Hawkins Electrical Guides, Optic Projection ($3.00), The Electric Motor, by Burns ($2.50, I think), Film Tinting and Toning (**one copy only**—$2.50, from the Eastman Company Rochester N. Y.). The "Electric Motor" is published by the Joseph G. Branch Pub. Co. Chicago.

These are really all the books I have seen which I could heartily commend to projectionists, though there are others you might add if you wish.

As to study, I am just starting the publication of a series of questions in projection optics, indicating, so far as possible, where the answers may be found in the text of the handbook. Your plan of study by examining one of your own members has in itself an incentive to study. The men know they may be called upon to take their grilling at any time, and naturally do not want to fall down. We commend the plan to other locals.

The Two Thousand Dollar Projector

E. Earl Neff, Oconomowa, Wisconsin, who gave up projection temporarily because of low wages and is now running a labeling machine, projecting Carnation milk labels on cans, says:

Expect to go back to sure enough projection some day, and am keeping my hand in a bit, for the darned labels tear just like film. I read the projection department regularly, so as to keep up to date.

By the way, what became of that two thousand dollar Robin projector you described a long time ago? Hope this finds you in the best of health.

The Robin projector failed to reach the marketing stage. The only one ever completed now stands on the floor of the Cinema Center, New York City, where it is viewed by many as a bit of a curio.

Hallber's New Arc Controller

J. H. Hallberg, New York City, is perfecting a new arc controller. We have not examined it in detail as yet, but it is very

compact, apparently quite simple and easily handled. We will advise you as to its details in due time.

Great Activity

As the time approaches for the spring meeting of the Society of Motion Picture Engineers (May 10, 11 and 12) the papers committee, L. C. Porter, chairman, is displaying remarkable activity. It is a poor day which does not bring from him an announcement of progress.

We have before us now the synopsis of several papers. There is one by O. K. Dwrey, member American Society Heating and Ventilating Engineers. This paper will deal with the effects of humidity and temperature and the importance of their proper control. It will deal with methods for introduction of air supply, apparatus necessary, and cost of its installation, benefits derived from mechanical ventilation and cooling effects obtained without refrigeration.

Of Great Value.

This paper, it seems to us, should be of very great value, not only to the members privileged to hear it read and discussed, but to the industry as a whole.

Another paper which not only deals with a subject of absorbing interest, but will be read by a man who has made a deep study of his subject, with unusual facilities for forming intelligent judgment, is titled "Educational Possibilities in Moving Pictures, by B. E. Norrish, Department of Trade and Commerce, Exhibit and Publicity Bureau, Ottawa, Canada.

The paper will deal with the universal appeal of the moving picture, the fact that the moving picture is the easiest, simplest and most effective way of imparting knowledge and information in interesting, and at the same time entertaining form. It will be shown that the moving picture speaks the only really universal language and that by a proper selection of subjects, and their association with previous sensations, practically any desired thing may be brought to mind.

Mental Picture Necessary.

It is demonstrated that seven-eighths of all knowledge is acquired and understood only after there has been a mental picture of it formed, and that the moving picture provides a very quick, easily utilized method for doing this.

It is shown that by means of the moving picture healthy patriotism may be developed, love of country intensified, proper conceptions of each part of the country obtained, and best of all, a proper understanding of the relation of each individual part of the country to the whole, and of nation to nation. This is but a few of the many excellent things in the paper.

Another paper, in which the editor is much interested, is entitled "Test of Screen Illumination from Motion Picture Projectors."

Unfortunately we have not the name of the author, but the paper deals with light, intensities reaching the screen by means of measurements taken at sixteen points thereon. The measurements thus taken are checked very thoroughly, and should give us valuable data.

C. Francis Jenkins will have a paper on "Continuous Motion Picture Machines," following which subject will be a review of the handicaps of the intermittent projector.

Mr. Jenkins promises to have a continuous projector model with him, for examination by the members of the Society. This projector is one in the development of which the officials of the Bureau of Standards and experts from the Navy have assisted. It should prove interesting. In fact the program mapped out for the spring meeting looks like the best the Society has ever pulled off, which is saying quite considerable.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

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Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Wants to Join

Tom P. Swagerty, Clayton, New Mexico, asks for the address of the union. Says he would like to join "their union" and go to their school, if they have one.

Clayton is in Union County, in the northeast corner of New Mexico. It seems to be within the jurisdiction of Amarillo, Texas, Local Union No. 469; S. Townes, Mission Theatre, Amarillo, secretary. Local 469 is a "mixed" local, made up of stage hands and projectionists—or at least we suppose it has projectionist members. In all human probability it has no "school" for its members.

But, friend Swagerty, I hardly think you quite understand the union matter. If I am in error pardon me, for your own language has misled. You speak of it as "their union." Nothing of the sort. A union primarily is a banding together of men for mutual protection and advancement.

It of right is jointly the creation and property of all men engaged in the line of work it covers. It even is of direct benefit to those who remain outside, hence they themselves have a direct interest in it; also for the same reason they owe it the support of their membership—provided they are allowed to join, which is not always the case, even with men who have, insofar as moral character and ability be concerned, every right to demand admission.

One Phase of Union.

That is one phase of unions with which we have never agreed. We hold that every man who is able to prove his character and ability has the right to membership, so long as unions propose to control the labor situation (jobs) in the calling covered by the organization. But on the other hand there are many and weighty reasons why it would be unwise for unions to admit members when such admission will oversaturate the labor market in their particular line. So after all it is perhaps one of those situations where the individual must suffer for the good of the many.

I explain this because, while the Amarillo union may be glad to accept you into membership, on the other hand they may refuse to admit you, even though you may prove your ability as a projectionist, and your character as a man.

Projectors Should Be Kept in Repair

We have dealt with this subject, in the way we now propose to deal with it, in times gone by, but some things bear, and in fact demand more or less frequent repetition.

We think it will be admitted, even by the very most ingrowing pinchpenny theatre manager, that a projection machine in a good state of repair will give a more satisfactory screen results than one which is not; also that the more perfect the screen result the better will be the patronage of the theatre—the more seats will be sold.

We also think it will be conceded that two projectors may be kept in practically perfect mechanical condition, provided they be kept in that sort of condition all the time, for an average expenditure of one hundred and fifty dollars per annum. Most projectionists would declare this altogether too high, but when we say "perfect mechanican condition," we mean just that. We do NOT mean that an intermittent sprocket is to be run until its teeth look like fish hooks, or gears until they wobble like a man who has been too long and intimately friendly with John Barleycorn.

How much per day is one hundred and fifty dollars a year? $150 is 15,000 cents and 15,000 divided by 365 is 41 7/73 cents, say 42 cents. Well, let us be still more liberal and allow fifty cents per day for keeping both projectors in strictly A1 repair.

Suppose——

Supost you are running a ten-cent theatre, seating five hundred, and that you give four shows per day. You then have four times five hundred, or 2,000 seats to sell each day. Don't you really, away down in your heart, believe that projectors in first class repair will give you enough better screen results to sell five more of those 2,000 seats than would be sold by the screen results produced by a couple of projectors in poor repair?

Be honest with yourself, friends exhibitors and manager. Remember that theatre seats are saleable in proportion to the excellence of the show the buyers see in your theatre, and that a projector in poor repair cannot and will not put on as steady and excellent a picture as will one in first class repair. That is just plain horse sense. You cannot dispute it. Why pay large sums for film service and then handicap its showing by reniging on an average expenditure of less than fifty cents per day? Rather poor business policy, is it not?

As to Underwriters Rules

M. C. Mackman, New York City, arises to ask:

Will you be good enough to let me know where I can secure information as to Underwriter's rules governing projection installations in the State of New York, and what constitutes violations thereof. I have a copy of your very excellent handbook, but of course it cannot be excepted to cover such things as this.

We would suggest that you call up the Board of National Fire Underwriters, 76 William street, and ascertain where you can secure a copy of the National Electrical Code, which, unless we are in error, contains all Underwriters' rules pertaining to projection installations. Then if you call

at the Board of Motion Picture Projectionist ("Operators" they still call them) Examiners, Municipal Building, New York City, and obtain an application blank, you will find on its back the various rules established by the Department of Water Supply, Gas and Electricity, covering Greater New York. Between the two you will, we think, have all theinformation you desire.

Double Shutter and Flicker

Recently S. Glauber, Brooklyn, N. Y., sent in a working model of what he proposed to call the "Glauber Shutter," asking our opinion. We replied by telling him that the plan (two shutters revolving in different directions so as to cut the ray from either side, closing in its center) had been used by both the Kinedrome and Motiograph, and had been abandoned years ago.

He now says, "I still cannot believe such a shutter would not give very much less flicker; also why was the scheme abandoned. I would also like to thank you for the great help the handbook has been to me."

The plan was abandoned several years ago. Just why I do not know, but presume it was found the gain did not justify the added complications and cost in construction.

It had absolutely nothing whatever to do with flicker, except that it did allow of a possible slightly better proportioning of the shutter by reason of possible slight reduction in master blade width. The gain in this respect will, however, I think, seldom exceed four or five degrees in theory. In practice it probably would be less, because of the fact that since the shutter closes and opens in the exact center of the beam, where it is the most powerful, considerable lap must be allowed, since ever so slight an opening before intermittent movement has stopped or failure to fully cover before it starts will cause travel ghost.

Should Get Another Lens

Melvin A. Davis, Projectionist, McLean, Texas, has the following to say:

Have the Handbook and lens charts. Think them splendid. You are benefiting projection immensely through the medium of the handbook and the projection department.

I am using 35 amperes D. C. through rheostat, projecting a twelve-foot picture at 88 feet through a 1.5 inch diameter objective at 4.5 inch working distance. This lens lacks half an inch of having sufficient diameter, and the manager cannot see his way clear to buy a new one of larger diameter.

Would like to know how I can adjust my optical systems so that there will be a minimum of loss of light. I am sure there will be considerable loss, but surely I can get a more brilliant picture than I now have.

Am using two 6.5 condensers spaced as per chart and 19.75 inches from apex of front condenser to aperture, as per lens chart. Should have an objective of two-inch diameter with this line-up. Think with the information you can give I will be able to get a more brilliant picture with present lens.

Let Us See.

It is nice to enjoy your confidence, but—well, let us see what can be done. Nothing, I am afraid insofar as concerns your lens system. Even with meniscus bi-convex condenser that lens is too small.

Your manager is in error. With 35 amperes you will need every bit of available illumination. When he pays his electric bill he really is paying for light, and every bit of light wasted is just that much electric current thrown away. Why buy light and then waste it, for that is precisely what he is doing, and if he is paying for current on meter we venture the assertion that in a year that objective will waste very much more than the price of a new one.

But let us examine into other possibilities. Maybe your crater is at an inefficient angle. Exactly opposite the arc punch a hole through the metal of the offside lamphouse door with a small shingle nail.

Hold a heavy block of wood on the other side of the metal while you do the punching. If you have a very small drill, drill the hole, but it must not be more than one thirty-second of an inch in diameter.

Through this hole an image of the crater will be projected to the wall of the projection room, or to the lamphouse door of the other projector. A paper screen on the projection room wall or a bit of asbestos on the lamphouse door will help, as also will a spectacle lens or bit of broken condenser placed over the hole. On this screen draw a line horizontal with the optical system of the projector, and another at right angles to it. Now from some draughtsman borrow a "protractor" and, remembering that your arc image will be upside down, draw a line exactly where the edge of the crater image comes, and at an angle fifty-five degrees from the second line—the one at right angles to the horizontal.

The Idea Is——

I am not at all certain you will understand this, but the idea is to lay out a line so that when the edge of the crater image is kept to it, the actual crater will be at an angle of fifty-five degrees with the face of the condenser, that being the most efficient angle at which the crater can work. I would draw it out for you, but I have no arc here to observe and, since the whole thing is reversed, I might get it wrong. Will some of you chaps who have an arc image before you be good enough to lay the thing out on paper for publication.

Another thing, be sure your shutter master blade is as narrow as it can be without travel ghost. To do this remove the metal blade from its hub and cut an exact pattern of it from thin, tough cardboard, such as business cards are printed on. Install this (it will run for weeks, or even months) and then trim down very slowly on the master blade, until travel ghost appears slightly both ways.

You may then cut out another paper pattern, leaving the master blade just a bit wider, or you can trim down the metal shutter. But don't do the latter until you are very certain you are right.

If you find you can take considerable off the master blade it is quite possible you may trim the flicker blades also, but *do all your experimenting with paper blades.*

Before starting to trim set the shutter as near the aerial image as you can get it. You have about a seven-inch E F objective and a 19.75 inch distance condenser to aperture, and the shutter should be about 15 inches from the aperture, but you cannot, of course, get it there, so you must just do the best you can.

Projection Experience

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MOVING PICTURE WORLD

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Projection by Reflection

Experiments are now being conducted on a large scale, by at least two persons, looking to the determination of the practicability of solving the admittedly serious matter of picture distortion by means of the use of mirrors.

We know of four ways in which this might be done, three of which involve the use of double reflection. One is to place the projection room up-high and way back, as it is now in all too many cases, suspend a mirror from the ceiling just over the front balcony line, to receive the ray from the lens and reflect it to another mirror, lower down, carried by the balcony front and almost if not directly central with the center of the screen. This would involve no change from present projection room location, but would require very large mirrors; also the upper one would be more or less conspicuous, hence objectionable. It is doubtful if optically perfect mirrors of the size required for this plan could be had, and if they could, certainly they should be prohibitive in price.

Another Scheme.

Another scheme would be to suspend the projection room from the ceiling, or even place it above the ceiling, just back of the line of the balcony, placing the first, or upper mirror immediately in front of the lens. This would have the effect of greatly reducing the size of the mirrors. A third plan would be to place the projection room at the side of the front of the balcony, which would require but one mirror, but, due to curved balcony front, is probably impractical.

The fourth scheme is to place the projection room in the basement, reflecting the ray upward, through an opening in the floor, to a second mirror attached to the balcony front.

That the possibilities of one of these plans is being taken seriously by some big people of the industry is certain, but we doubt the practicability of any or all of them, not because the thing is impossible, for it probably is not, but because it will, at best, only remove part of the objection to present projection location, and will on the whole, be unsatisfactory, costly and in general no better than present methods.

What the Objections Are.

The first objection has to do with the probable impossibility of securing optically perfect mirrors at a cost not prohibitive. Second, none of the changes would place the projection room where the projectionist would have a better view of his screen than he now has, unless it be found practical to install a second series of mirrors to reflect the screen back to the basement projection rom, and have the men work from the image, which we very much doubt as being a practical thing to do if high class results are to be had.

But, in any event, the experiments are interesting. The light loss through even a double reflection would be slight, provided a silver surface mirror be used, so that the light would not enter the glass at all.

The plan would, of course, eliminate the present distortion of the picture due to top of screen being nearer the lens than the bottom, but unless the mirrors be optically perfect an equally bad or even very much worse distortion might be set up.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

Robertson-Cole to Build Ten-Story Home for Its Executive Offices and Exchange

TO house adequately its rapidly increasing volume of business and to throw open to the world a New York headquarters for visiting motion picture exhibitors, the Robertson-Cole Company now makes the announcement that it will erect at once its own home. Work is to start during April on a ten-story entirely fireproof building which will be situated at 723 Seventh avenue.

The company has in mind besides a building to care for its swiftly-growing business, which includes distribution to the domestic and foreign fields, a place where all exhibitors of the world can gather when in New York—whether Robertson-Cole clients or not—and avail themselves of a quiet nook in the city's whirl where stenographic service, a reference library and other conveniences will be given them absolutely free

The new building, which will be erected of the best material available, is to be by, of and for Robertson-Cole. The company has purchased the site. It is now encumbered with an old five-story building which is to be razed at once. Upon this site Robertson-Cole will build the new structure which will belong to it exclusively. The first two floors will be of Bedford stone. Above this it will be face brick up to the last two stories, which will be of ornamented glazed tile.

The building will front on Seventh avenue and will be in the shape of an "L," turning around into Forty-eighth street where it will also have frontage. It will be equipped with a full set of passenger elevators and in addition to this will have one freight elevator.

On the second floor of the building will be situated the Robertson-Cole New York City exchange, which will cover the Metropolitan and surrounding territory. The main Robertson-Cole offices will be on the four upper floors. Here will be situated the Robertson-Cole executive offices and offices of the foreign department, and the home office of the distributing corporation.

Two Theatres on Roof.

There will be two theatres on the roof. These will be utilized for the showing of film to press representatives, foreign buyers, and others. The best possible equipment will be installed in these theatres. Two operators will constantly be on duty. The theatres will also be equipped with a big organ.

The building will be heated by its own plant and there will be a sprinkler system. On the upper floors there will be situated the vaults, cutting rooms, and inspection rooms for the keeping and alteration of film. There will also be a rest room for the women employes of the company on this floor.

In the basement of the building will be several vaults, in which will be kept the film which is on hand in the New York Robertson-Cole exchange and that which is being examined and used by the distributing corporation and the Robertson-Cole Company.

One of the distinctive features of the new building is to be the ample provision which will be made for the admission of light. On all sides, wherever possible, there will be large windows.

The first of May should see work on this building well under way and according to present plans the company will be able to move into the new structure about October 1.

Franchise Holder in New York.

J. H. Cooper, franchise holder in Associated Exhibitors, Inc., for the Oklahoma City territory, is in New York. Mr. Cooper, who owns several theatres in Wichita, Kan., and vicinity, already has had several conferences with General Manager F. C. Quimby regarding the working of the Associated Exhibitors, Inc.

Greene Explains "Blue Book" to Associated Advertisers

THAT he might be afforded further opportunity to meet members of the Associated Motion Picture Advertisers, whom he addressed some weeks ago on the matter of a proposed compilation of a "Who's Who in Motion Pictures" for the United States, and that he might reply to any questions or criticisms on the part of the advertisers, B. M. Greene, managing editor of International Press, Ltd., of Toronto, was given the privilege of the floor at the last luncheon meeting of the advertisers at the Cafe Boulevard.

Mr. Greene regretted any misconception of the "Blue Book" proposition that might have arisen through possible faulty presentation of the plan on the part of subordinate representatives sent out on the project. Replying to questions put by Jerome Beatty, of Famous Players-Lasky; Arthur James, of Fox; Morris Riskind, and others, Mr. Greene explained that a "Blue Book" of itself could not be put out unless it were supported financially by men as of some allied proposition, such as the press service he represented.

Merit to Govern.

Mr. Greene expatiated upon the price and value of such service and replied to criticism regarding what seemed to be conflict between the original statement that inclusion of photographs in the "Blue Book" would be absolutely on merit alone and free from all payment, and a subsequent impression that payment for such illustrations was being proposed.

D. W. Griffith Is Injured Warning Workman of Peril

AS a result of rather painful injuries received while taking scenes on the Connecticut River for his forthcoming production of "Way Down East," D. W. Griffith is under the care of Dr. Bernard Livingston at his apartments in the Hotel Claridge, New York.

While setting off a charge of dynamite near White River Junction, Vermont, one of Mr. Griffith's workmen came perilously near losing his life in the breaking of a tremendous ice jam. Mr. Griffith, in attempting to warn the man of his danger, slipped and fell into the icy water, striking the left side of his face just below the eye and receiving a number of lacerations of the right leg.

Mr. Griffith paid little attention to the injury at the time and continued after a brief rest with the work in hand. On his return to New York the facial bruise began to bother him and his physician was summoned.

It will be several days before he will be able to be up and doing.

"Inferior Sex" Opens Big.

Mildred Harris Chaplin's initial Mayer-made First National production, "The Inferior Sex," opened to absolute capacity business at the Kinema Theatre, Los Angeles, recently. The audience showed its appreciation by frequent applause and the general consensus of opinion at the close was that it absolutely established Mrs. Chaplin in the front rank of motion picture stars.

Sketch of New Robertsone-Cole Home.
Work will be started in April on ten-story fireproof structure at 723 Seventh Avenue.

Midnight Show Necessary to Care for Business on "The Forbidden Woman"

IN the face of the storm raging all day in Chicago, Sunday, March 28, Clara Kimball Young in "The Forbidden Woman" opened to packed houses at the Playhouse Theatre, and broke all records of the house in point of box office receipts and paid admissions.

Three o'clock Sunday afternoon marked the abatement of the worst storm the city of Chicago has experienced in years. Four o'clock throngs of people massed the lobby bidding fair to crush in the doors on the largest audience the Playhouse ever held. The crowds stood four abreast one half block away from the theatre.

For the first time in the history of the Playhouse, Manager George Smith inaugurated a policy entirely new to the usual running of the theatre by giving a midnight showing of the picture. The theatre was packed.

This is the first official report on the opening of "The Forbidden Woman" at the Playhouse, received at the Equity offices from Manager George Smith. "The Forbidden Woman" is booked at the Playhouse for a minimum of three weeks, and the picture has received initial exploitation at the hands of Harry L. Reichenbach, Equity's vice president, who is in Chicago now.

WANT AD IN WORLD SWAMPED OPERATORS UNION WITH REPLIES

Moving Picture Operators Union
Local No. 448, I. A. T. S. E.
Pueblo, Colo., March 23, 1920.

Editor, Moving Picture World:

Please stop running Want Advertisement of Local No. 448 of Pueblo, Colo., in the Moving Picture World, as we have more applications than we can use. Thanking you I wish to remain

Fraternally yours,
MOVING PICTURE OPERATORS UNION

"A Man There Was"—Also a Man There Is Going to Be by the Looks of This Picture.

A scene from the latest Radiosoul production.

Latest Carewe Picture, "Rio Grande,' from Thomas Play Listed by Pathe for April 25

APRIL 25 has been announced as the release date of the Pathe Special Feature, "Rio Grande," an Edwin Carewe production of the stage play by Augustus Thomas. The greatest interest has been evinced by exhibitors in the production since publication of the fact that it had been completed and was a truly representative picture of conditions on the Mexican border. It abounds with the spirit of romance and adventure and is notable for the remarkable outdoor scenes and for the skirmish and battle scenes, in which hundreds of Mexicans and cowboys were used.

The stage play was a big success, although it was impossible in the stage version to work in the great outdoor element and the battle scenes in the manner in which they have been produced for the screen. The political aspects of the story are subordinated to the romance which dominates the lives of the Irish cowboy and his flashing and fiery Mexican sweetheart.

Rosemary Theby Featured.

The senorita, ably portrayed by Rosemary Theby, is the capable aid of her foster-father, who is a revolutionist who hates the United States and preys upon the border as a bandit. Allan Sears, as the cowboy who is one of the Texas Rangers, becomes one of her bitterest enemies, but he keeps his love of country and his personal love affairs apart and he fights her as a bandit girl, but loves her as a woman.

One of the big scenes is a dance in the hacienda of a wealthy Mexican. In this scene are one hundred Mexican dancers. A striking result has been attained in filming the dancing of these profesionals in their colorful costume. The discovery of the Irish cowboy masquerading among them as a Mexican, solely to get a glimpse of the girl he loves, produces one of the most exciting moments in the story.

McCloskey Makes Temporary Deal with Humanity Films

UPON the completion of Anita Stewart's latest picture, "The Yellow Typhoon," J. H. McCloskey left the Louis B. Mayer studio to act in an executive capacity for the Humanity Producing Company, now filming an adaptation of "The Sowing of Alderson Cree."

Mr. McCloskey departed at once for Calistoga, a small town in the northern part of California, with Director Ollie L. Sellers and a company of thirty-five people to make a number of exterior scenes for the picture. The locale chosen is the same used in "When Bear Cat Went Dry," a Humanity production, in the making of which Mr. McCloskey was engaged.

With years of motion picture experience both in New York and California to draw from, Mr. McCloskey is rated as one of the most efficient production men in the studio world. He has a special arrangement with the Humanity company, whereby he will be released from his present engagement as soon as a new project in which he is interested reaches materialization.

SIMPLE SOULS

"River's End" Given Extended Runs by Exhibitors All Over

MARSHALL NEILAN'S initial independent production for First National, "The River's End," continues to break box-office records everywhere, according to the reports coming to the Neilan offices in New York. "I have never seen a picture take such spontaneous hold on public, exchangemen and exhibitors," said J. R. Grainger, in charge of sales. "Contracts indicate that managers realize the drawing power of this attraction, for long run bookings are the rule."

Many bookings for indefinite runs are reported, exhibitors pushing back releases to make room for a long showing of the Neilan production.

Among the most recent theatres to sign for indefinite runs on this offering are the Fremont Temple, Boston, where the picture will be put on as a big theatrical attraction, starting the first week in May, and at the Tabor Grand, Denver, where the management expects to establish new history for this theatre, both from the standpoint of financial returns as well as the length of run. This booking opens April 10.

Blackton Film Tops Pathe's Releases for April 11 Week

AS the special feature of a varied list of releases for the week of April 11, Pathe offers J. Stuart Blackton's latest production, "The Blood Barrier," in which Sylvia Breamer and Robert Gordon have the leading roles.

Stirringly melodramatic, the picture is considered one of the most actionful productions Pathe has issued in some time. It relates the struggle of an American boy to preserve a secret which at this time as actually forming an important cog in international trade affairs.

The story is the work of the late Dr. Cyrus Townsend Brady, and was written in his most vigorous style, possessing all the elements of love, romance, and adventure which he always pictured so keenly in his writings.

"The Blood Barrier" is fifth in the list of Pathe-Blackton features.

"Cracked Wedding Bells" Latest Rolin.

Pathe Exchange announces April 4 as the date scheduled for release of the latest Rolin Comedy, "Cracked Wedding Bells." "Snub" Pollard, the "pint sized" comedian, is featured, assisted by Marie Mosquini, the Italian beauty; Eddie Boland, and "Sunshine Sambo," the diminutive "chocolate drop." The comedy, of course, evolves about a wedding.

Sills to Play in Three Melford Pictures.

Milton Sills has been engaged for George Melford's production, "The Translation of a Savage," by Sir Gilbert Parker. For this picture there has been chosen virtually an all-star cast, including Elliott Dexter, Mabel Julienne Scott, Ann Forrest, Helen Dunbar, Fred Huntley. Mr. Sills will appear in two later productions, also to be directed by Mr. Melford. He has appeared in other Paramount-Artcraft pictures.

Condon on Lasky Scenario Staff.

Frank Condon, writer of many stories for Saturday Evening Post, and well-known as a contributor to other periodicals, has been engaged for the Lasky scenario staff and is temporarily with George Melford's organization, where he has aided in the scenario work on "The Translation of a Savage," the Sir Gilbert Parker story which will be produced as a George Melford special production for Paramount-Artcraft.

"Pollyanna" Makes Bow for Big Four in Minneapolis

WITH Mary Pickford in "Pollyanna," the United Artists' Corporation will make its Minneapolis debut as an exhibitor in the Minneapolis Auditorium on April 4, according to an announcement by Charles G. Branham, who has been appointed manager. Other pictures announced to follow will be "When the Clouds Roll By," featuring Douglas Fairbanks, and "Down on the Farm," a Mack Sennett Comedy.

The interior of the Auditorium will be refurnished and an orchestra of fifty pieces will be installed. The program will consist of as good pictures as can be obtained from time to time, he said, and will compare favorably with those of the large eastern theatres.

The Auditorium, which has a seating capacity of 2,500 and the largest stage in the Northwest, was recently subleased by the United Artists' Corporation from the Minneapolis Symphony Orchestra, which holds a four-year lease upon the building. It is situated at Nicollet avenue and Eleventh street, outside the "loop district."

Red Cross Receives Films Revealing North Africa

THE gratifying results of an expedition of a force of cameraman from the American Red Cross into Northern Africa have been shown at a screening of the films just received by the Bureau of Pictures, 220 West Forty-second street, New York City.

The shipment embraces a multitude of scenes of life in the Algerian Sahara, both on the wind-swept sands and in the peaceful shades of the oasis. Then there are street scenes in Algiers, Tunis, Kairouan and other settlements, photographed from the tops of buildings and from the Sacred Camel Towers; interiors of mosques and market places; homes of squalor and oriental luxury.

Included also are unusual shots of the natives at their devotion—never before photographed—according to the statements of the most aged of the sheiks. The domestic life is interestingly picturized, and altogether the footage which has just arrived constitutes a panoramic visualization of the Saharan region.

Pathe Announces Second Drew Comedy.

With an enormous demand from all over the country indicating the continually growing popularity of the Mrs. Sidney Drew comedies, it has been decided by the Pathe exchange to release the second comedy of the series, "The Stimulating Mrs. Barton," on April 18. It is said to be even a better production than the first comedy, which created a mirthful sensation at the Capitol theatre in New York City.

"The Stimulating Mrs. Barton," like the first comedy, "The Charming Mrs. Chase," is adapted to the screen from one of the famous "After Thirty" stories of Julian Street. These little masterpieces of social study appeared in the Saturday Evening Post and in McClure's

Powell to Direct Ethel Clayton.

Paul Powell, well-known director, whose reputation was recently enhanced by his direction of Mary Pickford in "Pollyanna," has been specially engaged to direct Ethel Clayton in her newe Paramount-Artcraft picture, "All in a Night," according to an announcement by Jesse L. Lasky. Samuel Merwin wrote the book of short stories, "The Charmed Life of Miss Austin," among which was one tale, "Dinner at Eight," upon which "All in a Night," is based. The scenario is by Edith Kennedy.

Bet She Heard About the Doctors Giving Sick Patients Cellar Stock.
Just sorta playing sick. This is from Radin Pictures production, "Thru Eyes of Men," with Frank Mayo.

"Brunet Anniversary Month" Proved Biggest in History of Pathe Business

WITH the end of "Brunet Anniversary month" reports of unprecedented business were still pouring into the home office from distant branches and Pathe Exchange, Inc., reported that all records for business accomplished by the distributing organization had been shattered in March. No announcement can be made as yet regarding the winners of the $6,000 in prizes offered for the winning teams in the four territories into which the country was divided for Brunet Month, and it undoubtedly will be another week before the Pathe officials are in a position to make this announcement.

Pathe established a precedent for salesmanship competitions by making the race for awards during "Brunet Month" a team affair, each branch being thus represented. In the eastern division the offices pitted against each other were in New York City, Albany, Buffalo, Boston, Washington, Pittsburgh, Philadelphia and Newark. The central division was composed of Chicago, Indianapolis, Detroit, Milwaukee, Minneapolis, Omaha, Des Moines and Cleveland.

In the southern division were listed St. Louis, Cincinanti, Charlotte, Atlanta, New Orleans, Little Rock, Oklahoma City, Dallas and Kansas City while in the Coast division were Spokane, Seattle, Portland, Salt Lake City, San Francisco and Los Angeles.

Eastern Division Prominent.

The competition was based upon the percentage of increase in collections and new business during March over an average for the previous three months, and long before the fourth week had rolled into the dim past it was evident that nearly every branch would top these figures.

In the eastern division, Albany, New York, Washington and Pittsburgh, were very prominent in the running right up to the finish, with the verdict in this territory ever in doubt. Contracts mailed just prior to the closing of the contest may be the deciding factor in this district.

The central division teams engaged in just as close a race, with Cleveland, Chicago, Detroit and Omaha making a good run for the first honors.

Competition Keen in South.

It was in the southern and coast divisions, however, that the keenest competition was felt. In the southern section seven teams competed so evenly that it was any one's race to the end, with Oklahoma City, Atlanta, Charlotte, Cincinnati, St. Louis, Dallas and Kansas City virtually on even terms.

Among the western offices Spokane and San Francisco journeyed past the half way mark, within a few points of each other, with Portland, Salt Lake City and Los Angeles giving these two a hard run for the money and watches offered as awards to the successful teams.

Extended Runs on Russell Film.

The American Film Company hit it right on "The Valley of Tomorrow," with William Russell in the Lake Tahoe setting—that is, if the eating is proof of the pudding. Extended runs in all kinds of cities, and all kinds of theatres, with all kinds of patrons, continue to keep the booking department of the producers busy.

Seven days at the Tivoli at Frisco, four days at the Strand at Denver, seven day Indianapolis bookings by Charles Olsen, three or four days in each theatre of the T. & D. Circuit, and extended runs in eastern cities galore keep up the pace of the first bookings.

Mrs. Moody to Colloborate.

Among the important announcements in connection with the forthcoming productions at the Lasky studio, just made by Jesse L. Lasky, is the statement that Mrs. William Vaughn Moody, widow of the late dramatist, author of "The Great Divide," etc., is on her way to Hollywood to collaborate in the scenarizing of "The Faith Healer," one of Mr. Moody's best plays, which is to be produced for Paramount-Artcraft special release by George Melford with virtually an all-star cast.

Robertson-Cole Issues Elaborate 40-Page Press Book on Cody's "Butterfly Man"

FULL advantage has been taken of the big exploitation possibilities of the Lew Cody super-special, "The Butterfly Man," in the unusual advertising campaign which Robertson-Cole has planned for this picture. "The Butterfly Man" which was produced by L. J. Gasneir, with Ida May Parke as director, is expected to surpass the popularity of "The Beloved Cheater," which was the first of the new series of Cody productions being made for Robertson-Cole.

Great play will be made on the popularity of the author, George Barr McCutcheon whose romantic stories of society life have millions of readers. The distinctive characterization which Mr. Cody introduced to the screen in "The Beloved Cheater" will be stressed and enlarged upon. Cody is playing sophisticated, bachelor roles with which a love affair with an entirely new and interesting angle is combined. Many advertising ideas are based on this.

His fluttering course through high society gives Cody new opportunity to kiss and make love in the distinctive way which he introduced in "The Beloved Cheater." This is taken full advantage of in the forty-page exploitation book which Robertson-Cole is issuing. Its cover which is in three colors, shows Cody being pursued by a bevy of beautiful girls. Inside one finds a pretentious layout of poster paper, which will stamp upon the minds of all who see it the character and appeal of the picture.

Kirkpatrick Adds Sales Talk.

There is a selling talk by A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation telling the exhibitor how to "play" the picture. This is followed by a lobby display of photos in a butterfly layout The list of accessories, a teaser program reader, a long series of catch lines for "The Butterfly Man," "Who's Who in 'The Butterfly Man'," and the details of a butterfly catching contest which will popularize the picture with the younger generation are given.

House managers are instructed on the use of throwaways and letters, and there is an attractive layout of large size display ads. Then a page is devoted to what the critics say about Lew Cody. A full page art layout of the supporting cast follows. There is also a novel tie-up with stores handling clocks, worked around a catch line in which Lew Cody says, "The right time to love is all the time." One page is devoted to the life of George Barr McCutcheon, another to decorating the theatre lobby.

There are eight full pages of publicity stories prepared by newspaper men for use in newspapers of all descriptions and in towns of all sizes.

Besides these features mentioned there are more than fifteen other pages containing the routine details of a very large advertising and exploitation campaign.

"12:10" Holds Up Well.

Despite the fact that the Herbert Brenon production starring Marie Doro was the first production to be released by Republic Distributing Corporation, it still continues to hold its place in the front rank in the bookings obtained each week, a statement from the Republic offices says. Within the past few weeks the actual first place in the bookings has been shifted between this production titled "12:10" and two others, namely, "Romany, Where Love Runs Wild," and "The Blue Pearl."

1600-Seat Theatre Will Boost Films in Honolulu

JOE COHEN, head of the Consolidated Amusement Company, of Honolulu, T. H., arrived in San Francisco from the Islands last week with architect, M. H. Webb, and announces that plans are rapidly being perfected for the Bijou Theatre and that work on this new house will be commenced at an early date. Mr. Webb is making a study of the leading theatres in California while here.

The Bijou will have a seating capacity of 1,600 and will be equipped for stage as well as for screen attractions. The building will also house the offices of the Consolidated Amusement Company, as well as the big film exchange conducted by this concern. This company has just opened another moving picture theatre in its chain of Honolulu houses, the latest being the Palama, with a seating capacity of 1,000.

Benjamin B. Hampton's Three Westerns Show His Vision in Choice of Material

BENJAMIN B. HAMPTON has shown an unerring vision in the choice of popular material in his selection of Emerson Hough's "The Sagebrusher" for production as a Great Authors' special. A year ago there were literally thousands of exhibitors who questioned both his judgment and wisdom in producing on a liberal scale multi-reel portrayals of so-called western stories. This was because of their experiences with cheaply made blood and thunder stories of the West.

That the West is a great treasure chest of romance, that it is the scene of much that has made America what it is, was not taken into account by those exhibitors who had been pounded and campaigned at by countless producers.

Three Western Successes in Succession.

But Benjamin B. Hampton has built a surer basis for sucessful pictures than any exhibitors, without seeing his pictures, could foresee. He had been an editor of long experience; he knew the circulation value of the stories of the great outdoors. He had proved these values long ago in his own magazine and he had seen them demonstrated time and again in magazines that owed their entire commercial success to stories of love and adventure in a western locale.

Therefore, in quick succession, but after more than a year of preparation and production, Mr. Hampton made and has released through the W. W. Hodkinson Corporation Stewart Edward White's "The Westerners," Zane Grey's "Desert Gold" and now Emerson Hough's "The Sagebrusher."

And in succession each of these productions has met with commercial success. Singly and together they have killed the time-worn superstition that western pictures were not liked by the American masses and that they were not the type of stories for the so-called "best people."

"The Westerners" and "Desert Gold" each have played in more than 4,000 of the finest theatres and will play in at least 3,000 more theatre each. From the day of their release there has rarely been exhibitor demand for these pictures that twenty additional prints have been issued on each production, though each is but a few months old in point of public release.

Emerson Hough's "The Sagebrusher" contributed a sentimental heart interest of even greater power to the western environment of the story and now, in its seventh week of national release, it is outrunning both of Mr. Hampton's highly successful pictures previously released. Exhibitor demand for "The Sagebrusher" is the exact demonstration that the Hodkinson organization foresaw two months ago when they announced it to the trade as the most unusual type of story of the season because of the almost reverent beauty of its love story.

"Dear, We've Got to Get a Little Girl for the Next Scene."

"Well, see the casting director," replies Edith Day. And they did. That accounts for the last scene in "Children Not Wanted," being released by Republic.

Selznick Busy Filming "Whispers.

Between the Selznick Bronx studio and the Pennsylvania station, New York City, Elaine Hammerstein and her company ran hither and thither one day recently in order to get appropriate atmosphere for her forthcoming Selznick production, "Whispers."

Several scenes were taken at the studio in the morning, and in the afternoon Director William P. S. Earle took Miss Hammerstein and her company to the Pennsylvania station to shoot situations that called for railway station atmosphere.

"Whispers" is the story purchased by Myron Selznick from the pen of Marcus V. Connolly. The film version was written by George Proctor.

Four and Half Millions in Four Loew California Theatre Incorporations

ARTICLES of incorporation of companies in four California cities in which the Loew interests will operate have been filed at San Francisco, each of these representing new theatre ventures. These ar the Market and Taylor Street Building Company, San Francisco, capital stock, $1,000,000; the Seventh street and Broadway Building Company, Los Angeles, capital stock, $1,500,000; Loew's Sacramento Theatre Company, Sacramento, capital stock, $100,000, and Loew's Stockton Theatre Company, Stockton, capital stock, $100,000.

The incorporators are Irving Ackerman, Samuel Harris, Leo Weinberger, James Marcus and John M. Slater. Work is already under way on the theatres at Sacramento and Stockton.

R. A. Walsh's First Film for Mayflower Will Be "Deep Purple," Stage Success

THE motion picture rights to "The Deep Purple," stage success by Paul Armstrong and Wilson Mizner, have been purchased by R. A. Walsh and will be used by him as his first production for Mayflower Photoplay Corporation under the recent affiliation. Work on the production has been virtually completed and it is booked for early release through Realart.

Record on the Stage.

A number of motion picture producers were in the market for "The Deep Purple" and strong bidding sent the purchase price soaring. Although no figure was named in the deal, it was reported that a sizeable fortune was paid for the stirring drama.

"The Deep Purple" was one of the most successful plays of the late Paul Armstrong. It was originally produced by Liebler & Co. at the Princess Theatre, Chicago, on October 3, 1910. After a three month's run there it moved to the Lyric Theatre, New York City, where it opened on January 9, 1911, and played for more than a year.

Still Played by Stock Companies.

The play had a long career in road companies about the country, and after nine years is still being played by stock companies. In the original cast of players were Emmett Corrigan, James A. Finney, Ada Dwyer, Catherine Calvert, wife of Paul Armstrong, and Richard Bennett.

The story concerns a young up-state girl, Doris Moore, who falls into the hands of Harry Leland, a blackmailer, and is brought to the home in New York City of Frisco Kate, a notorious confidence woman.

Mr. Walsh gave a hint to the trade of what might be expected of Walsh productions as a result of the new deal and the purchase of "The Deep Purple." He said:

"I take exception to these producers who believe that a proved stage success is a guarantee of a box office screen success. It is part of the game, but not all. I know exhibitors are not accepting this dictum without question now. Too many times they have lost money on just such a proposition.

Some Stage Plays Not Adaptable.

"In addition to being a proved stage success, the play must be adaptable to the screen. All good stage material is not good screen material, necessarily. Particularly is this true of stage farces and comedies. A good melodrama is good as general rule, whether as a novel, play or photoplay. That's an axiom of the trade.

"'The Deep Purple' was one of the three plays of the late Paul Armstrong that people never tire of and go to see over and over again, along with 'Salomy Jane' and 'Alias Jimmy Valentine.' The three are great because they are clean, human dramas that stir people and grip their attention."

Hal Roach Receives Many Wires Praising New Harold Lloyd Comedy, "Haunted Spooks"

HAL E. ROACH, president of the Rolin Film Company, which produces the Harold Lloyd two reel comedies for Pathe distribution, dispatched the following wire to Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.:

"Have received fifty wires from exhibitors commending last Lloyd, 'Haunted Spooks.' Jack Eaton, of New York Strand, says it's the best comedy he has played this year. All agree it is Lloyd's best. Wait until you see the next one. It's a sure knockout."

With the sixth, the last of the first series of Lloyd two reels about ready for distribution, both Mr. Roach and Pathe feel that every promise they made regarding the multiple reel comedies has been fulfilled.

In recently discussing the success of the Lloyds with a representative of Pathe Exchange, Inc., on the West Coast, Mr. Roach said:

Confident of Lloyd's Success.

"When we first decided to take Lloyd out of the one reel class and star him in two reel features, we felt we were making an experiment, yet we were perfectly confident of success. We know Lloyd is in a class by himself when it comes to portraying the kind of comedy he enacts for the screen.

"I am profoundly gratified by the way in which the new comedies are going over and the telegrams I have received are similar to the recent message that Managing Director Jack Eaton of the Strand Theatre personally addressed to Harold Lloyd.

"Harold Lloyd, I am sure, is now an established national institution and advices from abroad show that he is accepted as one of the popular funmakers. In dealing with this achievement I must acknowledge the ready aid and efficient co-operation of Pathe Exchange, Inc.

Lloyd Comedies Have a Plot.

From the beginning it has been our desire to furnish comedies different from any on the market. We believed the public wanted funmakers that had some semblance of plot, not a composition of meaningless incidents thrown together because they seemed to be funny. Nearly every criticism we have received on our productions have contained favorable comemnt on the fact that we have put a plot into our comedies.

"Our first series of comedies will be concluded with the next release, which will soon be in Pathe's hands, and which I feel sure will evoke even more praise than 'Haunted Spooks.' We have set a standard of excellence with this latter production that we will have to maintain. We are not only prepared to maintain it, however, but even to raise it to a higher level, if it is possible."

Ross Made Assistant Sales Manager of Famous Players

H. A. ROSS, formerly manager of the Detroit exchange of the Famous Players-Lasky Corporation, has been appointed assistant sales manager of that organization and assumed his new duties at the home office in New York March 15.

Before being called to his new position by Sales Manager S. R. Kent, Mr. Ross had been associated with Famous Players-Lasky for several years, and his record is one of steady and well-merited advancement. He is succeeded as branch manager at Detroit by Charles S. Perry, formerly assistant manager.

Two Companies Feature Frank Mayo.

Frank Mayo is being widely exploited these days. No less than two companies are featuring his film efforts. The Universal is advertising "Burnt Wings" and the Radin Pictures is offering "Thru Eyes of Men" to the state right market.

Plummer Goes to Florida.

Albert W. Plummer, business manager of Character Pictures Corporation, has left New York with other members of the producing unit for Tampa, Fla., for an extended stay during which the company is to produce its special production, "The Isle of Destiny," by Mack Arthur, which is to be made on Oriental Island, lately acquired by the company.

The Character company will develop and print all its pictures in their own plant at Tampa, which recently has been completed.

Wish She'd Play a Little Jazz So That the Pearl Wouldn't Be "Blue" Any More.
Charles Hutchison in "The Whirlwind," a serial distributed by Republic. Faire Binney, at the right, in "The Blue Pearl," by the same company.

Selznick Announces Four Big Feature Pictures for April Release; News Reel Starts

PROMINENT in the list of April releases announced by Lewis J. Selznick, of Selznick Pictures Corporation, are three starring subjects and one all-star special, in adition to the first release of the Selznick News Reel. The productions will be released through Select Pictures Corporation.

Eugene O'Brien in "A Fool and His Money" is first on the schedule of April releases. Mr. O'Brien is supported by Ruby De Remer. "A Fool and His Money" is described as a delightful comedy-drama from the novel of the same name by George Barr McCutcheon. Ella Stuart Carson picturized the novel, and Robert Ellis directed the production.

In the supporting cast are Arthur Housman, Charles Craig, Jules Cowless, Frank Goldsmith, Wray Page, Emile LaCroix, George Dowling, Eric Finnstrom, Ned Hay, Louise Prussing, Betty Hutchinson, Baby Mary Carroll and Marguerite Forrest.

Shows Prominent Buildings.

Mr. Selznick, in presenting Elaine Hammerstein in "The Shadow of Rosalie Byrnes," stated that exhibitors throughout the country will have the opportunity of showing their patrons some striking views of New York's prominent buildings and busiest thoroughfares, as well as a prepossessing story. George Archainbaud directed.

This story was picturized by R. Cecil Smith, from the novel by Grace Sartwell Mason.

Owen Moore is credited with doing some of the finest work of his screen career in "The Desperate Hero," which was known under the working title of "His Word of Honor." Wesley Ruggles directed.

The story of "The Desperate Hero" originally appeared in the All Story Magazine. Supporting Mr. Moore are Gloria Hope, Henry Miller, Jr., Emmett King and Chas. Arling.

Fourth Release a Mack Story.

The fourth release, "The Valley of Doubt," was written by Willard Mack. Mr. Selznick formerly announced this production to the trade press as "Prince of Pines," which was the working title.

Some very picturesque and beautiful scenes for this production were obtained in the snow capped mountains, old New England villages, a lumber camp and in New Hampshire. Burton George directed. R. Cecil Smith adapted the story for the screen.

The Selznick News reel reaches the screen on Easter Sunday. Cameramen are stationed in all parts of the world to secure unusual and interesting events for this new celluloid newspaper of the screen.

No Special Listed for April 12 Week.

Universal announces that for the week of April 12 no special attraction will be offered. The tenth episode of "Elmo the Fearless," entitled "The Fatal Bullet," heads the list of releases. "The Relentless Renegades," the sixteenth episode of "The Lion Man" featuring Kathleen O'Connor and Jack Perrin, is the current chapter of those stars' daring exploits.

Eddie Lyons and Lee Moran, the original fun-flingers, will be seen in a one-reeler, "Stop That Wedding." Another comedy, featuring Brownie, the Century Wonder Dog in "Dog Gone Clever," puts over two reels of canine tricks. A Western, "Nose in the Book," with Hoot Gibson, is infused with a delightful assortment of comedy. International News and the New Screen Magazine round out the weekly program.

Miss Young Heads Committee to Restore Old Missions; Is Background for Next Picture

CLARA KIMBALL YOUNG has been selected to head the restoration committee in California's campaign to restore its famous old missions. This movement will be officially launched at a meeting between the San Francisco Missions Restoration Committee and the San Francisco Advertising Club, to be held at the St. Francis Hotel, San Francisco, March 31. On that occasion Clara Kimball Young will be the guest of honor and will speak on the subject of "Mission Restoration." The chairman of the day will be Archbishop Hanna.

The missions of Southern California are perhaps the most romantic edifices in the world. They tell the story of nomad wanderings of hordes of holy men, bound on the conquest of ignorance and unreligion. They tell of strife, of struggle, of sublime patience and charity. Of vigorous campaigns against superstitious Indians, treacherous beasts, a strange land and a strange people, all conquered through stout hearts. And the edifices, staunch, powerfully built, picturesque and at once dignified and beauteous, lend themselves admirably to the picturization of Marah Ellis Ryan's story, "For the Soul of Rafael," which Clara Kimball Young and her producer, Harry Garson, decided to use as natural and apropos backgrounds for one of the most exciting and impassioned stories yet screened.

Every important mission, from Los Angeles in the south to Mount Shasta in the north, has been utilized as locales for the attractive stories.

"For the Soul of Rafael" was written in the little village of San Juan Capistrano, and to secure the proper data for this novel, Marah Ellis Ryan, the author, was permitted to live in the San Juan Capistrano Mission, which she occupied for a period of many months, during which time the book was written. It depicts in detail the life and customs of the people of California during the period between 1840 and 1850.

How Can a Man Be Interested in Astronomy When He Is Surrounded by Six Beautiful Stars?

We think that "Smiling Bill" Jones is just stalling in his Marion H. Kohn production, "The Blow That Killed Father."

Pearl White Sails for Europe; to Remain Abroad Six Weeks

PEARL WHITE, who has completed her second feature production for William Fox left New York on the French liner Savoy on Saturday, March 27, for a tour of Europe and a rest. "Tiger's Cub," an Alaskan story adapted from the book by George Goodchild, will be cut and titled by Charles Giblyn, who directed Miss White.

Miss White will tour Great Britain and the continent, and will gather material for several Fox features. She will select costumes which it is planned she will wear in forthcoming plays—making a search for the new and unusual in the way of both wearing apparel and properties.

During her tour abroad Miss White will also visit the various branch offices and exchanges of Fox Film Corporation, Ltd., where she will personally study the foreign market and the way in which our neighbors overseas have received the news that she has left the serial field to do feature pictures for William Fox.

It is expected that Miss White will remain in Europe about six weeks. The settings for her next picture will be erected in her absence.

Fuller Prepares Legislation.

Royal K. Fuller, of New York, connected with the National Association of the Motion Picture Industry, spent March 27 in Albany in going over certain matters connected with present legislation of interest to the motion picture industry. Mr. Fuller left on a trip which will take him to Chicago, Detroit and Milwaukee.

Marion Davies Warmly Applauded.

An enthusiastic reception was accorded Marion Davies Cosmopolitan Productions star, when she made a personal appearance last Sunday, March 28, at the Capitol Theatre, New York, in conection with the premiere of her latest starring picture, "April Folly."

Escorted by Robert W. Chambers, famous novelist, Mesmore Kendall, president of the Capitol Theatre, and several other notable men and women, Miss Davies entered the huge auditorium during the showing of "April Folly," and sat in a box on the right hand side. In the darkness she was not recognized, but when the feature was done and the lights came up the audience of approximately 5,300 persons realized instantly who she was and greeted her with prolonged applause. This was Miss Davies' first personal appearance in connection with any of her own productions.

Elaborate Stage Setting and Prologue Arranged at Capitol for "April Folly"

COMBINING beauty with rare artistic taste, the stage setting and prologue arranged by John Wenger at the Capitol Theatre, New York, for the premiere of Cosmopolitan Productions' "April Folly," starring Marion Davies, which occurred Sunday, March 28, is one of the most effective and spectacular that have yet been devised for the world's biggest playhouse. Exhibitors who are planning to play "April Folly" will be interested to know that the Capitol's prologue is of the "elastic" variety; in other words, it is the happy sort of prologue, which can be made to fit a stage of the size of the Capitol's or a stage of the smallest theatre. The way the Capitol put it on represented a heavy outlay of money, both for scenery and for people, but the idea can be used by almost any theatre with less than a tithe of the Capitol's expense.

The prologue followed a promenade concert by the Capitol's orchestra under the leadership of Nat Finston. The heavy plush curtains went up on a darkened auditorium, revealing a futuristic curtain designed by John Wenger. Flooded with spotlights, the curtain's gorgeous coloring stood out in marvelous effect, its unusual design of fantastic bubbles and life, augmented by the orchestra, aiding in putting the audience in the proper mood for the picture.

The curtain then went up with the spotlights off, showing through a screen as in a dream a gorgeous ball room, with masked figures in costume throwing serpentines and toy balloons in wild abandon. Outstanding were two figures to represent Marion Davies as April Poole and Conway Tearle as Kerry Sarle, both, of course, in costume.

All the lighting in the prologue, with the exception of the first curtain came from the back. There was none in front. The back lighting served to heighten the dream effect. The varied colors of the lighting—blue, violet, amber and rose—softened the tones and gave forth a restful feeling that permeated the entire auditorium and helped to put the audience in an advantageous mood. At the height of the ball room orgy the lights dimmed and the picture came on, fitting in so cleverly as to leave a doubt where the real scene actually ended and the picture began.

About a hundred people were used to put over the prologue, but this large number was necessary because of the huge space in the proscenium arch, which had to be filled.

Louise Glaum in "Sex" Will Play Fifty Full Week First Run Engagements April 11

THE week of April 11 will establish a record for J. Parker Read, Jr., as a producer of motion pictures. This record has been made by the W. W. Hodkinson Corporation with Louise Glaum's newest production, "Sex," by C. Gardner Sullivan. April 11 is the official release date of "Sex" and for that week fifty-five full week stand first run theatres will play the production as the most widely exploited attraction they have offered their public in the past year.

In two weeks of selling since the prints of "Sex" reached the exchanges the Hodkinson managers have held the time through the desire of exhibitors for what the trade generally recognized as one of the exceptional pictures.

To W. C. Dineen, general manager of the Harry Moir chain of downtown first run theatres in Chicago, goes the credit for being the first run factor in the country to sign a playing contract for "Sex." He will open this production for a two weeks' engagement at the Rose Theatre, Chicago, April 11. To launch "Sex" as he feels it deserves Mr. Dineen through his advertising manager has bought four times larger space than he has ever used before on any picture in all the Chicago newspapers simultaneously. Jacob Fabian, the big Northern New Jersey exhibitor is the only exhibitor in the country who obtained a prerelease on "Sex" in advance of April 11. He took a chance that the accessories on the picture would be in his Newark branch and opened the picture in Paterson, N. J., on March 29.

Moe Krydel, the big Newark exhibitor, has booked "Sex" and opens with it on its national release date.

In Chicago behind the first run in "The Loop" the Lubliner & Trinz Circuit has booked "Sex" solid for its entire chain of theatres.

Sidney J. Goldman, the Hodkinson manager in Chicago with control and direction over the Milwaukee, St. Louis, Indianapolis and Des Moines offices, reports that his advance bookings in the Chicago branch alone are double the advance bookings ever taken on a picture in the territory prior to its first run release.

Book "Mystery of Yellow Room."

Turner & Dahnken, the big San Francisco exhibitors, have booked "The Mystery of the Yellow Room," an Emile Chautard production presented by Mayflower Photoplay Corporation, for their Tivoli Theatre in the Golden Gate City, and over a large part of their circuit.

The contracts were closed this week by Ben F. Simpson, Realart's San Francisco manager, after negotiations begun some time ago when the Mayflower special had a week's showing at Tally's Broadway Theatre in Los Angeles, where it drew record crowds that attracted considerable attention among West Coast exhibitors.

The Mayflower special will be shown for a week at the Tivoli in San Francisco and at the Turner & Dahnken Theatres in Oakland, Berkeley and San Jose for the same period.

Campaign Book on Eltinge Picture.

A carefully prepared press book on "An Adventuress," the new Julian Eltinge production, is now ready for distribution according to an announcement from the Republic offices this week. This is the most recent picture made with Julian Eltinge, famous female impersonator, in the leading role, and released through Republic Distributing Corporation.

The press book, the announcement states, contains every angle of exploitation needed by the showman. A foreword in the press book defines that showmanship is a keen appreciation of the elements which interest and entertain the public.

To the exhibitor in small towns, removed from the immediate aids that large cities and distributing centers supply, Moving Picture World comes as an invaluable aid to ticket selling. Subscribe—$3 the year.

Ain't It Great to Be Able to Write About a Bunch of Beauties?

We promised not to divulge their names (exclusive to writers only). Only to say they're a typical gathering of those noted Fox Sunshine Girls.

H. H. Brownell.
Maker of Adventure Scenics for Robertson-Cole.

Edward Earle Is Leading Man in New Charles Miller Film

EDWARD EARLE, who was starred by Vitagraph in the O. Henry series and other important productions, has the leading male role of Morgan Kleath in Charles Miller's production of "The Law of the Yukon" presented by Mayflower Photoplay Corporation.

The picture is now being cut and assembled by Director Miller in New York City after completion of the camera work during the winter at Port Henry, N. Y. The story is based on Robert W. Service's poem, "The Law of the Yukon," and Director Miller promises something new and entirely different from anything presented on the screen before of Yukon life.

In addition to Edward Earle, the leading roles are filled by June Elvidge, who has a notable record in numerous feature productions; Nancy Deavey, a newcomer to the American screen; Nadine Nash, Warburton Gamble, Thomas O'Malley, Bigelow Cooper, Joseph Smiley and Jack Dillion.

According to the policy followed in Mayflower features, no player is to be starred in the cast, but each one will be featured in accordance with his importance in the production. This principle of casting has been found to produce balanced results and to accentuate the story and the production.

Ruth Roland Returns to Studio.

Ruth Roland has returned to work at the Astra Studio fully recovered from the illness which confined her to her home for four days and caused a suspension of activities of the company now producing a fifteen episode serial which will be Miss Roland's next starring play on the Pathe program. The Roland company has completed the first episode of the serial, a story by Johnson McCulley which was published in magazine form under the title of "Broadway Bab," and is now doing exteriors for the later chapter.

Wanda Hawley Makes Her Realart Debut in "Miss Hobbs," by Jerome K. Jerome

HAVING taken a much needed vacation, Wanda Hawley, the new Realartist, will start work immediately on her first production as a star. "Miss Hobbs," by Jerome K. Jerome, has been selected for her as the most suitable vehicle to bring out her talent in light comedy roles.

"Miss Hobbs" is considered by many critics to be one of the best examples of modern comedies. It was originally produced at the Lyceum Theatre in New York on September 7, 1899, with a notable cast headed by Annie Russell, Charles Richmond, Clara Bloodgood and Mrs. G. H. Gilbert. Others in the original cast were Orris Johnson, Francis Sedgwick, Mabel Morrison and Elizabeth Rathburn.

On December 18 of the same year, the play was produced at the Duke of York's Theatre in London, thus scoring a big hit on both continents almost simultaneously. In the English production the cast included Herbert Waring, Evelyn Miller, Susie Vaughan, Allan Aunesworth and Cosmo Stuart.

The play had a run of more than a year in New York City and has a record of numerous other revivals in this country and was a popular success throughout the country. It has been included in the courses of study on the modern drama in various colleges and universities. Obtaining it as material for Miss Hawley was considered by Realart officials as a most fortunate circumstance.

Since becoming a star Miss Hawley has been much in demand by interviewers and photographers. So many writers have called upon her within the last few days that Miss Hawley is seriously considering aping President Wilson by setting aside a special afternoon to be known as "correspondent's afternoon."

Sam Woods, who directed "Double Speed," in which Miss Hawley appeared as leading woman for Wallace Reid, has been chosen to direct the first star picture. During Miss Hawley's absence on vacation, he was busy going over the script, putting it in the best possible shape to guarantee Miss Hawley's success in her initial bow to the public as a star.

Luna Amusement Company to Build Another at Lafayette

ANNOUNCEMENT is made that the Luna Amusement Company, of Lafayette, Ind., which operates a chain of motion picture and vaudeville theatres in Indiana and Illinois, will soon begin the erection of a handsome new theatre at Sixth and Main streets, Lafayette, to cost approximately $250,000. The proposed structure will have a seating capacity of 2,000.

The company, of which C. H. Ritter is president, and H. H. Johnson is treasurer and managing director, operates the Luna, a 1,200-seat theatre at Latayette; the Lyric, a 1,000-seat theatre at Fort Wayne, and the Luna, a 950-seat theatre at Kankakee, Ill.

Although the proposed new structure is to be built as a legitimate theatre, it will be devoted at times to vaudeville and motion pictures. The city of Lafayette has been without a legitimate opera house since March, 1914, when the old Dreyfus Theatre was destroyed by fire.

The stage, lighting and equipment of the proposed new structure will be of the latest type and will be patterned somewhat after Chicago's new theatre, the State-Lake. A $15,000 organ will be installed in specially constructed sounding lofts located on each side of the prosenium and provision also will be made to accommodate a large orchestra.

London Is Deeply Impressed by Tucker's "Miracle Man"

THE welcome given George Loane Tucker's "The Miracle Man" on its first showing in America was duplicated at the first trade show held in London recently under the auspices of the Famous-Lasky Film Service, Ltd., according to advices received by E. E. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation. Trade publications and exhibitors have been a unit in declaring it one of the greatest and most appealing photoplays ever shown in London, and all are predicting for it a repetition of its success as a box-office feature in the United States.

The British trade publications are unusually lavish in their reviews of the Paramount Artcraft super-special. The Bioscope, of London, declared it to be "unquestionably one of the most important contributions yet made to the drama of the screen." Kinematograph Weekly, another leading trade publication, says: "Its claims as a 'showman's proposition' have never been surpassed," while the Film Renter and Moving Picture News calls "The Miracle Man" "a miracle of production—Famous-Lasky production—that makes one gasp and wonder."

Buster Keaton Drafted from Comedy for "New Henrietta"

BUSTER KEATON, for long identified with screen comedies, has been engaged by Metro to play the important role of Bertie ("The Lamb") in Metro's all-star production of "The New Henrietta." In this special picturization de luxe of Winchell Smith's and Victor Mapes' revision of the old stage play, "The Henrietta," by Bronson Howard, the all-star ensemble will include also that veteran actor, William H. Crane.

Winchell Smith will in person supervise the production at the Metro studios in Hollywood. Mr. Smith recently became a member of Metro's staff of eminent authors.

When Buster Keaton plays Bertie in "The New Henrietta," the part originated on the stage by Stuart Rogson, he will make his first departure from slap-stick comedy. Mr. Keaton was selected by Winchell Smith as the logical actor to impersonate Bertie Van Alstyne. The comedian was loaned to Metro by Roscoe Arbuckle, with whom he has played for three years.

William H. Crane, who in the original stage production had the part of Nicholas Van Alstyne, will have that part in the screen version. June Mathis has finished the scenario and according to Director Herbert Blache, production will start this week.

Subscribe to Moving Picture World—$3 the year—and be in touch with the best ideas of the brightest showmen in the picture world.

SIMPLE SOULS

Finkelstein & Ruben Plan Free Shows for 6,000 Needy Minneapolis Children

WITH a dinner to more than sixty Minneapolis newspaper and trade journal representatives and a private advance showing of pictures to appear soon in their theatres, Finkelstein & Ruben have announced their policy of providing free entertainment regularly for the poor children and orphans of Minneapolis.

The dinner, which was held in the Gold Room of the Radisson Hotel, was followed by reviews of Mary Miles Minter in "Anne of Green Gables," Will Rogers in "Jubilo" and "Teacher's Pet," the latest Tarkington comedy. Mayor Lawrence C. Hodgson, of St. Paul, responded to a toast by Theodore L. Hays, president of the Twin City Amusement Trust Estate, on behalf of Messrs. Finkelstein and Ruben.

The plan of the Finkelstein and Ruben interests is to start on April 5 with the showing of "Anne of Green Gables" and "Edgar," a Tarkington comedy, in one of their downtown theatres at performances exclusively for poor children. The performances, which will last four days, will be attended by more than 6,000 children free.

The tickets to the performances will be given out through the Associated Charities of Minneapolis, representing twenty of the leading charitable organizations of the city. Members of the Fifth District Federation of Women's Clubs will be hostesses at the shows. Free transportation will be furnished all children unable to pay carfare, and special taxicabs will be sent to the poor house and the orphans asylums for the cripples and those living outside the city limits. B. B. Jackson, superintendent of Minneapolis public schools, has announced that he will appoint a special representative to furnish the names of needy children in the public schools.

The plan, which is the direct outgrowth of the Lincoln's Birthday free entertainment provided for Minneapolis school children, will include regular performances from time to time for the children, the authors said. "Ho! Ho!" the health clown, who has been appearing at the various schools on behalf of sanitary living, will be on the programs, according to the announcement.

Illinois Showman Praises Service by Realart Exchange

J. C. HEWITT, manager of the Strand Theatre of Robinson, Ill., affiliated with the Roscoe Cochran Amusement Enterprises, suggests that "Real Service" be added to the trade mark name of Realart Pictures Corporation.

His suggestion is based on what he terms an unusual service from Realart's St. Louis office, of which Floyd Lewis is manager. Mr. Hewitt had booked "Erstwhile Susan," starring Constance Binney but up to the last minute the print had failed to arrive and he was about to hang out the "No Show" sign, when—

Mr. Hewitt tells the story briefly and pointedly, in his letter to the home office:

"Last Monday and Tuesday we were to have received 'Erstwhile Susan' for usage on these day. However, the shipment failed to show up to the last train arriving late in the afternoon. We were all ready to put out the 'No Show' signs, when your booker, Mr. A. R. Dietz, walked into our office carrying our film shipment under his arm.

"We learned from Mr. Dietz that the print booked for our use failed to arrive in the office in time for shipment, therefore Mr. Dietz stayed up most of Sunday night in order to get a print from a St. Louis house to us in time for our showing. Mr. Dietz traveled some 200 miles in a roundabout, unheard-of-way, in order to reach us in time. Nobody but a booker with exceptional fine time-table ability, could have done this.

"It is indeed gratifying to know that an exchange would go so far to give service. We might add that after playing your first two attractions we feel that you are justified in using the name 'Realart,' but suggest that Real Service might be annexed to your title."

"Velvet Fingers" Title of New Seitz Serial for Pathe

VELVET FINGERS" is announced as the title under which Pathe will release the serial which George B. Seitz is now producing at his studios in New York.

The first episode has been completed and is now being worked on at the Bound Brook laboratory. "Velvet Fingers" is an original story by Bertram Millhauser. The continuity was written by James Shelly Hamilton.

Mr. Seitz and Marguerite Courtot play the leading roles. The character portrayed by Seitz is that of a master collector of jewels and other valuables and his smooth technique in acquiring such articles without the consent of their rightful owners wins him the title of "Velvet Fingers."

Reports from Pathe state that the play reveals a fresh and ingenious treatment of the ever popular crook story with an effective blending of suspense and sprightly humor.

Emma Dunn Speaks of Her Work as a Screen Actress

MY advice to anyone who contemplates entering motion pictures is that they first have two or three years' experience in a stock company," said Emma Dunn, the prominent stage actress who recently completed her work in a picturization of "Old Lady 31" for Metro. Miss Dunn declared her advent into the picture field a "wonderful experience; one I would not have missed for anything."

"Of course it's hard work," she continued, "but oh, the gratification such endeavor brings when one sees the progress from day to day. Toward the end of the picture I could see where I made great improvement in my characterization of Angie.

"I have been asked whether I missed playing in an audience. I can truthfully say that never once have I felt its absence. I have never been conscious of the camera; nor of the smallness of a set.

"I feel, however, that my stage experience is a big asset. The stage teaches one to portray emotions, not only with facial expression, but with every bodily movement and gesture."

To Renovate the Eagles Theatre.

The interior of the Eagles Theatre, a motion picture house at Wabash, Ind., will undergo a complete transformation. The Dickson Brothers, who operate it, say the new decorations and improvements will cost about $4,000. The interior of the auditorium will be redecorated, new draperies will be hung, the floor will be recarpeted, a new railing will be installed at the rear of the seating space and an entire new set of scenery and stage decorations will be supplied.

Mary's Latest Pose.

Before starting on her tour of the world Mary Pickford will complete "'Op 'O Me Thumb" for United Artists.

First National in Minneapolis Has Free Service Department

THE establishment of a service department with W. H. Lawrence, veteran motion picture man in charge, is announced by the Minneapolis branch of the First National Exhibitors' Circuit. Mr. Lawrence's field will be Minnesota, North and South Dakota, Montana and part of Wisconsin. The new department will be an innovation there according to Manager J. F. Cubberley, of Minneapolis, and will give free service to the customers of the exchange in advertising and exploitation of pictures. Mr. Lawrence's time will be placed at the entire disposal of the Northwest exhibitors.

Mr. Lawrence's career in the motion picture game, which began in 1908, started with the singing of illustrated songs in Ohio. Then he went into stock and vaudeville. Since that time, he has been connected with American Feature Film Company of Chicago, where he helped put out the second American made multiple reel feature film in the country; Warner's Features, Inc.; World, Mutual and Fox.

Mr. Lawrence came to Minneapolis in 1917 as acting manager of the local Fox exchange. He remained in this position until the spring of 1918, when he went with Select as assistant manager, which position he held until making his present connections.

Seena Owen Is Leading Woman for Lytell in Metro Picture

SEENA OWEN has been engaged by Metro as Bert Lytell's leading woman in "The Temple of Dawn," a picturization of I. A. R. Wylie's novel upon which production will start this week at the Metro Studios in Hollywood.

Miss Owen's most recent picture was "The House of Toys" in which she was featured by the American Film Company. She has been in pictures since 1914, when she made her initial appearance with the old Majestic-Reliance Company.

Later Miss Owen went with D. W. Griffith and played in both "Intolerance" and "The Fall of Babylon." In the last year she was with William S. Hart in "Branding Broadway," with Charles Ray in "The Sheriff's Son," with Tom Moore in "The City of Comrades," with Owen Moore in "Sooner or Later."

"The Great Accident" About to Occur.
Tom Moore being pushed on in his new Goldwyn production.

Hobart Henley Joins Directorial Staff of the Selznick Pictures Corporation

THE Lewis J. Selznick organization made another ten strike last week when Myron Selznick announced he had added to the directorial staff Hobart Henley, a director of long experience, with an extensive list of box office successes to his credit. Mr. Henley has signed a long term contract and will confine his future efforts to a series of special productions for the Selznick Enterprises, the nature of which will be announced later.

For nine years Mr. Henley has been prominent in the motion picture industry as an actor, leading man, star, writer of stories and director, who put over pictures that brought the maximum of results to the exhibitor. He is known as a director with the box office angle and believes in combining art with commercialism.

"The first thing the director must consider," said Mr. Henley, when questioned about his future plans with the Selznick organization, "is the exhibitor. There is no lack of loyalty to the producer in making this statement or applying this rule. Unless the director plays to the exhibitor's box office and keeps it continually in mind, his influence does not, and cannot, last long with the producer.

Believes in Continuity Man.

"It's a perfect organization in every department that makes a picture, for, after all, it is the box office that tells whether a picture is right or wrong in the final result. Of course, you have to get a good man to make your picture, for no matter how good your story is it can be killed by poor handling, but if the organization is back of the man, he has 75 per cent. of the battle won before he starts.

"Personally, I am a great believer in the story and the continuity man. He is the man who is going to be consulted more and more as directors wake up and begin to realize his value. I expect to see him one of the real big men in the industry. As it is now, too many stories are absolutely ruined to fit a freak personality. They are torn to pieces to fit some star.

"I always believe in giving the author credit for the story. If it's good enough to read, if it's good enough to pay money for, then it's good enough to use without tearing it to pieces for a star. The star should be created for the story—not the story for the star. Yes, the director is a big man in the making of a picture, but he needs a lot of help. Motion picture making has ceased to be a one man proposition."

Thomas H. Ince Publicity Department Launches Important National Campaign

ONE of the most important exploitation publicity campaigns of the current season is now under way in the press of America through the efforts of the Thomas H. Ince publicity and advertising headquarters in Culver City.

Heading the list of a special syndicate service directed to the foremost metropolitan newspapers, Sunday magazine sections and pictorial supplements is a series of articles on Thomas H. Ince's methods of production, giving in straightforward, concise terms his heretofore unpublished views on matters of general interest to the motion picture public and exhibitors.

Written by Hunt Stromberg, director of publicity and advertising for the Thomas H. Ince studios, following actual interviews with Mr. Ince, the production series, embodying seven articles dealing with various "inside" phases of picture making and studio activity, are described by editors accepting them as among "the most intelligent and educational motion picture articles submitted by studio writers."

Some Leading Papers Named.

Latest reports from the Ince studios claim that twenty big metropolitan newspapers, among which are the Chicago Daily Journal, Kansas City Star, New Orleans Item, Los Angeles Herald, Cleveland News-Leader, Dallas Times-Herald, Milwaukee Sentinel, Duluth News-Tribune, Vancouver Sunday Sun, Waco Times-Herald, Richmond Evening Journal, Manchester Daily American, Winnipeg Tribune, Great Falls (Mont.) Tribune, Baltimore Sun and the Tacoma Ledger, are now running the entire series. Scores of smaller daily papers in practically every section of the United States and Canada are "playing up" the series as a direct-from-the-producer news "beat."

Foreign editors have also been prompt in seeing the educational value of a series of articles which cast the "close-up" on representative methods of modern motion picture production, star making, casting, direction, acting, scene building, set construction, administrative operation and the methods pursued in writing and choosing scenarios.

The entire series is copyrighted by Thomas H. Ince to prevent infringement by local or correspondence schools devoted to picture posing. The articles are syndicated to one newspaper in each city or town and exclusive stills with which to properly illustrate each story are supplied the editors upon request.

Knotty Problems Confronted Director of "Milestones"

GOLDWYN'S production of "Milestones," the stage play by Edward Knoblock and Arnold Bennett, promises to be one of the most elaborate pictures of the year. It is now in the process of making at the Culver City studios under the direction of Paul Scardon, assisted by Tenny Wright.

In the cast are Lewis Stone as John Reed, Mary Alden as Rose, Alice Hollister as Gertrude, Harvey Clark as Sam Sidley and M. Pring as Ned Pym. All of these actors will be called upon to impersonate the characters they play through the three different periods.

While a pretty girl of 16 years might interpret the childhood of Rose or Gertrude satisfactorily, such a youthful actress could not be expected to meet the dramatic demands of the later periods. For each of the three eras special lighting will be utilized in order to heighten the required effects of youth or age.

One problem had to do with smoothing over the lapse of time between the first period and the second, and between the second and third. Mr. Scardon uses a dissolve to bring about the transition. By this means the characters as well as the surroundings gradually change. It is a difficult photographic process that must be handled with great care to get just the right effect.

"Mountain Madness" Completed.

The Lloyd Carleton Productions Company, making a series of pictures which are being distributed by the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director and Briton N. Busch, president, has completed the second of the series which will be released following "Children of Destiny."

The picture is called "Mountain Madness." It is from the pen of Anna Alice Chapin, and was directed by Lloyd Carleton.

Sawyer Off to South America to Study Picture Conditions

C. E. SAWYER, well known to the film trade of the Latin Americas, is en route to Buenos Aires for David P Howells, Inc. He expects to remain six months visiting the principal cities of South America, studying new conditions in that territory.

Mr. Sawyer's trip is in line with the policy of David P. Howells, Inc., under which representatives from his New York office are constantly in the territories in which he is interested. This plan keeps the Howells organization intimately in touch with the rapidly changing conditions of the foreign picture market. A Howells' representative will return from South America within a few weeks.

Ben Howells is now in Europe and Horace T. Clarke is sailing shortly for the Orient both of whom are gathering information at first hand for the most advantageous marketing of the pictures which go into foreign territories through the Howells office.

Smith Directs "Temperamental Artist."

Noel Smith has been engaged to direct "A Temperamental Artist," a new two-reel Rainbow comedy to be released through Universal. The cast will be headed by Harry Mann. He will appear as a lovesick painter who gets into all kinds of hilarious predicaments through his weakness for the fair sex.

Two other Rainbow Comedy companies are hard at work on their current productions. William H. Watson is directing "She Did and He Didn't," a farcial romance with a cast composed of Zip Monberg, Harry Sweet and Connie Henley. J. A. Howe is directing "Who Is Which and Why," a mystery melange. Billy Engel, Celeste Zimlick, Emily Gerdes and Lynn Cole are in the cast.

Publicity and Exploitation Force to Cover the Country Organized by Robertson-Cole

IN line with its policy of progression and honesty of purpose, the Robertson-Cole Company has started the organization of a publicity and exploitation force that will cover the United States like a blanket. Each of the twenty-five Robertson-Cole branches is to have a trained publicity, advertising and stunt man who will carry out a carefully conceived and concrete campaign of promotion, so planned that the entire force will work as a unit directed from headquarters in New York City.

To accomplish perfect harmony of action "a manual of instruction and duties" has been prepared that distinctly specifies what each and every member of the exploitation organization is expected to do. This manual covers every step to be taken, from the time the pictures are received from the producers till they have been shown to the maximum of attendance in the theatres.

Provides for Simultaneous Stunts.

Initiative and origination will not be curbed in any direction, but the entire field publicity organization will work like a perfectly assembled machine. Plans have been made so that exploitation stunts can be carried out simultaneously in every section of the country without any lost motion and the utmost efficiency attained for both the exhibitor and the Robertson-Cole Company.

Each branch publicity man will be a "service man" in the fullest sense of the term. He will be the realization of the service and promotion helps that the Robertson-Cole organization promises to their customers. The promise of assistance made by the sales force will be redeemed in full, by the exploitation man in each branch and that exploitation man will be trained to carry out the promise with intelligence and vigorous integrity.

One of the outstanding features of the Robertson-Cole exploitation force will be the advancement of the merchandising side of each feature. The old system of playing up "hookum" will be eliminated and the commercial attributes of each picture will be exploited; in the same manner that the distinctive features of standard articles of merchandise, are played up by the big, sound commercial institutions.

Advertising Experience Necessary.

For that reason, one of the main qualifications demanded of their branch publicity man, is advertising experience. Men who have been trained in the advertising field, have been taught to clearly discern the commercial advantages of all articles that come under their attention and know how to put forward these qualities in an interesting manner, will be chosen.

The branch publicity directors will be under the direction of Charles J. Giegerich, who has been appointed to the position of field publicity manager. Mr. Giegerich has had a long and varied experience in the newspaper advertising and exploitation field and has to his credit some of the biggest publicity campaigns conducted in recent years.

Ragland Gets Silver Cigarette Outfit.

The former colleagues of John C. Ragland, who resigned as general sales manager of Realart to join the Arthur S. Kane Pictures Corporation, have presented him with a silver cigarette outfit in token of their esteem and friendship. Mr. Ragland assumed his new position as general manager of the Kane company last week.

In the smoking outfit presented to Mr. Ragland on the day of his leaving the Realart flock, were a silver cigarette case, a silver match case, and a silver cigarette holder, all engraved in similar design and imprinted with the initials of the executive. In addition Mr. Ragland was given a leather card case, edged in silver and embossed with his name.

Strong Cast in Mack Story.

According to Myron Selznick, head of productions for Selznick Pictures, a cast of unusual importance was engaged for "The Valley of Doubt," written by Willard Mack. Final scenes for this Selznick special production are reported nearing completion.

The cast includes Thurston Hall, Arline Pretty, Anna Lehr, Jack Costello, Bobby Agnew, John Ardizoni and many other well-known players.

R. Cecil Smith wrote the continuity for Mr. Mack's story and Burton George directed the production.

Hal Hodes.
Editor of Universal New Screen Magazine, who is preparing a novelty film release.

Hodkinson's Detroit Manager Stages Big Midnight Trade Showing of "Sex"

GIVEN only a few hours after receiving the print to make complete preparations, E. A. Crane, Detroit manager of the W. W. Hodkinson Corporation, staged a trade screening of J. Parker Read, Jr.'s Louise Glaum production, "Sex," in a manner seldom if ever paralleled in Detroit picture annals.

Manager Crane received the first print of "Sex" at noon on March 23 and at midnight of that day the feature was being put on the screen at the Washington Theatre, one of the big downtown houses, before an audience which completely filled the playhouse and one composed of exhibitors, not only from the leading Detroit theatres, but from distant parts of Michigan as well; newspapermen, photoplay critics, picture exchange managers and the entire chorus and many of the principals of Al Jolson's "Sinbad" company, then playing the Detroit Opera House.

The Washington Theatre orchestra and floral tributes added greatly to the effect while the feminine contingent from the "Sinbad" company and a bevy of women club members gave the touch which made the trade showing a decidedly smart gathering.

Crowd Caused Comment.

Immediately upon receiving the print, Crane communicated with the local and upstate exhibitors and in each instance the invitation was accepted, and instead of a few straggling spectators that usually appear at trade showings, there was a crowd entering the theatre which aroused many inquiries as to what was happening within at that late hour.

Comment concerning "Sex" was enthusiastic. Royal Baker, Detroit's police motion picture censor, declared that in his opinion "Sex" was the screen sensation of 1920. Stanley Rushton, assistant city editor of the Detroit Journal, said: "It is without doubt the most lavishly staged offering I have ever seen. There are a thousand and one good things to be said about 'Sex' and it impressed me as a page from the Arabian Nights staged amid Broadway's brightest lights with a luxury which is unsurpassed."

New England Likes "Blind Love."

Herman Rifkin, prominent state rights buyers of Boston, who purchased recently the New England territory to Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton and George Le Guere, writes Nathan Hirsh, distributor, that the picture has been booked solid throughout New England. "Blind Love" was booked last week over the Loew circuit in greater New York, and played to good business according to reports received by Mr. Hirsh from the Loew offices.

"King Spruce" Trade Showing Brings Volume of Contracts

TELEGRAPHIC requests from fourteen Hodkinson exchanges urging immediate shipment of accessories on "King Spruce," starring Mitchell Lewis, from Holman Day's famous story of the Maine forests, speak volumes for the results obtained from the simultaneous trade showings of the production held by all Hodkinson managers last week, Already five contracts for pre-release engagements in the larger cities are awaiting approval at the home office.

"King Spruce" is a drama that should hold the interest of its audiences by its heart appeal rather than by a series of thrills, but many a scene in the new W. W. Hodkinson release nevertheless raises a thrill of excitement.

Chief among the thrills is a spectacular forest fire said to be one of the greatest incidents of its kind ever enacted for the screen. Although in constant danger Mr. Lewis, his leading woman, Mignon Anderson, and Melbourne MacDowell worked without mishap through the entire episode.

Another thrilling incident is the blowing up of a river dam which was a straight feat of engineering and motion picture generalship on the part of Director Roy Clements. The most thrilling situation is the rescue of a lumberman from under a moving train.

Additions to the Cast of "Whispers."

Elaine Hammerstein's latest production, "Whispers," for the Selznick Pictures Corporation, is announced as having added several actors and actresses to an already strong cast.

Recent additions to the cast include Ida Darling, Charles Gerard and Bernard Randall.

Pictures Show "Gobs" Places to Visit Before Warships Dock in Foreign Ports

MEMBERS of Congress who have been abroad are firm adherents of the plan to give men in the navy plenty of moving pictures. The films play a big part in the recreational work of the navy, both on board its vessels and at its shore stations, and of the $800,000 which it is proposed to appropriate for recreation during the fiscal year 1921, a good part is to be used in moving picture work.

"This is one part of the service that I thoroughly enjoy and that I have enlisted in—that is, the moving picture end of it," declared Representative Butler, of Pennsylvania. "It keeps the men in at night; it keeps them looking at the pictures instead of looking for other sorts of amusements. From the care that is being given these lads there is practically no punishment now in the service. In the cities they put in their time running around to places that were not desirable—running about wild and without proper entertainment.

"Now, the purpose of this fund is to provide for football and for baseball and for moving pictures on shore and moving pictures on the ships. And I will say that when the committee went abroad in 1918 on the battleship Arkansas—and we were about fourteen days on that ship—every night they had fine moving pictures.

"I want to say this to my friend," said Representative Hicks, of New York, following the conclusion of Mr. Butler's remarks. "There is one feature of it that I think he will be interested in knowing about, and what is being done with this fund in part. Whenever a ship approaches a port, say the port of Hongkong, they have a series of colored photograph films which illustrate all the historical points in that city, and that reel is run off for several nights before they enter the port. A little booklet is then furnished as to the places to be seen to every man, so that when a man steps over the gangplank he will know the main places of interest to visit in Hongkong. That is done at every port."

Selznick Buys "The Eleventh Hour."

A story recently purchased by Myron Selznick, head of productions for the Selznick Pictures Corporation, is "The Eleventh Hour," announced as the joint work of three well-known writers, namely, Merle Johnson, Izola Forrester and Mann Page.

Mr. Johnson is a member of the Selznick Scenario staff, and Miss Forrester and Mr. Page are photoplay and fiction writers with many screen successes to their credit.

Selznick Signs Four Actors for Forthcoming Productions

MYRON SELZNICK, head of productions for Selznick Pictures, has engaged Charles Gerard, Warren Cook, Bernard Randall and Philips Tead to portray important roles in three pictures now in the course of preparation and production.

Mr. Gerard, well known as a portrayer of heavy roles, will characterize "Summers" in the picture called "Whispers" in which Lewis J. Selznick presents Elaine Hammerstein as star. "Whispers" was written by Marcus V. Connolly and picturized by George Proctor. William P. S. Earle is directing the production.

Mr. Cook has signed to play the part of Senator King in "The Flapper," by Frances Marion. Under the direction of Alan Crosland, Lewis J. Selznick presents Oliver Thomas in this production. Mr. Randall will portray Shepley in "Whispers" and Mr. Tead will characterize Mace in the same production.

Plans Pretentious Sets for Selznick's "The Figurehead"

WHAT is claimed to be one of the most pretentious, lavish, elaborate productions ever undertaken by Lewis J. Selznick, president of Selznick Pictures, was revealed recently by the Selznick production department, of which Myron Selznick is head. The production in question is Eugene O'Brien's sixth Selznick vehicle, "The Figurehead," now being filmed at the Selznick West Coast studios. The story was written by John Lynch, scenario editor of the Selznick corporation, and scenarioized by R. Cecil Smith.

Robert Ellis, directing the picture, is reported as having ordered three stupendous sets that throw into bold relief some of the striking scenes of the story written by Mr. Lynch.

Supporting Eugene O'Brien in his sixth Selznick production is Maurice Luxford, amateur golf champion of New Zealand, who has been in this country but four months. Prior to the World War he appeared with legitimate road companies throughout Australasia.

In point of costliness, intelligence to detail and all the other requisites necessary to a perfect production, "The Figurehead" is said to give but a slight glimpse of the magnitude of future Selznick pictures.

"Trailed by Three" Makes Big Initial Booking Record

THE reported signing of practically every house listed as a "Pathe serial regular" for the entire fifteen episodes of "Trailed by Three," the new episode co-starring Stuart Holmes and Frankie Mann, which is to begin its run on April 4, is pointed to by the Pathe serial sales department as evidence that another serial success has been achieved by that concern.

In the main, the reviews in the trade-papers, commending the serial as one having great popular appeal, reflect the opinions expressed by the exhibitors after "Trailed by Three" was shown at pre-views at the various Pathe exchanges.

The advertising helps issued by the company in connection with the picture have met with general approval by the exhibitors. The trailer reel has been highly commended as one of the best possible advance advertising mediums. The campaign book is one of the biggest and most complete Pathe has gotten out on a serial. It comprises thirty-two pages of publicity matter and ideas for newspaper and stunt advertising campaigns. The advertising layouts present a great variety of form and style for one inch space to full page layouts for the newspapers and a half-dozen or more suggestions for the exhibitor who uses stunt methods, in addition to forms for circular letters and very attractive lobby displays.

Building Studio in New York.

A motion picture studio is now being erected at Jackson and Westchester avenues, New York City. The building will cover a plot 224 feet by 175 feet. Stages, carpenter shops, paint shops, property rooms will all be situated on the main floor, and fifty dressing rooms will be equipped with all the latest improvements. Three floors, 40 by 70 feet, will be devoted exclusively to the use of directors.

The operation is being conducted by the Jackson Film Studio Corporation, William H. Weissager, president, and Ed. Davidow, treasurer. The executive offices of the company are at 1493 Broadway, New York.

Bonte Heads Select Art Department.

In placing George William Bonte, for twenty years manager of the art department of the New York Herald, as the art director of the Select art department, Lewis J. Selznick, president of Selznick Pictures, has added one of the best known artists of New York to what is probably the most complete art department in the industry.

For many years Mr. Bonte has been recognized as one of the leading lights of his profession. And the past score of years have found him supervising all the art work of the New York Herald. When the Herald was combined with the Sun Mr. Bonte resigned and last week joined the Selznick organization.

Members of "The Red Fez Club," Composed of Jewel Universal Salesmen.

Left to right they are: T. Cummings, Sidney Schwartz, Morris Joseph, manager, New Haven branch; Jake Hartman, Lou Kutinsky, L. B. Sherwood, Leo Abrams, Louis Jacobs, Charles Rosenzweig, sales manager, New York exchange; Dave Brill, Edward Levy, Herbert Goldman, Fred Baer, publicity manager; James Holden and Eugene De Costa.

Marjorie Daw's Greatest Success.

Marjorie Daw, who makes her debut for Marshall Neilan in "The River's End," following a successful career as leading woman for Douglas Fairbanks, has achieved the greatest triumph of her career in motion pictures, with her characterization of Mary Josephine in James Oliver Curwood's famous story, according to reports received at the New York offices of the Neilan organization.

When the picture received its initial public showing in New York at the Strand, where it broke all records of six years' standing, the newspaper critics were strong in their praise over Miss Daw's work. The opinion that this was her best portrayal in pictures was unanimous. These reviews were duplicated all over the country where the film has already been shown.

Lucy Cotton to Star in New Emile Chautard Production

MAYFLOWER'S first announcement concerning the cast of its new Emile Chautard production divulges the fact that Lucy Cotton will be seen in the leading feminine role. The statement also carries the information that Director Chautard has completed the work of cutting and assembling the film and is now engaged in titling.

Miss Cotton's role in the new Chautard production is said to be the most important of her career. She plays the part of a fascinating woman possessed of psychic powers which she uses to bring about the vindication of the man she loves. The character, it is stated, is an unusual one, abounding in opportunities for emotional acting.

The actress is well known to followers of both the stage and screen. Her last appearance on the legitimate stage was in "Up In Mabel's Room" which recently concluded a Broadway run of six months. Previous to that she appeared with marked success in the stage hit, "Turn to the Right," in which she played for more than a year.

Miss Cotton's most recent screen appearance was in "The Miracle of Love," a Cosmopolitan production in which she starred. She has also been featured in "Sun-up" and played opposite Eugene O'Brien in "The Broken Melody."

Complete Six Episodes of Leonard Serial.

Benny Leonard, world's lightweight boxing champion, is hard at work at Los Angeles, keeping conditioned to meet the aspiring young westerners who are after his title.

The work Benny is doing now is a little different from the ordinary routine training. He is toiling along under the personal supervision of Wally Van and the direction of J. Gordon Cooper in making his fifteen episode serial, "The Evil Eye" for the Hallmark Pictures Corporation.

The first six episodes of the serial have been completed and Benny as an actor has been acclaimed by the cities as an absolute success, or as one of the hard-boiled critics said, "He can act like he can fight."

Another Bell Novel for Shirley Mason.

A third story written by Pearl Doles Bell has been purchased by William Fox as a vehicle for Shirley Mason. "The Little Pagan" is the title under which the story was purchased. This is to be Miss Mason's fourth picture in the Fox series. This will furnish the star with a type of role different from those in which she has appeared in her previous vehicles. The exact nature of the story or its locale is not announced. The name of the director is not yet announced, nor has the cast to support Shirley Mason been selected.

Miami Valley League, Soon to Convene, Adds Over 200 Members in Two Months

A. F. KINZELER, secretary of the Miami Valley Exhibitors' League, with headquarters at Dayton, Ohio, states that this body has added over 200 members to its present strength within the last two months. Mr. Kinzeler further states that two organizers have been hard at work during the past two months and that wonderful results have been obtained.

These men are Homer V. Guy, former exhibitor, and C. J. Donlin, a local theatre owner. Both report that exhibitors of Ohio, West Virginia, Kentucky and Indiana are most enthusiastic over the Miami Valley Exhibitors' League and that they have given their wholesome support in the form of memberships. In some localities entire circuits of theatres were enrolled for membership, such as the eight theatres owned by Fred Dolly, of Louisville, and the Hiller Circuit in Indiana. Most of the towns visited by these men were enrolled 100 per cent., and no opposition was encountered.

Committee Will Visit New York Men.

With a present membership of 207, the new additions to the league will make it one of the strongest in the country. It is affiliated with the New York State Exhibitors' League, and these two strong organizations are considered models for every other group of exhibitors in the country. According to Mr. Kinzeler, a convention will be called either late in May or the first week in June.

A committee from the league will go to New York in the near future for a conference with Sidney Cohen, Samuel Berman and Charles O'Reilly, of the New York State Exhibitors' League. It is known that the Miami League is heartily in accord with every move made by the New York executives, and this applies especially as regards their attitude toward commercial advertising in films. The officers of the Miami Valley League will refuse any film which attempts to camouflage commercial advertising, and threaten to cut from the film all scenes in which the camouflaged advertising appears.

Another membership drive will be started within the next month, and it is hoped that another 200 members can be obtained.

"Bringing Up Father" Series Booked by Strand Theatre

BREAKING INTO SOCIETY," the first comedy of the famous "Bringing Up Father" series, released by International for distribution through Pathe, has been booked by the Strand Theatre and the New York debut of Johnny Ray on the screen as Mr. Jiggs, and Margaret Fitzroy as Mrs. Jiggs will be staged at that noted theatre. The booking of the comedies is in keeping with the well-established policy of the management in seeking clean, lively comedies for the theatre's patronage and in this case the added advantage of having Mr. Jiggs in his first New York appearance is secured.

The first comedy is to be played for the entire week commencing March 28. Believing in the wide popularity of the famous comic series so well known to New Yorkers, Jack Eaton, the manager of the Strand, will widely advertise the comedies and they will be featured on the marquise of the theatre.

Many Newspaper Tie-ups.

Reports from all sections of the country indicate that the comedies will start off with a large number of advance bookings.

Many newspaper tie-ups have already been arranged between theatre owners and newspapers in which the comic strip featuring Jiggs appears. The theatres will announce the newspaper running the strip, while the newspapers will tell their readers where the comedies may be seen. Practically all of the newspapers are featuring the debut of Jiggs on the screen in news stories.

See How Prosperous They All Look. They're Metro Exhibitors.

Among those in the group are: H. Pitman, Royal Theatre, Clearwater, Fla.; C. R. Barcliff, Royal, Wauchuka; W. S. Taylor, Rex, Arcadia; B. B. Garner, Casino, Lakeland; W. S. Reynolds, Arcade, Fort Keyes; J. D. Woodbeck, Casino, Kissimmee; J. E. Williamson, Grand, Winter Haven; H. G. Griffen, Rex, St. Petersburg, and George Hoffman, Auditorium, Lakeland. They had a meeting in the Lakeland Auditorium on February 15. Mr. Hoffman is manager of the Auditorium.

Josephine Agnes Egan
Who sails for Japan from Vancouver April 8.

Josephine Agnes Egan to Visit Cherry Blossom Land

AGNES EGAN COBB, sales manager of the Schomer-Ross Productions, Inc., is buying five cent stamps and thin paper envelopes, for her little daughter, who graduated from a fashionable convent last summer, will sail from Vancouver March 8 to spend two years in Japan, returning by way of China, India and Europe, the entire trip consuming the greater portion of three years.

Her uncle, Paolino Gerli, who is president of the Raw Silk Trading Company, plans to spent the next two years in the land of cherry blossoms and is taking his little niece along with his family and Mrs. Cobb's mother. He has taken a two-year lease on a residence in Yokohoma and has purchased a seat on the exchange, preparatory to opening a branch office there. By the time she returns, Mrs. Cobb expects to find her daughter talking with a Japanese accent and doing the butterfly dance instead of the "shimmy."

Clayton White Succumbs to Movies.

The latest stage player to succumb to the lure of the silver sheet is Clayton White, of the well-known vaudeville team of Steuart and White. He has been engaged for the part of George Andrews in "A Whiff of Heliotrope," a Cosmopolitan Production now being directed by George D. Baker. In addition to being an actor, White was at one time a co-producer with Joseph Hart of many successful vaudeville sketches, one of the productions being "A Night in a Turkish Bath," which was written by Richard Washburn Child, who is also the author of "A Whiff of Heliotrope," White's first screen attempt.

Movies for Athletes.

Mirrors and motion pictures will be used in the training of track athletics at Harvard. Runners will have an opportunity to observe and correct their faults before the mirrors, and hurdlers and jumpers will have their efforts in practice criticized from the screen reproductions.

Twenty New Picture Concerns Formed to Produce, Distribute and Build

LOOK them over carefully, folks, and see what is happening in your territory. Below is a chronicle of twenty moving picture corporations, including producing companies, exchanges and theatre concerns, which have just recently entered the lists of the industry.

Most of the papers of incorporation were filed in Delaware, of course, but the list ranges from Brooklyn to Los Angeles and back to Oil City, Ill. A list of recent incorporations in New York State will be found in another article in this issue.

Los Angeles, Cal.—Standard Film Laboratories has been incorporated with $700,000 capital.

Wilmington, Del.—National-Central Theatres, Inc., has been organized with $200,000 capital to conduct places of amusement.

Wilmington, Del.—Herbert Pictures Enterprises has been incorporated with $100,000 capital to lease and rent moving picture films.

Wilmington, Del.—Ohio Theatres, Inc., has been formed with $250,000 capital to build and conduct places of amusement.

Wilmington, Del.—Consolidated Films Laboratory Company has been incorporated with $1,500,000 capital to conduct general exchange business.

Boston, Mass.—Broadwell Productions has been incorporated with $300,000 capital to produce photoplays.

Brooklyn, N. Y.—Milfred Amusement Corporation has been incorporated with $450,000 capital by H. C. Miner, 323 West Ninetieth street, New York.

Wilmington, Del.—Baltimore Amusement Company has been incorporated with $100,000 capital.

Wilmington, Del.—Renco Film Company has been incorporated with $1,000,000 capital to manufacture moving picture films.

Wilmington, Del.—Dupont Pictures, Inc., has been incorporated with $100,000 capital to manufacture moving picture films.

Evansville, Ind.—Standard Realty Company has been incorporated with $100,000 capital to erect theatre.

Nyack, N. Y.—Authors, Stage and Screen Plays, Inc., has been organized with $100,000 capital by H. G. Kosch, 1476 Broadway, New York, to produce moving pictures.

Akron, Ohio.—Thomas Theatre Company has been incorporated with $105,000 capital.

Los Angeles, Cal.—Beverly Studios, Inc., has been organized with $100,000 capital.

San Francisco, Cal.—Pacific Motion Picture Studios has been incorporated with $300,000 capital.

Wilmington, Del.—Adams Amusements, Inc., has been organized with $1,500,000 capital to conduct places of amusement.

Wilmington, Del.—Monarch Theatre Supply Company, has been incorporated with $60,000 capital by T. L. Croteau, M. A. Bruce and others.

Portland, Ore.—Ore-Cal Film Company has been incorporated with $100,000 capital by A. D. Frost, Josephine E. Frost and others.

Coal City, Ill.—Coal City Theatre Association has been incorporated with $6,000 capital by B. O. Mills, J. B. Ross, B. C. Nicholson, C. A. Miller, C. G. Anderson and others to operate moving picture and vaudeville theatres.

Cayuhoga Falls, Ohio.—Portage Theatre Company has been incorporated with $150,000 capital.

Crowds Like Racing Scenes in "The Sporting Duchess"

TELEGRAMS and clippings of half-page newspaper ads are exhibited by Vitagraph as proof that its current production, "The Sporting Duchess," is providing a race track treat throughout the country. Thousands of persons who have never seen a real racing event, are being attracted to screen theatres to see the reproduction of the great English Derby presented in "The Sporting Duchess."

The newspaper spreads and illustrations demonstrate that Vitagraph's publicity department has hit upon an electric idea with its racing theme. Editors are shown to have seized the illustrations of plunging horses as a live feature. Beyond the exploit of the race, the picture and its star, Alice Joyce, are receiving plaudits. The feature has been pronounced by exhibitors and editors entertainment of high order.

George Zeppos, manager of the Rex Theatre, Wheeling, W. Va., presents an example of how the film showmen are exploiting this feature. He inserted two half-page and three quarter-page ads in his local newspapers, focusing attention on the thrilling race track episode. The subject received many columns of editorial comment in addition.

As a result of this campaign and the intrinsic merit of the picture, he reported two days of big box office success.

Famous Players-Lasky Puts Mulhall Under Long Contract

FROM the office of Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, comes the announcement that Jack Mulhall, one of the most popular of the younger leading men of the screen, has just been placed under a long term contract to play leading roles in Paramount Artcraft pictures, including special productions and those with noted stars.

Jack Mulhall, who is the possessor of more than ordinary good looks, a smile that is genuine and spontaneous, youth and buoyancy, made his first appearance for Paramount in "Wild Youth," a J. Stuart Blackton picture. Later he played a part in Cecil B. De Mille's "Don't Change Your Husband" and in "The Whispering Chorus," always acquitting himself with high honors.

Despite his youth, Mr. Mulhall is a pioneer in the pictures, having been with the old Biograph in juvenile roles.

New Picture for Constance Talmadge.

Joseph M. Schenck has purchased "The Perfect Woman" from John Emerson and Anita Loos for the next Constance Talmadge Production, which will be the sixth of her First National pictures. Miss Talmadge, who has been confined to her bed since her return from Palm Beach, has quite recovered her usual good health, and will return to the studio to begin work on "The Pefect Woman," which is an Emerson-Loos original story, on April 4. David Kirkland will again direct Constance Talmadge.

SIMPLE SOULS

Motion Picture Concerns Incorporating in New York Reach New Record Figure

THE last few days have witnessed more concerns incorporating in New York State for the purpose of engaging in the motion picture industry than during any similar period of time since the motion picture was first conceived. During the last week, the following concerns have incorporated for the amounts named.

Krellberg Productions, $25,000, S. S. and M. J. Krellberg and Samuel Schwartzmann, New York; Sheridan Theatre Company, $230,000, Max Spiegel, Sol Brill, New York, and William F. Rafferty, Syracuse; Martinique Amusement Company, $500, Walter and L. C. Hast and David Urquhart, New York; Apologue Film Corporation, $30,000, Roswell S. Palmer, Melvin W. Kerr and Harry L. Adams, New York; Majestic Pictures, $5,000, J. J. Unger, J. A. Hammell and M. C. Hughes, New York; Louis Dean Productions, $150,000, Louis and Carey Dean and Benjamin G. Shean, New York; Art-O-Trade Film Corporation, $150,000, James L. Goodwin, Herman Spingarm and Charles F. Schmidt, New York; Dietrich-Dudley, Inc., $5,000, Theodore C. Dietrich, Walter B. Dudley and Harry Hechheimer, New York; Carlton Hoagland and Harry Carroll, Inc., $10,000, Harry Cohen, Harry Hechheimer and Isaac Bernstein, New York; the Kinephotolog Corporation, $1,000,000, manufacturing talking-moving-pictures, Abraham Epstein, Joseph G. Saltzman, of Brooklyn, and Barnett L. Bloch, of Freeport.

Kiss Her Again Corporation, $10,000, Etta London, Marion Elkin and Charles L. Kahn, New York; Number 1350 Southern Boulevard Amusement Company, $1,000, Nathan Matchat, Louis Solomon and Charles Horowitz, New York; B & O Amusement Company, $50,000, Henry Aestreicher and Samuel Rhoheimer, Brooklyn, and I. B. Funt, New York; Lieut. Europe Memorial Theatre Company, $1,000,000, Gustav Casper and Andrew Farley, New York, Frank E Smith, Ridgefield Park, N. J.; B.-W. Film Corporation, $50,000, William W. Brook, George White, Almeda C. Young, New York; the Wien-Kauff Amusement Company, $10,000, Harry and Benjamin Kauff and Irving Wien, New York; Olympic Pictures, $30,000, Frank Barns, William Sherden and Richard F. Weeks, New York; G. M. Anderson Enterprises, $50,000, H. S. Hechheimer, Harry Cohen and Isaac Bernstein, New York; Filmtitles Laboratories, $2,000, Fred E. Baer, William C. Herman and Charles Rosenzweig, New York; Frolic Films, $20,000, Harry Strouse, Ruben Bernstein and Charles Franklyn, New York.

Hodkinson Makes Drive on "The Lone Wolf's Daughter"

EXHIBITOR demand for Louise Glaum productions bearing the J. Parker Read, Jr., imprint has resulted in the signing by W. W. Hodkinson managers of contracts far in excess of 500 bookings on "The Lone Wolf's Daughter," all of these contracts being in cities of upwards of 50,000 population. This thrilling Louis Joseph Vance melodrama has attained a booking level in fourteen weeks not often equalled by the pictures of any of the greatest stars of the screen.

Louise Glaum's success in "Sahara," followed by her bigger success in "The Lone Wolf's Daughter," has "made" her as an emotional heroine. Through the medium of "The Lone Wolf's Daughter" Mr. Read and Mr. Vance have done for Miss Glaum exactly what David Belasco did for Lenore Ulric in "Tiger Rose"—made her a star of great drawing power and lifted her to the sell-out stage with still a third production, "Sex," just as Miss Ulric has reached that position in "The Son-Daughter."

It is unusual that a star through her fine work in two productions already seen by the public should play in 6,000 theatres, or more than 33 1-3 per cent. of the total number of theatres in the United States.

Vitagraph Claims Invention of Storm-Defying Airplane

A SECRET race that has been going on for months among aeronautic laboratories to perfect a storm-defying airplane is revealed this week by a report from Vitagraph. The film company appears to have "let the cat out of the bag" at the same time that it won the race for invention.

Vitagraph reported a week ago that it had obtained an airplane equipped with stabilizer and horizontal propellers, capable of flying straight up, sidewise or backwards, and of standing still in air. No sooner did this statement appear, than a half dozen other reports cropped up from aeronautical stations proclaiming similar achievements.

The film company is arranging to use its newly perfected machine for scenes in "The Girl from the Sky," a special feature which is now being made under the direction of Tom Terriss. The picture is an adaptation from the novel by Gouverneur Morris entitled "Trumpet Island." Vitagraph declines to tell who was the inventor and designer of its machine. It is expected that the full details of how it was designed and constructed will be released when the machine receives its formal baptism.

Goldwyn Aids Campaign for Better Films for Children

CO-OPERATING with the management of the Hudson Store, one of the largest department stores in Detroit, Harry R. Guest, Goldwyn press and service representative in that district, secured some valuable publicity for Goldwyn Pictures. On Saturday morning, March 6, a special showing of Goldwyn productions was arranged for the children of Detroit in the auditorium of the store, seating 500. This free performance was liberally advertised in the Detroit newspapers. The pictures selected were first year Goldwyn releases, "Polly of the Circus" and "Sunshine Alley."

The showing had the backing of the Women's City Club, numbering leaders of the social activities of the city. The Goldwyn productions were selected for the "Better Motion Pictures for Children Campaign."

"The Figurehead" Cast Announced.

From the Selznick West Coast studios comes the report containing the first announcement of the complete cast engaged for Eugene O'Brien's forthcoming production, "The Figurehead."

In the cast are included names of players whose reputations harken one back to the earlier days of the screen. For instance, Kate Price is listed in the production.

Ora Carewe, who has appeared in many Selznick productions, and whose name is known to thousands of "fans" is also listed in the cast. Among the others in the production who have appeared in many screen versions are Edwin Stevens, Anna Q. Nilsson, Joseph Gerard, Frances Parks, Sheridan Dows, Mary Forbes, Sylvia Freeman, James Durfee, Kitty and a Mrs. Devlin.

Lyne S. Metcalfe
Who is scenario editor for Bray Pictures Corporation.

Metcalfe Now Goldwyn-Bray Industrial Scenario Editor

THE Bray Pictures Corporation, producers of the Goldwyn-Bray Pictograph—"the Magazine on the Screen"—announces that Lyne S. Metcalfe, formerly general manager of Moving Picture Age and Sunday editor of the Chicago Tribune, has been appointed director of the industrial scenario department of that company.

Mr Metcalfe was for ten years connected with leading newspapers in New York and Chicago in an executive capacity and has been for some years a successful writer of magazine articles, moving picture scenarios and advertising. He was managing editor of the Animated Newspaper Supplement, the weekly moving picture magazine reel produced for forty-six of the country's leading newspapers in 1916. He has specialized in the creation of ideas and their development on paper and celluloid and is hopeful of the future of the industrial end of the motion picture business.

Mr. Metcalfe will conduct the bureau devoted to the study of the various business films to be made by the Bray studios and will superintend the writing of scenarios. It is the Bray policy to make this an important department, owing to the high quality of studio and laboratory work turned out under the Bray special patents and processes which have been taken advantage of by many of the biggest industrial concerns in the United States.

Enid Bennett Begins on New Play.

Enid Bennett, Thomas H. Ince star, is this week beginning work upon the production of Marjorie Benton Cooke's novel, "The Incubus," which has been scenarized by Agnes Christine Johnston. Elaborate interior sets which have for some weeks been in construction at the Ince Studios, will lend color to the picture. The drama will be directed by Fred Niblo.

King Starts Second Production.

Having completed "The Road to Arcady," a five-reel comedy drama feature starring Virginia Lee, Burton King is preparing for his second independent production, which will be under way shortly. "The Hidden Path" is the working title of the new story, which is said to be a strong story of the redemption of a man from the depths of degradation through love.

Universal Anticipates Great Demand for Wholesome Comedies This Summer

THERE is going to be an unusual demand for comedy on the screen next summer," recently predicted Carl Laemmle, president of Universal, and accordingly instructed his executives at Universal City to proceed with the production of light and humorous stories of various lengths and character, but all of them clean healthful and wholesome.

"During the past year," said Mr. Laemmle, "the theatregoing public has been surfeited with an overproduction of morbid and emotional drama. Many of the big directors have vied with each other in the presentation of shockers and thrillers, and the result has been that the appetite of film patrons has been satisfied with palsied plays. Universal has not been entirely blameless in this respect, for there was considerable public demand for this sort of fare after the light and frivolous entertainment the people demanded during the stress of war times.

"Now, however, the pendulum is swinging in the opposite direction and I see a return to the lighter drama. By this I do not mean the slapstick farces that passed for comedy in years gone by, but real humor, contained in real stories, played by real actors and directed by men with a sense of the ludicrous. The public will demand clean, smart comedies, in which all the laughs are not derived from the subtitles."

In accordance with instructions from Mr. Laemmle, Universal has begun a series of comedy productions that will cover the entire range of humorous entertainment. Five-reel comedy features will be presented by Eddie Lyons and Lee Moran, which, it is promised, will be as bright as any current Broadway farce. The first of these, from the pen of Edgar Franklin, playwright and magazine writer, is entitled "Everything But the Truth," and has just been completed at Universal City. Eddie Lyons and Lee Moran have the assistance of such players as Anne Cornwall, Katharine Lewis, Willis Marks, Nelson McDonwell and Elizabeth Witt, who constitute a strong cast.

Howe Completes "Restaurant Riot."

"A Restaurant Riot," a Rainbow comedy, has just been completed under the direction of J. A. Howe. In filming some rain scenes at the studio an accident occurred which suspended production of the comedy for the rest of the day. During the shooting of one of the scenes the hose burst and shot a powerful stream of water directly at the cameraman who was knocked off his feet. The deluge destroyed several hundred feet of film.

Jacobs Will Not Join Leonard.

Contrary to an announcement recently made to the effect that Joseph A. Jacobs, associated with Sid. Ascher, in Ascher's Enterprises, Inc., producers of "The Evil Eye," the Roy L. McCardell serial, in which Benny Leonard, lightweight champion of the world, plays the leading role, will not join Mr. Ascher on the coast.

Mr. Jacobs states, "Both Mr. Ascher and myself expected to join Benny Leonard and his company at Hollywood, where the final episodes of 'The Evil Eye' are being made, but since Mr. Ascher has left there have been such increased activities at this end of the line that I find it impossible to leave New York at this time."

The Unwritten "Law of the Yukon" Says That If It Is Cold the River Will Freeze.
Edward Earle, on the left, believes it, and so does Evelyn Greeley in Charles Miller's forthcoming production.

Report Two More Films for Paramount-Artcraft Release

SCHEDULED for Paramount-Artcraft release on March 28, in addition to the super-special, "Dr. Jekyll and Mr. Hyde," are Maurice Tourneur's special production, "My Lady's Garter," and Marguerite Clark in "Easy to Get."

In "My Lady's Garter" Mr. Tourneur is declared to have put over another big melodramatic winner and a fitting successor to "Sporting Life," "The White Heather," "The Life Line" and "Victory." Screen fans like thrills and they also enjoy a good love story. Here, in an adaptation of Jacques Futrelle's well-known mystery romance, are both.

All of the Tourneur artistry of production is present, it is declared, while the cast is fully up to the Tourneur standard. In fact, it might well be called an all-star cast, including as it does Wyndham Standing, Sylvia Breamer, Holmes Herbert and Warner Richmond. The adaptation of the story was made by Lloyd Lonergan.

Izola Forrester and Mann Page, who wrote "In Pursuit of Polly," one of Billie Burke's greatest Paramount successes, were the authors of "Easy to Get." Julia Crawford Ivers adapted it to the screen, and Walter Edwards directed. Handsome Harrison Ford, as the husband, has much to do with making the picture all sunshine, and Rod LaRocque, Helen Greene, Herbert Barrington, "Kid" Broad, H. Van Bausen and Julia Hurley are also in the cast.

DeMille Ready to Start New Picture.

William DeMille states that he is almost ready to begin work at Hollywood on the second of his special productions for Paramount Artcraft, namely, "Conrad in Quest of His Youth." He is merely awaiting the arrival of Thomas Meighan, who is to have the leading role, from New York. Meighan went East and thence to Cuba to make "Civilian Clothes" for the screen and will be in Hollywood, presumably, early next month. Work will then be started on "Conrad in Quest of His Youth," for which a strong cast has been chosen, including Kathlyn Williams, specially engaged; Margaret Loomis, who is just now leading woman for Bryant Washburn in "What Happened to Jones."

"Dangerous Days" Proves to Be Big Box Office Attraction

FROM an idea and an ideal, the production of Eminent Authors Pictures has become a profitable commercial reality," said Felix F. Feist, vice president and manager of sales for the Goldwyn Distributing Corporation. "We thought it was a big thing to get the big stories for the screen and put them on with fitting casts. We are sure about it now. Such pictures as the Eminent Authors are making assure the exhibitor both prestige and profit. Just as surely as big stories are the only sound foundation on which to build big pictures, they are also the cornerstone or the keystone of the arch of exhibitor showmanship.

"Mary Roberts Rinehart's 'Dangerous Days' has proved a great box-office attraction from California to New York, from the California Theatre in Los Angeles to the Strand in New York and the Strand in Brooklyn. Queen's Theatre in Wilmington, Del., has booked 'Dangerous Days' at the highest price ever paid there for a feature production."

Replete with Epigrammatic Subtitles.

Vitagraph announces that it will present shortly a picture which possesses subtitles that exhaust the language of epigram. The picture is entitled, "The More Excellent Way." Anita Stewart is its star.

Mr. and Mrs. George Randolph Chester receive the credit for the unusual editing and title writing. It is declared that throughout the subject, which is in itself an epigrammatic story, the subtitles are couched in the most adroit, vivid and forceful terms.

Melford Takes Company to Sierras.

With a complete equipment, a great number of extras and the entire cast for his special production, "The Translation of a Savage," George Melford has departed for the high Sierras in quest of snow scenes, which will form an important part of the picture. In the cast are Mabel Juliene Scott, Milton Sills, Elliott Dexter, Winter Hall, Ann Forest and a number of others. Mr. Melford will remain for at least two weeks in the mountains, and will return via San Francisco, and from that port will take an ocean voyage with his company for some scenes on the water.

Ince Thanks Press for Co-operation and Says Industry Is Booming Rapidly

BOUND 'round with optimism and smiles that mirrored the pleasures of a four weeks' sojourn in New York City, Thomas H. Ince and J. Parker Read., Jr., arrived in Los Angeles as prominent members of the local press and a party of relatives, and associates of the Ince studios in Culver City, bade "welcome home" to the crusading producers.

Messrs. Ince and Read voiced enthusiastic regard for the cordial reception tendered in Gotham by exhibitors and publishers of representative trade journals, New York dailies and various magazines devoted to the motion picture industry. According to the producers, their visit in the East was one continuous round of "get together" affairs and banquets and the interests assumed in the future plans of the "Big Six" Associated Producers was both encouraging and inspiring.

"I take this second opportunity to thank the exhibitors, motion picture press, New York newspapers and magazines for their most courteous and sincere receptions," said Mr. Ince. "The publishers and representatives of Moving Picture World, Motion Picture News, Exhibitors' Trade Review, Wid's Daily and other journals demonstrated a co-operative spirit that pleased us greatly."

Messrs. Ince and Read also expressed their appreciation of the welcome accorded during the stop-over in Chicago. Scribes of the Windy City dailies, included among whom were Virginia Dale, of the Evening Journal; W. K. Hollander, of the News; Rob Reel, of the Post, and Mae Tinee, of the Tribune, greeted the delegates at the Hotel LaSalle and devoted much space in their respective columns to a resume of the current and coming movements of the "Big Six."

Asked his opinion of trade conditions in New York and Chicago, Mr. Ince replied very emphatically that the forecast is replete with big opportunities for both exhibitor and producer.

Gun-Men—and Woman—Love the Cause.
Alice Joyce in "Dollars and the Woman," made by Vitagraph.

"Take a Ride in My Submarine?"
Harry Morey, in the background, seems satisfied in Vitagraph's "The Sea Rider."

Pollock's Career Basis of Success on Stage and Screen

TO have been a press agent, a play reader, and a dramatic reviewer, to top off as a catch-as-catch-can education in Leipsic, Germany, in Salt Lake City and in San Salvador, might well be regarded as a sufficiently varied experience for a successful American playwright, and that is a sketch of the career of Channing Pollock, co-author of "Clothes," the satirical drama, which achieved big success on the stage, and which Metro will shortly produce on the screen.

Mr. Pollock is a typical product of the American theatre. His knowledge of dramatic craftsmanship was gained not from the library, though Mr. Pollock is a lover of books, but from firsthand experience back of the asbestos curtain. It was this training that resulted in his many stage successes, and notably in the season's particular hit, "The Sign on the Door."

Other plays by Mr. Pollock which succeeded "Clothes" were "The Little Gray Lady," "Such a Little Queen," in which Elsie Ferguson starred, and "The Secret Orchard." Mis most recent successes have been "Roads of Destiny," "The Crowded Hour," written in collaboration with Edgar Selwyn, and "The Sign on the Door," which has been called the best melodrama ever written in America.

The screen production of "Clothes" will be commenced shortly at Metro's Sixty-first street studios. Arthur Zellner is writing the scenario.

Regent Likes Carey Pictures.

E. H. Bingham, of the Colonial and Regent Theatres, Indianapolis, has announced that the Regent will henceforth be known as "The House of Thrills."

In an interview recently, Mr. Bingham said: "An exhibitor should cater to the tastes of his patrons by all means. If they like thrillers, give them thrillers, and give them good ones.

"The management of a theatre is not so far different from that of the management of a large store. Both must give their patrons what they want if they hope to retain their patronage. It is much more difficult, however, for an exhibitor to learn the tastes of his patrons in a short time. We found that our patrons lean especially to pictures of the Harry Carey type, such as 'The Right of the Law,' which contains many thrills."

W. O. Hurst Will Be Studio Manager for Whitman Bennett

W. O. HURST, for the past year supervisor of production of non-fiction subjects for famous Players-Lasky Corporation, has tendered his resignation, effective on March 27, to join Whitman Bennett as studio manager. The resignation of Whitman Bennett as production manager for Famous Players was announced two weeks ago and is now pending. Mr. Bennett has signed up Lionel Barrymore for a series of pictures and will enter the producing field for himself. In his new capacity Mr. Hurst will have charge of the studio for these pictures, the old Triangle studio in Yonkers having been secured for production.

Mr. Hurst entered the motion picture field more than five years ago after fourteen years' association with either the production, direction or writing of musical comedy and stock plays. For the last half decade he has been associated with Kalem, Paramount-Bray animated cartoons and the Paramount Pictograph. In his most recent position with Famous Players-Lasky he had charge of the Paramount Magazine and the production of industrial and educational subjects.

Pathe Records Heavy Advance Bookings on "Deadlier Sex;" Big Theatres Sign

WITH practically every large theatre in the Metropolitan district under contract to show the latest Blanche Sweet production, "The Deadlier Sex," and with the leading theatres throughout the country bidding for dates, the picture is destined to be the greatest success of Blanche Sweet's career, according to all reports received at Pathe exchange.

As a result of its popularity in the Premiere at the Broadway Theatre the picture has been highly commended by B. S. Moss and will be shown at his Regent Theatre and at his Flatbush theatres. Many other big New York theatres have booked the production. All the Keith and Proctor houses will show the picture and the Fox and Loew houses have also contracted for it. In Connecticut it will be played at all the S. Z. Poli theatres.

The fact that the story is from the pen of Bayard Veiller, author of "The Thirteenth Chair" is also a factor which has been instrumental in creating the success of Miss Sweet's latest picture.

All of the action of the picture is in the great outdoors and the scenic background of the story is remarkable for its sheer grandeur. After the young Wall Street magnate, played by Mahlon Hamilton, is kidnapped by the young woman representative of "The Deadlier Sex" he is taken to the great North Woods where he is taught the beauty of nature and the narrowness of life when money-grabbing is its only inspiration. This angle of the picture has made a great appeal.

In addition to an extraordinary advertising campaign designed to appeal directly to the public and to produce results for the exhibitor an exploitation campaign has been successfully launched which will insure the widest newspaper publicity. A series of articles on "The Deadlier Sex" written by Blanche Sweet has been syndicated and the stories will run for a month in hundreds of leading newspapers.

"Girl of the Sea" Gets Big Booking.

"The Girl of the Sea" is credited with being among the first productions that have been booked solid over the entire circuit of Southern Enterprises, according to a statement by Tom N. Parsons, manager of the Republic Distributing Corporation's branch in Dallas.

Mr. Parsons, according to his statement, has started a whirlwind campaign on the Republic production, "The Girl of the Sea," and has closed contracts with Southern Enterprises for showings in sixteen towns, including every key city in that territory.

Northern Children's Society Gives Pearl White Nugget

DELIGHTED that Pearl White is making an Alaskan picture under the direction of Charles Giblyn, the Native Sons and Daughters of the Golden North, an organization composed of boys and girls born "north of 53," has decided to send the star a piece of nugget jewelry as a token of their appreciation for her work in "Tiger Cub," the Alaskan story by George Goodchild which is being finished at the Fox studios in New York.

The honor which the Native Sons and Daughters of the Golden North will confer on Miss White will mark a new era in the history of that organization, which is composed of the children of those hardy pioneers who blazed the trails into that northern territory in the latter part of the last century and the first years of the twentieth century. It stamps with approval the efforts of William Fox, Miss White and Mr. Giblyn to produce a photoplay typical of the country "north of 53."

The exteriors of the picture were made at Arctic City in northern New York. The interiors were constructed in the Fox studios in New York and are said to be exact duplicates of cabins built by Alaskan pioneers.

Read Announces Bosworth's Next.

J. Parker Read, Jr., producer of the Louise Glaum and Hobart Bosworth's productions, upon his return from New York, announced that Hobart Bosworth's next starring vehicle would be an adaptation of the story written by Jack London's widow, Charmian K. London, and the star. The two in collaboration have turned out a vivid story of the South Sea Islands, which story takes Bosworth away from the northland, a locale with which he has been happily identified in his past film performances.

Would Ya Look at This! Take 'Em Off, Al St. John! We Know Ya!
"Ship Ahoy!" Love—ahem! "I never did any harm so I won't chase those two scared women," says the steward in this laughable comedy, released by Paramount.

Goldwyn Issues Good Press Book on "Dangerous Days"

EXHIBITORS who have found little to praise and much to criticize in some exploitation aids supplied by producers should see the press book just issued by Goldwyn Pictures Corporation in connection with the Mary Roberts Rinehart Eminent Authors Picture, "Dangerous Days," which is scoring a box office success at first-run theatres through the country.

This press book is filled with practical suggestions from cover to cover. Moreover, its contents are varied enough to meet the needs of all types of theatres. Many of the exploitation stunts presented are inexpensive, easily arranged and of the kind certain to draw business. The book will repay careful study on the part of any exhibitor planning to run "Dangerous Days," for even if he does not adopt the suggestions precisely as they are given, he is certain to get some fresh angles on the handling of a picture of this type.

The inside cover pages carry a strong advertisement worth display space in newspapers. Other advertisements adapted to spaces of all sizes, are printed on the center pages of the book; then come some good suggestions for dressing the lobby, catchy paragraphs for use in programs and a live page on exploitation, including several teaser campaigns.

"Slam Bang Jim" Advance Bookings Indicate Success

SLAM BANG JIM," an American, is living up t its name when it comes to bookings. It has sold to exhibitors all over the country before the prints were out—before the first showings.

Within the past few days extended runs have been contracted for at the Alcazar, Chicago; the Criterion Theatre, at Washington, D. C.; the Strand at Portland; the Majestic at Beloit; the 20th Century at Chicago; Dreamland at Akron; the Casino at Gary, and the Liberty at Springfield.

Never has William Russell appeared in such an assortment of thrilling and funny experiences as the role of the absent-minded and careless Jimmie Page requires. Harvey Clark, as a New York millionaire, traveling about the "wooly West" on a little mountain burro, armed to the teeth, and quaking before the sheriff's posse, taking them for stick-up men, brings many laughs.

Gives Cast of "Invisible Divorce."

Lewis J. Selznick president of the National Picture Theatres, in announcing "The Invisible Divorce," the third production for that organization, brings to light for the first time the complete cast assembled by Harry Rapf, supervisor of productions at the West Coast studios.

"The Invisible Divorce" is under the direction of Thomas R. Mills. It was written by Leila Burton Wells and picturized by Catherine Reed.

The cast includes Walter McGrail, Leatrice Joy, Walter Miller, Grace Darmond, Tom Bates, J. B. Ryder, Pidgie Ryder, John Barry, Claire Kane Barry and Peter Carr.

Russell Working on Fifth Fox Picture.

Two hundred miles north of San Francisco, in the largest lumber region in California, with trees two hundred feet high as a background, William Russell, Fox star, is making his fifth Fox feature, Julius G. Furthman's "Big Jim O'Kane," under the direction of Emmett J. Flynn. Real lumberjacks have been employed to give true atmosphere.

Vitagraph President Plans Record Output for Company

ALBERT E. SMITH, president of Vitagraph, has arrived in Los Angeles from New York to arrange for the greatest year's output in the history of his organization. He will spend several weeks at the studio in Hollywood, preparing to concentrate the bulk of his motion picture production in Los Angeles and in planning the year's schedule with W. S. Smith, general manager of the western studios.

Mr. Smith expects 1920 to create a record for the industry and is expanding his Hollywood studio grounds by ten acres and increasing activities there to ten units. Vitagraph now has twenty acres in Hollywood. Its original site of ten acres has been utilized to capacity and the additional ten acres will be occupied by more stages and permanent sets.

With two special features and three serials included in the ten units at the studio the magnitude of the production schedule has assumed unusual proportions. In addition there is constantly a regular star feature at work as well as a Larry Semon production under way and three separate Big "V" comedy companies working high speed.

"The Silent Barrier" Is the First Louis Tracy Offering

THE first of the Louis Tracy Productions, acquired last week by Inter-Ocean Film Corporation for exclusive foreign distribution, is "The Silent Barrier," adapted from Louis Tracy's popular novel of the same name. William Worthington, noted director, is at present supervising the direction of the initial Tracy picture.

The cast in this production includes Sheldon Lewis, Corrine Barker, Florence Dixon, Donald Cameron, Gladys Hulette, Fuller Melish, Joseph Burke, Jack Raymond and others equally prominent before the celluloid screen.

Inter-Ocean Film Corporation plans to launch an extensive advertising and publicity campaign in behalf of the Louis Tracy Productions in foreign territories.

Date for Directors' Ball Approaching.

Those who have registered most pronounced enthusiasm in anticipating the Motion Picture Directors' Association's supper dance, April 10, Hotel Biltmore, New York, are the fortunate ones who were among those present at the festive occasion in 1918.

The entertainment committee will have to "show" the guests of the previous function if they hope to surpass the unique features and high quality of entertainment, but from all reports it is expected the program will be most surprising.

On account of a great many members of the Association being out of the city, on location or directing elsewhere, a number of them have failed to send in lists of people to whom they would have invitations sent. It may happen, therefore, that some may be overlooked who would like to attend. In that event if application for tickets is made direct to M. P. D. A. headquarters, it will be taken care of.

"The Hours I Spent with You Apart"—Ballad a la Mabel Normand.
She is being accompanied on her vampage by Victor Schertzinger, her director in "The Slim Princess," for Goldwyn.

New Zealand's Independent Exhibitors Would Buy Accessories Direct from Us

EXPLANATION of a cablegram received by Moving Picture World some time ago from the Independent Motion Picture Exhibitors' Association, of New Zealand, which read: "Please notify all manufacturers Exhibitors' Association decided deal direct; present conditions unsatisfactory," is contained in letters and pamphlets received last week.

Secretary L. W. Fowler writes as follows:

"The word 'manufacturers' as it appears in the cable does not only mean makers of films but also means, and more particularly so, the makers of machines and other picture accessories. The fact that one of the best machines is marketed by a firm of film suppliers who are also large exhibitors is not very satisfactory to the independent men, who do not hire films from that firm because, it is alleged, they attend to their own wants first and the independent men come a very bad second. The same remark applies to 'spares' and other goods.

"Exhibitors therefore prefer to deal direct with the makers or, at any rate, not be compelled to purchase from opposition exhibitors. About half a dozen years ago the supplying of film in New Zealand was a monopoly in the hands of a firm of large exhibitors and it was impossible to start a new theatre. The advent of Paramount and Fox has effected a considerable improvement, and one of the objects of the association, the first and only one in this country, is to prevent the film supply business from again becoming a monopoly, which would be a most disastrous circumstance for those who have recently erected theatres.

"Do you think, Mr. Editor, that it is in the best interests of the business that supplying of films should be a monopoly or that film suppliers should be large exhibitors who crush the small men? We do not, and that is one of the many reasons for the association and the desire to deal direct with manufacturers."

Java Signs for Selznick News.

After penetrating way down deep into the heart of South America, Louis Brock, export manager for the Selznick Pictures Corporation, has announced that contracts have been closed for the sale of Selznick News in Java and the Straits Settlements.

"And while the natives are partaking of their favorite beverage," says Mr. Brock, "they will also have the pleasure of absorbing the live news of the entire universe as portrayed by Selznick News."

V. P. Whitaker Returns from Tour of Thirty Big Cities

V. P. WHITAKER, general representative of Select Pictures Corporation, has returned to the home office following a tour of more than thirty cities and which covered a period of more than five months.

Mr. Whitaker left the home office in New York on November 1, 1919, and returned on March 22, 1920. He visited every Select branch in the West and South and a number of key cities.

The results of his tour are more than satisfactory to the Select officials. Scores of big contracts were closed as a result of his co-operation with the branch managers and in many instances theatres which never before used Select or Selznick productions are now in the first run list.

From Baltimore, the last stop on his schedule, Mr. Whitaker hurried to Washington to visit his family and then went to New York to assist home office officials in preparing for the annual convention next week.

Secures National Pictures Franchise.

According to Lewis J. Selznick, president of National Picture Theatres, Inc., Max Spiegel, manager and proprietor of the big Newark Theatre in Newark, N. J., has secured the first-run National Picture Theatres franchise for his territory.

The Newark first-run account is considered by Mr. Selznick to be one of the most important in New Jersey, and the indorsement of National Pictures by this theatre is far reaching in significance.

Charles Hutchison.

The daredevil serial star now under contract to Pathe.

Charles Hutchison, Serial Daredevil, to Appear in Four Serials for Pathe

CHARLES HUTCHISON, the star whose performance in "The Great Gamble" and other serials won him his reputation as a screen daredevil and stunt man, has signed a contract to star in four serials for Pathe. The contract effective in April and the first picture Hutchison will do for Pathe under the new agreement is to be produced at the Robert Brunton studios in Los Angeles under the supervision of Robert Brunton. The scenario has been selected for the first picture but no information as to the author or of production plans were given, further than a statement by one of the officials of Pathe that a picture on the scale of "Daredevil Jack" as regards settings and details of production would be provided.

Mr. Hutchison left New York Tuesday, March 23 for the Coast. He was accompanied by his wife and stated that he would make a stopover in Pittsburgh to visit with his parents there. He will arrive in Los Angeles, according to present plans, in the middle of April and expects to find everything in readiness at the Brunton studio for him to commence work.

Began Career with Victor Company.

Hutchison made his first appearance as a serial star with Pathe in "Wolves of Kultur." His second picture, "The Great Gamble," has been pronounced one of the greatest stunt serials produced. He is credited with having actually done all the stunts shown in his pictures and as never having called in the services of a specialist for a special feat of daring during his career.

He began his picture career as a member of the old Victor company after several years of experience on the dramatic and vaudeville stage.

In announcing the new contract Pathe states that the return of Hutchison to the serial program of that company is an important step toward the fulfillment of the announced policy of Pathe to furnish their exhibitors with the biggest and best serial productions possible.

Demand for "Silver Horde" Obliges Making Extra Prints

REPORTS from the Goldwyn branch offices show an unprecedented demand for Rex Beach's next Goldwyn picture, "The Silver Horde." The western division under A. S. Aronson leads the field with interest running strongest in San Francisco, Seattle, Los Angeles, Denver and Salt Lake City. J. A. Koerpel, the Goldwyn manager at Seattle, claims that his section is the greatest Rex Beach territory in the country. Extra prints of "The Silver Horde" are being made to meet the demand

One of the surprise productions on the Goldwyn list of current releases is the Eminent Author's picture, "The Street Called Straight," by Basil King. It introduces a new kind of motion picture and one that is proving to have much appeal. A. S Aronson was greatly impressed with "The Street Called Straight" from the first showing, and the western territory supports his judgment. Washington, D. C., gave the picture a great reception at Tom Moore's Theatre. The Goldwyn managers, L .M. Remy at Dallas and Nat Barach at Pittsburgh, also report strong trade demands in their territories

George A. Hickey, at Goldwyn's Buffalo branch office, is leading the field on the bookings for Jack Pickford's first Goldwyn picture, "The Little Shepherd of Kingdom Come."

I'ts Now Queen Pauline Frederick.

Pauline Frederick, Goldwyn star, has been chosen Queen of the California Raisin Carnival, which will be held at Fresno, the center of the great raisin industry. This carnival, an annual event that attracts thousands of visitors, goes under the poetic title of "The Carnival of the Sun Maid." April 30 is the date named for this year's festivities.

Miss Frederick will enter Fresno at the head of the colorful pageant procession.

Lichtman Reaches Coast; New Sales Plan Increases Business

AL LICHTMAN, general manager of the department of distribution, Famous Players-Lasky Corporation, has reached Los Angeles on the Western leg of his journey during which he is visiting the various exchanges of the corporation from which Paramount Artcraft pictures are distributed. He has been a visitor at the Lasky studio, Hollywood, for several days, conferring with Jesse L. Lasky, first vice president; Cecil B. DeMille, director-general, and others.

Herman Wobber, district manager, stationed at SanFrancisco exchange, has been in Los Angeles in company with Mr. Lichtman and Harry Ballance, manager of the Los Angeles exchange, has formed a third member of the party on various excursions to the different studios and allied companies' plants in Southern California.

Mr. Lichtman was enthusiastic over the condition of business affairs throughout the country. He reports that the newly developed plan of distribution as agreed upon at the recent sales convention in Chicago has resulted in increased business and satisfaction in every district and in accordance with the recent announcement by Mr. Lasky relative to the movement for "fewer and better" pictures inaugurated by the organization, exhibitors everywhere are displaying the keenest interest in the current and forthcoming released by Paramount Artcraft.

Tom Mix Returns to Scenes of His Deputy Marshal Days

UP in the Sierra Mountains, at Sonota, Tom Mix, the Fox star, and Jacques Jaccard, his director, have completed the exteriors of "No Limit Carson," described as one of the wildest and most thrilling features that Mix has made. This section was first entered by white men—Mexicans—in 1847. The gold rush which brought the settlers to the Pacific Coast started at the very town which forms the background for the Mix feature. In 1849, the Americans drove the Mexicans out of the country and settled it themselves.

On what is known as "Brown's Flats" the white men stood elbow to elbow and fought for the right to dig the precious metal from the earth. Each succeeding generation has found it more difficult to find the gold. The district now has become a great cattle center and has produced also during the past few years some excellent timber.

After the richer placer diggings had been worked out, Mexican labor returned. The peons from the southern republic were a bad lot and it took a strong man to keep them from breaking the law. Finally it was decided that the Mexicans should be stopped at the border and word was sent Arizona to keep the Mexicans from coming into Sonora, where there was no work for them.

The deputy marshal who received the order in Arizona was Tom Mix. The original message sent by Mix to the sheriff of Sonora acknowledging the receipt of his message is still on file in the town, where the exteriors of the next Tom Mix feature was made, and when the Fox star reached Sonora the sheriff was the first to greet him.

Ince Special in Cutting Room.

"Out of the Snows," the Ralph Ince special production for the Selznick Pictures Corporation, is reported having progressed so rapidly that final scenes were filmed at the Selznick Fort Lee studio on Saturday March 20.

Myron Selznick stated that the cutting of the picture is well under way. Zena Keefe plays opposite Mr. Ince in "Out of the Snows." The story was written by E. Lord Corbett.

Selznick Buys "Gilded Butterfly."

Myron Selznick, head of productions for the Selznick Pictures Corporation, announces that he has purchased "The Gilded Butterfly," from the pen of Earl H. Miller.

Earl H. Miller is the nom de plume of Bradley King, author of "Footlights and Shadows," in which Olive Thomas was starred by Lewis J. Selznick, president of Selznick Pictures. Bradley King, or Earl H. Miller, is a woman and not a mere male author, as her names would indicate.

SIMPLE SOULS

When in New York our friends are urged to "Get in Personal Touch" with Sam Spedon—he wants to know you are here, and all about it.

Isaac Wolper Predicts Big Production in Near Future of Well-Known Poems

IN a recent statement to the trade, Isaac Wolper, president of the Mayflower Photoplay Corporation, predicts that large-scale production of famous poems will soon become an established fact. The steady absorption by picture producers of past and current stage plays and works of printed fiction, says Mr. Wolper, coupled with the inflated valuation placed on available material, has brought about a serious shortage of screen stories. The field of poetry, he asserts, offers a logical means of relieving the stringency.

Mr. Wolper characterizes the works of celebrated poets as a "vast reservoir of splendid picture themes, waiting to be tapped." In the mad scramble for high-priced stage plays, books and magazine stories, he says, producers have neglected almost entirely a fertile source of picture themes of the most desirable kind.

The Mayflower president firmly believes that the ideas and beauty of thought expressed in poetry can be transmitted to the screen. He predicts that many of the great pictures of the future will be those inspired by works of poetry.

"The shortage of good story themes is becoming more acute every day," says Mr. Wolper. "The demand so greatly exceeds the supply that producers are forced to pay fabulous prices for available material. The scarcity is a very real and vital problem demanding a quick solution. Original screen stories are doing much to help producers circumvent the problem, but are not entirely solving it.

Poetry Inspires Fine Inspiration.

We do not look to the poem for plot or dramatic incident. These are mechanical things that skilled technicians can provide. Plot is nothing more than a method of story telling. Poetry gives us something finer and deeper. It gives us a living thing, an idea, a beautiful thought. It is ideas that pictures need most. Ideas lift a picture far above the commonplace level. Analyse one of the greatest pictures ever produced, 'The Miracle Man.' What made it great? Why was the public response to it so eager and spontaneous? The crux of reason is expressed in one word, 'idea.' The picture conveyed a poetic idea of life beautifully expressed."

By using the basic ideas of celebrated poems, and interpreting them by means of logical, well-knit, dramatic stories, Mr. Wolper believes that producers can achieve a two-fold purpose. They can develop a sufficient volume of stories to meet requirements and can offer to the public a finer and more meaningful type of production.

That Mr. Wolper has great faith in the adaptability to pictures of poem themes is indicated by the fact that Robert W. Service's famous poem, "The Law of the Yukon," has been selected as the basis of Charles Miller's initial production to be presented by Mayflower. Around the spirit and ideas conveyed by the Service poem, Director Miller is said to have woven a story of great dramatic force and human appeal.

West Coast Film Publicists in Association Have 'Mouth Organ'

THE MOUTH ORGAN comes to Moving Picture World every week from the West Coast—organ of the Motion Picture Publicity Writers of Los Angeles. It is mimeographed, and its trim-end columns call to mind and supply attendant shudders the weeks when Moving Picture World's staff poked the face of a typewriter, chased commas, captured quotes and wrote wide-measure for reduction and reproduction—al la Literary Digest's pioneering.

Ted Taylor is editor of The Mouth Organ and its mast head tells us that the Studio Publicists Association has C. Walter Huntington as its president; Harry Hammond Beall, vice president; Allan T. Risley, treasurer, and Emma-Lindsay Squier, secretary. Meetings of the S. P. A. are held frequently—but we don't know how often. Bi-weekly is the publication schedule for The Mouth Organ.

Miss Kennedy Heads Cast to Produce "Truth" for Goldwyn

PICTURIZATION of Clyde Fitch's masterpiece, "The Truth," is now under way. The Goldwyn company, which recently purchased the screen rights to the play, has begun work on the new production at its eastern studios on East Forty-eighth street. Madge Kennedy will play Becky Warder, whose penchant for little lies led to the brink of a ghastly tragedy, and the rest of the cast, which numbers only seven persons, includes Zelda Sears, who will portray Genevieve Crespigny, the same part which she took in the original Broadway production of "The Truth" when Clara Bloodgood was starred.

Lawrence C. Windom has been engaged especially to direct the picture. He needs no introduction to the stage or motion picture world. Robert B. McIntyre, eastern production manager for Goldwyn, said that the engaged cast was the highest-priced group of performers thus far engaged by him. Frank Doane will play the part of Stephen Roland, the scape-grace father of Becky; Helen Green will portray Eve Linden, the jealous wife who involves Becky in the net of her suspicions; Kenneth Hill will play the husband, Tom Linden, who mistakes Beck's amenities for other signs, and Horace Haine will take the part of Jenks, the Warder Butler.

David Butler, Newest Star of Screen, Says: "Watch Us Shoot"

HIGH cost of material and construction which deters so much building operations in other fields seems to have no effect upon the plans of moving picture magnates this Spring. Never in the history of picture-making have so many new studios been declared to be projected or under way.

As an instance of determination to produce under modern conditions despite inconvenience or barriers that would ordinarily stop expansion is cited in the case of D. N. Schwab Productions, Inc., who are preparing to launch David Butler as a screen star. The work of preparing the Butler presentations will be in the hands of a group of enterprising men who are "sold" to the idea of pictures to be made on David Butler ideas.

Mr. Butler has not, as yet, announced the name of his director of presentations. He says that when he names him the trade will be convinced of a sincerity in purpose to make the best pictures it is humanly possible to produce.

Youth, combined with experience quite out of keeping with his years, has given Mr. Butler an enthusiasm for "doing things" that seems likely to reach fruition in the backing of D. N. Schwab Productions, Inc.

Isaac Wolper.
President of Mayflower Photoplay Corporation.

Definite information will soon be forthcoming, but the actual work is progressing toward fulfillment in early and actual production.

Goldwyn Buys Irvin Cobb's Play, "Boys Will Be Boys"

IN line with its policy of securing the outsanding book and stage successes of the most popular writers of the day, Goldwyn Pictures Corporation has just purchased the screen rights to Irwin S. Cobb's "Boys Will Be Boys," which was adapted for the stage by Charles O'Brien Kennedy and presented by Joseph Hart at the Belmont Theatre on October 13, 1919.

The picture possibilities of this story, which is rich in characterization and human interest, are deemed particularly good. It will be handled with a view to bringing out in full the humor of Irvin Cobb. As the deal for the rights to the play was only closed a few days ago, the Goldwyn executives have not yet had an opportunity to decide upon the details of production. It is probable that within the next week an announcement will be forthcoming relative to the players selected for the leading roles.

Particular interest will center in the choice of an actor for the role Peep O'Day, the delightful character that was portrayed on the stage with success by Harry Beresford. The story, with its rural background and truth to life in characterization and incident, affords other excellent opportunities for telling performances, but the central figure in the picture, as in the play, is bound to be Peep O'Day.

'Twas "The Speakeasy," So Censors Spoke Harshly

THE Manitoba Board of Censors could not see its way clear to pass the Mack Sennett comedy "Speakeasy," which is a travesty on the situation which is found in many "dry" localities. The reported reason for condemning the comedy was that it made light of the "police system." An appeal from the board's decision was made by the Famous-Lasky exchange and arrangements were made for a private showing before local police officials in order to secure their opinion in the matter.

Every Famous Players-Lasky Exchange to Have Exploitation Representative

ONE of the most important announcements made following the recent sales convention of the Famous Players-Lasky Corporation in Chicago, was that concerning the proposed expansion of the exploitation department. At the convention it was the opinion of all present, salesmen as well as executives, that the exploitation men had more than justified their existence, so to speak, and that the force ought to be augmented so that every Famous Players-Lasky exchange in the country should have an exploitation representative.

Both President Adolph Zukor and Al Lichtman, general manager of distribution, were unreserved in their praise of the work accomplished by the department under the supervision of Claud Saunders, and Mr. Saunders was forthwith given authority to so enlarge the personnel and scope of the department that practically every town of importance in the country eventually would be able to avail itself of the services of an exploitation expert.

List of Appointees Announced.

Since returning from Chicago Mr. Saunders has been largely occupied with the details of his department's expansion, and within the past few weeks nearly fifteen new men have received assignments to the various exchanges. In some cases old men, members of the original personnel of the department, have been given new assignments, the larger and more important centers as a rule being placed in charge of the older man.

The list of appointees is now practically complete, the following being the present personnel of the force: A. G. Birch, Denver; E. O. Child, New Orleans; Frank A. Cassidy, Chicago; Norman H. Dixon, Des Moines; Oscar A. Doob, Cincinnati; John P. Goring, Kansas City; Edgar Healy, New York City; John D. Howard, San Francisco; Benjamin Laskin, Charlotte, N. C.; Walter Lindlar, Minneapolis; John J. Maloney, Pittsburgh; Fred W. McClellan, Philadelphia; John P. McConville, Buffalo, N. Y.; Paul L. Morgan, New Haven; Hal Oliver, Omaha; Eli M. Orwitz, Detroit; N. K. Parkhurst, Salt Lake City; Norman Peel, Oklahoma City; Herman Phillips, Washington, D. C.; H. Wayne Pierson, Atlanta; Al Price, Los Angeles; Charles Raymond, St. Louis; Daniel Roche, Chicago; Wayland H. Taylor, Seattle; Fred E. Walters, Cleveland; Leslie F. Whelan, Dallas; Charles L. Winston, Boston.

In choosing these men, Mr. Saunders exercised the greatest care, picking none but tried and proved showmen. Every man without exception has had long experience in some branch or other of the show business, nearly all of them having served as advance agents of successful theatrical attractions and many of them having had previous experience in the exploitation of motion pictures. Not a few of them, moreover, have been in the newspaper business, an experience which has stood them in good stead in their present work.

Established Reputation.

"The best feature of the work of our department," said Exploitation Manager Saunders, "is the fact that we have sold the exhibitors on the proposition. When we started in not a few exhibitors were skeptical, and of these nearly all practically refused to be shown. But there were exhibitors—big ones, too—who welcomed the aid we offered them and gave their complete co-operation. The result of the work accomplished by our men in putting over George Loane Tucker's 'The Miracle Man,' the first of our super-specials, was an eye-opener. So when Cecil B. DeMille's 'Male and Female' came along, we had a record to point to.

Records Continue To Go.

"What happened? Where 'The Miracle Man' broke records, 'Male and Female' broke them again. The demand for the exploitation men increased 100 per cent. Then came 'Everywoman' and there were more new records set up. And so it has been with 'The Copperhead,' 'On with the Dance' and the other super-specials. Moreover, the expansion of the department makes it possible for us to give personal attention to second and third-run houses, and in many instances houses of these classes have duplicated the successes scored in the larger centers."

In connection with the work of the exploitation men in the field there is now being issued from the home office what is called "The Money Sheet." This is a compendium of exploitation information, each "Money Sheet" being devoted to a single production. The editor is Gordon H. Place, formerly editor of Progress-Advance, and he is assisted by H. S. Fuld.

Miss Barriscale in Super-Specials.

Robertson-Cole announces that after the present Barriscale series has been completed, a contract recently signed will be put into effect by which Bessie Barriscale in the future will star nothing but super-specials for Robertson-Cole.

The making of this new contract with B. B. Features Company, places Bessie Barriscale in a position to produce four super-features a year in keeping with the recent announcement of Robertson-Cole that only those productions that can meet the Robertson-Cole standard shall be released.

Many Protest Against Direct Advertising Tax

MANY letters in opposition to the bill introduced in the House of Representatives by Congressman Charles J. Thompson, of Ohio, providing a direct tax on advertising, are being received by members of Congress. It is declared that such a law would have a tendency to slow up promotion work and restrict the business expansion of America.

"In these times," one writer says, "everything should be done to promote business expansion and prosperity—large taxes are to be collected, bond interest is to be met, and funds collected to meet enormous bond issues at maturity. Furthermore, our position as the financial leaders of the world depends largely upon our domestic business prosperity."

Fausto Theatre, Havana, Plays to Capacity with Paramounts

S. R. O. signs have been at work continuously in the Fausto Theatre, Havana, the first run house for Paramount-Artcraft pictures in Cuba, according to information received by E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation. Although the theatre has a seating capacity of 1,600, it is crowded continually during the exhibition of the Paramount-Artcraft productions, and is establishing new records for box office pulling power in Cuba.

The Fausto is owned and operated by the Caribbean Film Company, distributors for Paramount-Artcraft productions in Cuba, Porto Rico, West Indies, Venezuela and Central America. As first run house for Paramount-Artcraft pictures it has become one of the most popular theatres in Havana. It is located within a block of the new government palace, and because of this location is in a position to cater to the highest class of picture patrons.

"Come Sebban—Come Lebban—I Gotta Pay Off the Mortgage and Save the Old Homestead."
This gal, Edith Roberts, is a good housekeeper even though she's only sixty inches high. From Universal's "Her Five-Foot Highness."

BALTIMORE SUNDAY BILL WINS AT SECOND SESSION

(By Wire to Moving Picture World.)

The bill permitting Sunday motion pictures in Baltimore after 2 p. m. with referendum introduced by Representative George D. Iverson, Jr., of Baltimore, failed in the House of Representatives, Annapolis, on Monday night, March 29, lacking the constitutional majority. The Baltimore delegation was divided, eight members voting against the measure. Fifty-two "yeas" were required for passage. The vote was forty-eight for and forty-two against.

On the night of March 31, the bill was reconsidered and passed with the referendum. The vote was fifty-five for and thirty-eight against. Political action is reported as responsible for the change in decision. It will be voted on next November.

Rivoli Theatre Patrons See Miss Binney's "Stolen Kiss"

THAT large body of exhibitors, who, like buyers in the jewelry, clothing and other trades, get a line on what's what from things shown in New York City, will find some food for thought in the Rivoli Theatre's choice of Constance Binney in "The Stolen Kiss" for the week of April 4.

Not only does this booking make it nine straight for Realart Pictures Corporation in the Broadway houses, but it emphasizes the fact that the Rivoli has booked its third Realart picture. Others previously shown were "The Fear Market" and "Anne of Green Gables."

"The Stolen Kiss" is an adaptation of the popular novel, "Little Miss-By-the-Day," by Lucille Van Slyke. Constance Binney plays three roles. In the early part of the picture she is Felicia Day at the age of 10 years and her mother, Octavia Day. In the later scenes of the picture she plays Felicia Day as a young lady in her "teens."

Rod La Roque plays the leading male role. Others in the cast include Frank Losee, Robert Schaible, Bradlye Barker, Richard Carlyle, George Backus, Edna Davies and Ada Nevil. Kenneth Webb directed and George Falsey did the photography. The scenario was the work of Kathryne Stuart.

Insurance Cut for Picture Showmen as Chamber of Commerce Gets Into Action

ADD one more to the record of accomplishment in co-operation by picture showmen—the Theatre Owners' Chamber of Commerce, composed of picture men doing business in the metropolitan district, has secured an insurance rate that cut in half the long-standing tariff prevailing since the earliest day of picture exhibition. By an arrangement, based on representation of the justice of their claims, 230 theatres represented by this new organization of exhibitors, have had their rate reduced from 22 cents per seat to 11 cents.

The Theatre Owners' Chamber of Commerce is, just at present, little more than a "lunch club," meeting every Tuesday at the Hotel Astor for "eats" and conferences. Tuesday, April 16, the organization will be made permanent by the election of officers to supersede the following temporary roster:

William Brandt, president; Hy Gainsborg, secretary; Samuel Bock, treasurer; Adolph Stockhammer, sergeant at arms. Tuesday's election is not expected to create any particular "stir," as the organization is more keen on results through co-operation than it is active in "politics."

Sane Methods Achieve Results.

The matter of insurance was the first proposition taken up by the Chamber of Commerce. Since pictures have been exhibited theatres have been classed with bowling alleys, shooting galleries and the like as "risks." At the outset, considering the "store show," this basis was reasonable enough, but in later years modern construction and building for safety has made the picture theatre an altogether different "risk."

The owners of these 230 theatres represented in the Chamber of Commerce went about their mission in businesslike manner. They compiled a list of fifty picture houses of the first class, situated in New York City and its vicinity, and proved to the insurance people, with whom they were negotiating that not one of the fifty theatres had ever had an accident since the day they were opened.

Attention was called to the modern construction of every theatre that has been built in recent years; construction supervised by the authorities and strictly up to requirements. The "shooting gallery" type of "store show" was shown to be obsolete—and the prevailing schedule unjust. That rates were cut in half proved the soundness of the representation.

Will Inform Interested Showmen.

Should any picture showman desire further details they may be obtained by addressing Hy Gainsborg, Hotel Astor, New York. A pamphlet has been prepared for distribution among interested showmen, and will be sent on request—although it would do no harm to inclose a postage stamp for mailing.

What the Chamber of Commerce most desires to express is the success of co-operation. With showmen working together, so much more may be accomplished than through divided effort. The matter of insurance is but one of the matters that will come to the attention of the new organization. Sticking together and working as a unit, the Chamber of Commerce expects to accomplish a great deal more of benefit to showmen in this section.

Famous Players Signs New Contract with Ethel Clayton

THE re-engagement of Ethel Clayton on a long-term contract has been just announced by Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, which assures the public that this star will be seen in many more Paramount Artcraft pictures. A particularly interesting feature of this announcement is that it has been arranged that in October Miss Clayton will go to London to make two photoplays in the London studio of the Famous Players-Lasky Corporation.

At least two plays have been specially selected because of their fitness to Miss Clayton's characteristics and they will be made with a London background, which will, it is believed, prove exceptionally effective.

Ethel Clayton has always expresed a desire to make pictures abroad and is naturally overjoyed at this prospect. Further details concerning her forthcoming vehicles will be made known shortly. At the present time she is engaged under the direction of Paul Powell in making a drama titled, "All in a Night," much of which is laid in the Orient.

"No Sugar Needed in My Tea While You're Around," Says Robert Warwick to His "Sweetie."

This is five o'clock (pardon, daylight saving) six o'clock tea in Paramount's coming drama, "Thou Art the Man." Robert Warwick can be heard to say, "Thou art the girl for me."

To Release First Goldwyn-Bray Comic with Cartoons and Lampoons April 18

THE Goldwyn Company announces a new release, the Goldwyn-Bray Comic, a single reel subject that will be distributed weekly, beginning April 18. It will be prepared at the Bray studios, as is the Goldwyn-Bray Pictograph, also a single reel which is firmly established as one of the most popular releases on the market. The Comic will in no way encroach upon the specific field of the Pictograph.

The new issue is a split-reel presenting a comedy cartoon in the first half and what are termed "Lampoons" in the second. In material and treatment it will be unlike anything heretofore presented on the screen, enlisting the services of the foremost cartoonists and humorists of the country.

During the first half of the film, the motion picture public will renew old friendships. Happy Hooligan, the Shenanigan Kids with the Captain and the Inspector, also Judge Rumhauser and his pal, Silk Hat Harry, will again make their appearance on the screen. All of these characters are known to hundreds of thousands of newspaper readers, and their humor is more contagious than ever when conveyed through the animated black and white figures on the silver sheet.

The cartoons, produced by the International Film Service for Bray Pictures Corporation are the result of the combined efforts of Gregory LaCava, John Foster, Vernon Stallings and of Max Fleischer of "Out of the Inkwell" fame. The brief stories in which these characters figure contain many surprises of plot and crisis.

Jabs at Follies and Foibles.

The "Lampoons," comprising the last half of the release, present jabs at the follies and foibles of everyday sayings, together with the best jokes of the week selected from the press of the world. The Bray company has secured the services of an efficient staff headed by one of the cleverest editors in the country to make "Lampoons" a consistent laugh-getter. "Lampoons" will be like nothing else. They will have a flavor and tang of their own.

The Bray Pictures Corporation believes it is fortunate in securing the exclusive marketing rights to the International cartoon productions. The popularity of these funny characters, together with the long experience and technical skill of the two staffs, insures releases which are even superior to past pictures in this series.

Price Offers Billie Rhodes in Comedy, "His Pajama Girl"

THE inauguration of the five reel comedy vogue which will be instituted by Chaplin, Sennett, Lehrman and the other makers of comedies will find a forerunner in the C. R. Price offering of Billie Rhodes in "His Pajama Girl." While Miss Rhodes has graduated from the short subject comedy class, it was in this calibre of production that she built her big and original following. Now with her return in the lighter sort of entertainment in feature length, it is expected that her many friends who found her very much to their liking in the longer productions will also put their stamp of approval on this new venture.

The offering of this long length comedy on the state right market is considered a departure in this field. While "His Pajama Girl" abounds in thrilling situations, they are said to be brought out in such a manner as to intensify the comedy situations which follow. Miss Rhodes is surrounded by a cast including Neil Barrie, Harry Rattenberg and George Fischer.

It is the intention of the company to have its complete line of advertising matter fully prepared before making a sale. To this end a line of advertising material is being made up which the Price company expects will mark a new standard in advertising material to accompany a state right offering.

Appoint More Universal Publicists.

Joseph H. Mayer, director of publicity for Universal is back in New York after a week's trip through Ohio, Illinois and Indiana, during which he added four new publicity representatives to the Universal forces.

They are Marie C. Blanchard of Toledo, Ohio; William Danziger of Cincinnati, Ohio; L. V. Schneider of Indianapolis, and Ann McMurdy of Milwaukee. They will represent Universal in their respective territories.

"Oh!" Johnny Hines!
He's "Torchy" in the comedies made by Master Films, Inc.

Four Comedy Teams Now Featured in New Christies

FOUR popular teams of players are appearing in new Christie one-reel comedies, the titles of which are announced as "Papa by Proxy," "Fuss and Folly," "Call a Cop" and "Oh, Doctor, Doctor!" In playing a variety of people in alternate releases the Christie company is offering the maximum of high-class talent in the shortest of its new releases.

The first of these teams is Bobby Vernon, with Vera Steadman as his chief support. The new comedies that Vernon is appearing in are "Papa by Proxy," a story written around the perils of taking care of a surplus of other people's children. The story is by Frank Roland Conklin and the direction by William Beaudine. Another new comedy with Vernon and Steadman is "Oh, Doctor, Doctor!" the first of the new Christie one-reel comedies to be directed by Frederic Sullivan.

Earl Rodney and Helen Darling are the featured players in "Fuss and Folly," which was directed by Scott Sidney from the story by Conklin. "Call a Cop" presents Dorothy Devore and Jimmie Harrison. The story is an entanglement in which Jimmie, as the lover, is mistaken for a burglar by the police and for a detective by Dorothy.

Laughlin Meets the Better Half.

David Laughlin, former manager of the Cincinnati office of Vitagraph and Miss Jane Carey, popular telephone operator at the Cincinnati Business Men's Club, were married in Cincinnati last week. Mr. Laughlin is now a member of the sales force of Universal, with headquarters at Detroit. Following the ceremony the newlyweds left on a short honeymoon trip to the South. They will make their home in Detroit.

Reviews of photoplays in Moving Picture World are written with authority by experienced reviewers.

For years Edward Weitzel, Louis Reeves Harrison, Robert C. McElravy and Margaret I. MacDonald have been "seeing the pictures" for Moving Picture World readers.

Their opinions have stood the test of hundreds of subjects.

Who's the Dark Horse? Why It's Earle Williams, and He Rode in on the White Horse.
A compelling moment clipped from Vita graph's special called "Captain Swift."

Merle Johnson
Of Selznick scenario department.

Henry Siegel Is Appointed New York District Manager

OFFICIAL confirmation of the appointment of Henry Siegel, former branch manager of the New York Select exchange, as district manager for New York has been made by Sam E. Morris, general manager of Select Pictures and the Republic Distributing Corporation.

Mr. Siegel's career in the film industry dates back to the days of the World Film Corporation. Forsaking the practice of law, he became a salesman for the World organization and later was placed in charge of the Newark, N. J., branch. About six months later he transferred his activities to the Bluebird office of Universal in the same city.

Mr. Siegel then served another short period under the Bluebird banner and finally joined the Selznick-Select Newark branch. His rental, collection and operating methods were so efficient that he was transferred to New York where for the past few years he has been managing the Select exchange.

The recent promotion of Mr. Siegel as district manager for New York will be more than welcomed by the many exhibitors who have had the pleasure of knowing intimately his sterling character and honorable pursuit of all transactions concerning the productions of the Selznick Pictures Corporation.

Critics Praise "Fighting Shepherdess."

Anita Stewart's Mayer-made First National production, "The Fighting Shepherdess," which is playing at the New York Strand Theatre this week, elicited much favorable comment from the metropolitan critics.

The "Tribune" declared that in the picture Miss Stewart did the finest work of her entire career.

The "World" said: "'The Fighting Shepherdess' is well worth looking at."

Similar favorable criticisms from other first run cities would indicate that the picture has a universal appeal and will add much to Miss Stewart's popularity.

The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is compiled—as much to help the little fellow as to help the "first run" man in the larger cities.

Vitagraph President Aids in Rescuing Daredevil Actor Torn by Savage Bear

ARMED with rifles, shotguns, clubs and lariats, members of "The Courage of Marge O'Doone" company, led by Albert E. Smith, president of Vitagraph, recently risked life and limb to recapture a savage 1,000-pound grizzly bear in an exciting four-mile cross-country chase. One man was nearly killed and twenty others were severely lacerated.

Vincent Howard, well-known daredevil of the films with a reputation for fearlessness gained from his performance in Vitagraph serials, leaped from his horse at the head of the flying column and attacked the bear with a club. When A. E. Smith and the others came to his rescue the bear had torn the left side of his face away, gouged his eye, and the laceration across his body proved that he had missed being disembowled by an inch. He may lose the sight of the eye. Surgeons grafted new skin onto his face.

A. E. Smith, Director, and Welch Also Hurt.

President A. E. Smith and Director David Smith showed marks of the encounter, as did Niles Welch, the leading man, and nearly a score of others.

"Get the grizzly alive!" was the order of A. E. Smith when the giant beast escaped. It has registered in many of the scenes and desperate measures were warranted to save retaking most of the picture. Mr. Smith, therefore, instructed that the bear was to be killed only in an emergency.

The population of Chadsworth, Cal., and the surrounding country was aroused when the grizzly's escape became known. Scores of motor cars followed the chase. The pursuit led over roads and fields, into canyons and along precipices and once in front of a speeding passenger train.

Several times the grizzly was surrounded, but escaped again. Twice he was lassoed, but once he snapped the lariat with his teeth and again the train cut the rope as the giant beast leaped across the tracks hardly a yard ahead of the pilot.

Bears Fought Forty Minutes.

The grizzly finally reached the edge of a cliff and turned on his pursuers. Howard, the severely injured man, grasped the piece of rope still about the beast's neck and with a club attempted to subdue him. The bear, with one pass of his paw, ripped Howard from his left eye to his waist, tearing out half of his face. Had not Mr. Smith and the others come up Howard would have been killed.

All this excitement, naturally, put the grizzly in an excellent mood for a vicious fight with the other bear and a highly realistic scene was enacted under the direction of A. E. Smith. The bears fought for forty minutes with four cameras constantly turning. The one that figured in the escape was the victor, as intended by the story, and while these scenes will afford but a few moments of action on the screen in the finished production of "The Courage of Marge O'Doone," they will be unsurpassed as an exciting incident.

Philadelphia Broker Visits Famous Players-Lasky Studio

WHEN Chauncey P. Colwell, prominent broker of Philadelphia, visited the West Coast studio of Famous Players-Lasky recently, the first question he asked was: "Why and how is motion picture production such a 'Big Money' game?"

The visitor explained that his firm, Cassatt & Company, had played a big part in marketing the recent stock issue of Famous Players-Lasky. "I learned then of the millions and millions invested in this one great producing company, but I am frank in saying that I did not understand it. I have never been inside a motion picture studio and am here for two reasons—first, for pleasure, and second, to solve the problem I have been unable to solve thus far—and that is the need of the immense investment, why the millions and millions of capital is required."

Mr. Colwell, who was accompanied by his father, Louis Streit Colwell, Montreal capitalist, was taken on an extended tour of the big Lasky plant.

Bet They're Looking for a Lake in the Desert—He Has the Key to the Cel— City.
Willard Price, editor of the World Outlook, and Horace Ashton, cameraman, in North Africa. It is their object to put the Sahara Desert into motion pictures.

William Faversham
Who will become a star under Myron Selznick banner

"The Duchess of Suds" To Be Next Pickford "Big Four"

THE name of the forthcoming Mary Pickford production which will follow her first release of "Pollyanna" through United Artists Corporation, will be called "The Duchess of Suds," according to the announcement issued by Hiram Abrams, of that organization, this week.

"The Duchess of Suds" is based upon the international dramatic success made doubly famous through the efforts of Maude Adams, "Op O' Me Thum," from the pen of Frederick Fenn and Richard Bryce.

The production of Miss Pickford's second "Big Four" picture is progressing with rapidity, and from the reports that have come from the Pickford studio it is gleaned that this story has offered Miss Pickford far more opportunities for the display of her inimitable ability than any other picture she has done, for it is the type of story that eats at the heart strings and lends itself to a wonderful variety of accomplishments, and has that measure of humor and pathos that is inseparable from its realism.

There is a great deal of human interest, fun and feeling in this production. There is quaint comedy, proud humility, meek resignation, passionate protest, gay and grave incidents, in the story; in fact, it runs the entire gamut of human emotions.

Hiram Abrams announces that the production will soon be ready for release.

Marie Shotwell with Thomas Meighan.

Marie Shotwell, last seen in support of Benny Leonard in "The Evil Eye" and co-starring with Edmund Breese in "Chains of Evidence," has returned from Havana, Cuba, where she has been with Thomas Meighan starring in the screen version of Oliver Morosco's stage success, "Civilian Clothes," in which Thurston Hall starred last season. "Civilian Clothes" is being produced by Famous Players under the direction of Hugh Ford. Miss Shotwell will be remembered by lovers of the speaking drama as Shirley in the original production of "The Lion and the Mouse," and in chief support of James K. Hackett in "The Prisoner of Zenda."

Selznick Presents William Faversham as Star in "The Man Who Lost Himself"

WILLIAM FAVERSHAM has been engaged by Myron Selznick, president of Selznick Pictures, to appear in star productions. Mr. Faversham adds to the Selznick forces, which have already been brought to a high point in motion picture production, a personality that has packed theatres for years. His record of successes in "Who's Who in the Theatre" occupies two full columns and the favorable criticisms of productions in which he has appeared have filled many hundreds of columns in the press of this country and abroad. Mr. Faversham is considered an actor pre-eminent, whose screen abilities and personality are equal to his stage presence and talents.

The first production in which Mr. Faversham will star is already well on its way to completion. It is called "The Man Who Lost Himself," from the widely read story of the same name by Ernest Stackpole. The combination of story and star is augmented by the capable direction of George D. Baker, who has produced for the screen some of the subjects which have taken rank with the best. Among these is mentioned "Revelation," whose box office value was seconded only by the satisfaction it gave to those who saw it.

Mrs. DeWolf Hopper Plays Opposite.

Prominent in the cast of the Faversham production is Mrs. DeWolf Hopper, who has the role opposite the star. Her appeal in this part is said to be irresistible, and it is confidently expected by Selznick officials that she will capture individual honors in "The Man Who Lost Himself."

The initial Faversham subject for Selznick is described as an absorbing drama with comedy touches. It concerns an American young man who finds himself stranded in England, dejected and unknown. The manner in which he extricates himself from his predicament affords Mr. Faversham the same splendid opportunity for the characterization that won for him a pre-eminent position among the great actors of the American stage.

The work he does in "The Man Who Lost Himself" is similar in character and treatment to that which he gave the theatre-goers of this country in "Lord and Lady Algy," the biggest comedy hit of its time. As an exponent of high-class, refined drawing room comedy, it can be said that there are few actors who compare with Mr. Faversham.

Phil Ryan Now with Associated Exhibitors

PHIL RYAN, who recently resigned his position as feature sales manager for Pathe Exchange, Inc., has become connected with Associated Exhibitors, with which organization he assumes duties under General Manager F. C. Quimby, which will bring him into intimate touch with the holders of franchises and sub-franchises in the association.

Mr. Ryan is known personally to thousands of exhibitors throughout the United States and Canada, and his knowledge of their needs and problems in general proves of inestimable value to the organization—particularly in its connection with the application of the sub-franchise part of the Associated Exhibitors' plans. It is with the holders of sub-franchises that Mr. Ryan will be concerned most directly.

In his new connection Mr. Ryan will work in close association with Mr. Quimby, with whom he also progressed while both men were with Pathe. Under Mr. Ryan's supervision the feature sales of Pathe swelled to extremely complimentary proportions.

Mr. Ryan has been in the motion picture business for quite a number of years. He joined Pathe on his return from France, where he served in the A. E. F. Previous to his joining the army Mr. Ryan was district sales manager for Universal in Kansas City, St. Louis and Omaha, during which period he established enviable records. After that he was responsible for the promotion of several successful motion picture ventures.

First National Now Reveals Secret of "Don't Ever Marry"

FOR the past month the First National Exhibitors' Circuit has been saying "Don't Ever Marry" in page advertisements in the trade papers. Considerable interest has been created around the trade as to why, what and how, no further information being available at the First National headquarters or exchanges. Now the secret is out. "Don't Ever Marry" is the title of Marshall Neilan's second independent production to be released via First National, following "The River's End," the well known and justly popular screen hit.

The second Neilan offering is an adaptation from Edgar Franklin's story, which created wide interest when it ran as a serial in the All Story Magazine. Every exploitation opportunity available in connection with this striking title will be taken advantage of in what is conceded to be one of the most extensive and novel campaign ever prepared for a motion picture.

"Don't Ever Marry" was adapted to the screen by Marion Fairfax, whose work in connection with "The River's End" attracted great interest in and out of the trade. The story is one in which the hero, played by Matt Moore, is a victim of circumstances throughout. The picture is now finished and will receive its final treatment at the Rothacker laboratory within the next week. A finished print is expected in New York within the next two weeks and prints will be available for review at the First National exchanges throughout the country.

Fay Tincher Plays in Next Christie Two-Reel Comedy

FOLLOWING the release of "Petticoats and Pants," the latest Christie two-reel comedy featuring Bobby Vernon, which, by the way, is Vernon's first appearance at the head of a cast in one of the Christie's two-reel specials, Fay Tincher will start work in a new two-reel fun film, production of which will begin within a week at the Hollywood studio.

After casting about for over a month to find a proper type of story in which the comedienne can appear to best advantage, a story titled "Belinda's Bluff" has been secured from Maie B. Havey, a scenarist of prominence, which will furnish the basis for the next Christie two-reel offering.

W. Scott Darling is now writing the continuity of Miss Havey's original story, while William Beaudine has been assigned to the direction. The story is a farce comedy, not unlike the comedy roles in which Miss Tincher first appeared on the screen in the D. W. Griffith company.

Earl Rodney, Helen Darling, Jimmie Harrison and others of the Christie company of stock players will also appear in the new comedy. Of the twelve two-reel Christie comedies produced last year, Miss Tincher appeared in six.

Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Strongest
(Renee Adoree—Fox)

M. P. W.—The greatness of the production is to be found in the simple strength of its conception, rather than in its development. Tells an entertaining story.

N.—Clemenceau's name may carry this picture by.

T. R.—It contains numerous rare moments, when the spectator is genuinely touched.

W.—Badly handled production with a big name attached to it.

E. H.—There are exploitation possibilities of great merit, which should result in successful engagements wherever the picture is exhibited.

Shod with Fire
(William Russell—Fox)

M. P. W.—As a whole, is not up to the William Russell standard, though it tells a consistent story, with occasional strong moments.

N.—Its romance, atmosphere and simple heroics will suffice to please the average picturegoer.

E. H.—This star of the ranges exhibits good horsemanship throughout the picture. The story is well suited to his work.

W.—Russell's popularity may help this over its own rough spots.

The 13th Commandment
(Ethel Clayton—Paramount)

M. P. W.—The story will undoubtedly please most spectators.

N.—A strong, real story, particularly timely.

T. R.—A production of undoubted box office value and well worth the attention of exhibitors.

W.—Very human and humorous picture, dealing with the lady-parasite.

The Devil's Riddle
(Gladys Brockwell—Fox)

M. P. W.—The number as a whole is produced with only average skill, but is strong in plot and continuity.

N.—It will please those who wish to see a romantic picture which ends happily, and do not insist upon thrilling suspense before the lovers entwine in the final fade-out.

T. R.—The story is generally convincing, even though in certain spots good manners and naturalness are sacrificed for dramatic effect.

W.—This one doesn't measure up to the standard of plain, unvarnished melodrama.

E. H.—The development of the story seems improbable in a few instances, but, as a whole, the picture is interesting and easily followed.

Alarm Clock Andy
(Charles Ray—Paramount-Ince)

M. P. W.—It will please and satisfy most photoplay audiences.

N.—Charles Ray scores again as bashful youth.

T. R.—Up to the usual Ray standard of story, direction and merit of the cast.

W.—Typical Charles Ray picture that should score big.

E. H.—While not up to the most successful Charles Ray productions, is a very pleasing comedy-drama, which should be well received.

The Daredevil
(Tom Mix—Fox)

M. P. W.—A swiftly moving, humorous production containing much action of a stirring sort. It is one of the best of recent Westerns.

N.—A first rate entertainment—one that travels on high throughout and which is punctuated with unadulterated thrills and humorous touches.

T. R.—Anyone looking for thrills, fast action and laughs, can't afford to overlook "The Daredevil," the newest Tom Mix release.

W.—Tom Mix chalks up a whale of a thriller.

E. H.—His plays have a well-established following, and this is one of the best of them.

Excuse My Dust
(Wallace Reid—Paramount)

M. P. W.—It is a fine production and will certainly please with its speedy action and excitement.

N.—None better when it comes to entertaining.

T. R.—Registers a very pleasing sequel to "The Roaring Road."

W.—Plenty of automobile atmosphere mixed with some comedy and thrills.

E. H.—The production should meet with approval that is universal.

The Forbidden Woman
(Clara Kimball Young—Equity)

M. P. W.—The picture is one that seems likely to meet with public favor.

N.—Artistic production of poorly developed plot.

T. R.—If properly exploited it will attract all admirers of Clara Kimball Young and also win many new ones for her.

W.—Conventional and ill-treated story disappointing.

E. H.—Is well qualified to duplicate the success scored by "Eyes of Youth."

A Manhattan Knight
(George Walsh—Fox)

M. P. W.—It is seldom that a melodramatic feature holds such a well-sustained pace as does this five-reel Fox subject, adapted from a novel by Gelett Burgess.

N.—Crook melodrama makes lively picture.

T. R.—Something is happening of a strenuous nature from start to finish, and the hero's opportune rescues and dangerous predicaments keep him so busy that an amusing flavor spices the events.

W.—Novel and very well produced crook melodrama.

E. H.—Interest is sustained and at no time is the outcome obvious. George Walsh performs well his strenuous activities and he has been given a good supporting cast.

Too Much Johnson
(Bryant Washburn—Paramount)

M. P. W.—A broad farce and, judged in its entirety, is not up to the standard of recent Washburn productions.

N.—Is not up to the Washburn standard.

T. R.—One of the most entertaining comedies in which this star has appeared in recent months.

W.—Not up to the Washburn comedy standard, but may get by.

Lifting Shadows
(Emmy Wehlen—Pathe)

M. P. W.—The cast is very good all through and the story entertaining.

N.—A propaganda picture that for thrills and excitement beats any serial we have seen in a long time.

T. R.—An excellent cast, a lavish production and extremely beautiful gowns worn by Emmy Wehlen combine to make "Lifting Shadows" decidedly more important than its story.

W.—Wild-eyed melodrama about stereotyped film "Bolshevists."

E. H.—Is a pleasing love story, with the Bolshevist movement in America as its setting.

The Loves of Letty
(Pauline Frederick—Goldwyn)

M. P. W.—Should provide a fair entertainment wherever shown.

N.—Artificial picture of a woman's ambition.

T. R.—Measures up to the exhibitor's demands for an averagely strong feature offering.

W.—Below the average program offering.

The Dream Cheater
(J. Warren Kerrigan—Hodkinson)

M. P. W.—Wherever its suggested meaning is even guessed, the whole product will rank as good entertainment.

N.—Makes clean, entertaining picture.

T. R.—In its present state it is just another movie gone wrong.

W.—Muchly muddled picture based on short story by Balzac.

$30,000
(J. Warren Kerrigan—Hodkinson)

M. P. W.—The majority will no doubt be pleased with the mystery surrounding certain incidents.

N.—It will pass as average entertainment with most audiences and be a delight to the admirers of the star.

T. R.—An example of a very good story gone wrong in the making.

W.—Below the average standard of Kerrigan productions.

E. H.—It presents J. Warren Kerrigan in a role well suited to his talent, with a well chosen supporting cast and a better-than-ordinary story.

The Third Woman
(Carlyle Blackwell—Robertson-Cole)

M. P. W.—The whole product is a fair entertainment.

N.—Might be classed as fair entertainment.

T. R.—Capable direction and clever acting by an all-star cast combine to make this picture a stellar attraction.

W.—Poorly produced picture that goes to wild story extremes.

E. H.—While not an elaborate production, it is well made and has many interesting scenes of life in Indian villages.

The Veiled Marriage
(Anna Lehr and Ralph Kellard—Hallmark)

M. P. W.—In spite of the production's defects, the picture contains elements which the ordinary public likes; and there is a chance for its popularity in the average picture house.

N.—Is not only improbable but impossible, still it is worked out with enough melodramatic flourish to provide a few moments of interest.

T. R.—An average production.

W.—Ordinary production involving old John Barleycorn.

E. H.—The story is of the type that has scored successfully in the past and is well told from the beginning to end.

The Woman Game
(Elaine Hammerstein—Selznick)

M. P. W.—With a theme that stands the wear and tear of centuries and scenarios, a dramatic construction both forceful and original, "The Woman Game" is no doubt a production that will please modern tastes.

N.—Many interesting elements make entertaining picture.

T. R.—Ranks as a high class picture in every detail of construction.

W.—A clever story, well handled, that always interests.

E. H.—Is the screen version of a decidedly novel and interesting story, in which Elaine Hammerstein has accomplished more than in any of her previous vehicles.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

TO judge from the scarcity of screen stories in the past that correspond to the realistic novel, the moving picture public is thought to favor almost exclusively tales of human experience with the stern fact of life heavily overlaid with the soothing colors of deceptive romance and pale sentimentality. At rare intervals we get such unflavored mental food as "Behind the Door," but for the most part our screen fare is soaked in a solution that removes much of its strength and then mixed with a pleasant tasting formula that makes it palatable to the majority of film followers.

The preceding paragraph has not been written in a spirit of resentment, but solely to record a fact. It is common knowledge that most men and women read novels, attend the spoken drama and patronize moving pictures merely for entertainment. The drab realities of existence constantly rub elbows with them in their homes and on the street, and so they go in search of pleasing bits of fiction and resent the entire output of the disillusionizing realists.

D. W. Griffith must have had this thought in mind when he decided to make "The Idol Dancer." Here is a tale which, treated with the frank materialism of the realist, would have had the unloveliness of Burke's "The Chink and the Child," until turned into the exquisitely beautiful screen story known as "Broken Blossoms." The two leading characters of "The Idol Dancer" needed only the touch of a Burke to change the story into as unsavory a tale as any in "Limehouse Nights." The girl, a compound of French, Javanese and Samoan; the man, a beachcomber, sodden with brandy and callous to all moral restraint: strange material for a love story, a romance that should be remembered for its charming atmosphere and idealized characterization. As the first step toward this goal Mr. Griffith selected Clarine Seymour for the girl, and Richard Barthelmess for the derelict. The rest was easy. Knowing that the public would accept the claims made for the intuitive virtue of the one and the inborn integrity of the other when personified by these players the director had only to throw his men and women against a rich background of tropical sea and land and weave into their romance any glowing color that suited his fancy, to the displeasure of the realists and the enjoyment of the other nine-tenths of the paying public.

But there are other phases to the commercial value of tempering the dark shades of life to the picture patron. The opening week of the engagement of the Paramount-Artcraft screen version of "Dr. Jekyll and Mr. Hyde" in New York saw the first day's business at the Rialto break all previous records and the crowds that have tried to hand in their money at the box office without success on the following three days have smashed another record. And the Stevenson story in film form is the strongest kind of realistic drama, when it comes to turning the light into the moral kennels and plague spots of humanity. After all, it depends largely upon how a thing is done.

WEITZEL.

IN THIS ISSUE.

Dr. Jekyll and Mr. Hyde (Paramount).
The Blood Barrier (Pathe).
The White Dove (Robertson-Cole).
Old Lady 31 (Metro).
Her Five-Foot Highness (Universal).
The Brand of Lopez (Robertson-Cole).
The Harvest Moon (Hodkinson).
The Tattlers (Fox).
Vanishing Trails (Campbell-Selig).
Comments.

"Dr. Jekyll and Mr. Hyde"

John Barrymore Presented in Special Production Made by Paramount-Artcraft.

THE critical review of "Dr. Jekyll and Mr. Hyde" appears on page 239 of this issue. The complete story of this special Paramount production, with exploitation angles and catchlines appears below.

The Story.

Dr. Henry Jekyll, a philanthropic physician, is often referred to as the St. Anthony of London. He is tall and handsome and presents a very striking picture. One evening, after his work, he takes dinner with Sir George Carew, who has a daughter Millicent, a pretty girl, who loves the doctor. During a conversation with Carew, Dr. Jekyll asserts that it is his belief that every man has two selves, and that he is tempted to yield to it. Friends of Carew take him to a low grade music hall, where he is attracted by a dancer named Therese.

Dr. Jekyll is successful in producing a mixture that will separate the good and evil in men and provide two separate bodies which are independent of each other. He proceeds to drink the fluid and becomes Mr. Hyde, a hideous looking creature. By drinking an additional dose he changes to Dr. Jekyll, man is me and good.

As Mr. Hyde he visits the poorest quarters in London and his friends become perplexed when he makes a will leaving all his wealth to Mr. Hyde. He frequently visits the music hall and, after winning Therese, he drags her down until she becomes [illegible] when he casts her off. During the same period he visits Millicent, appearing as Dr. Jekyll.

Millicent tells her father of the doctor's love for her, and Sir George calls on him to discuss the forthcoming marriage. During their conversation Dr. Jekyll transforms himself into Mr. Hyde and murders the man. His mind [illegible] upon his [illegible] and he finally [illegible] himself up in the laboratory at the mercy of Mr. Hyde. Millicent, in company with friends, visits the place and asks to be admitted. When the doctor finds that she will not leave he swallows poison which he carries in a ring and then [illegible] the door. He strikes and attempts to kill her, but before he is able to carry out his purpose Hyde dies. It is then that the secret of the dual personality is discovered [illegible] the chemists [illegible] Jekyll and the mystery is thereby cleared up.

Program and Exploitation Catchlines:

"He's a Wonderful Fellow—There's What Dr. Jekyll's Friends Said About Him—"He's What a Brute—There's What They Said About Mr. Hyde—Two Men Built Into One and the Same Man—A Magic Potion Performed the Trick.

See John Barrymore as the Handsome and Responsive Dr. Jekyll and Then as the Fiendish Creature Mr. Hyde—A Compelling Drama Adapted from the Famous Novel by Robert Louis Stevenson.

He Was a Man That Wanted to Give in to All the Appeals of the Flesh, Yet Leave His Soul Untouched—The Only Way to Do This Was to Be Possessive of a Dual Personality—That's What John Barrymore Does in This Inspiring Drama See the Amazing Change from Dr. Jekyll to Mr. Hyde Right Before You.

Exploitation Angles: Don't trust to the fact that this story is well-known. Don't wait for them to come in. Start far in advance to tell them of its coming, and keep booming until you have the cans back in the express office. You can make a sensational clean-up with this if you use a heavy advertising campaign, and that means both paper and posters; particularly the latter.

"The Blood Barrier"

Pathe Releases Six-Part Blackton Production of Strong Melodramatic Interest.

Reviewed by Robert C. McElravy.

THIS six-reel Blackton Production, "The Blood Barrier," released by Pathe, is based on a story by Cyrus Townsend Brady, and represents that writer at his melodramatic top-swing. It has a strong plot interest, is brightly photographed and possesses a pronounced general appeal. It is melodrama of the frank sort, with high emotional moments, and sub-titles that are in keeping.

Sylvia Breamer and Robert Gordon play the heroine and hero, both carrying their roles with their usual skill. William R. Dunn plays the villain, a husband jealous almost to the point of mania. There is too great resemblance between the latter character and Eddy Dunn, who appears as the chauffeur, but the confusion does not matter greatly. At the same time, it is better to avoid similar types in depicting tense scenes such as are shown in this subject.

The plot has to do with the efforts of foreign agents to obtain a certain set of dye formulas in possessiaon of the hero. They make use of his friendship for the heroine, a married woman, and endeavor to force the desired formulas from him. The shooting of Solari, the escape of Enid and the trial scenes are all well presented, with numerous climaxes strung along through the exciting action. As a melodramatic subject this may be strongly recommended.

Cast.

[illegible] ..... Sylvia Breamer
[illegible] ..... Robert Gordon
Eugene Solari ..... William R. Dunn
[illegible] ..... Eddy Dunn
Zu Paven ..... Louis Dean
Mme. Marechek ..... Margaret Barry
[illegible]

Directed by J. Stuart Blackton.

The Story.

[illegible] This is a story of "The Blood Barrier" [illegible] a foreign intrigue upon [illegible] by two [illegible] foreign [illegible] to [illegible] a [illegible] who [illegible] going to war five years previous. He hastens to [illegible] and in so doing [illegible] the enmity of [illegible] who is of the [illegible] through [illegible] owing to the [illegible] and [illegible] marriage.

Two foreign agents, Zu Paven and Madame

Marechek, approach Major Trevor and attempt to bribe him into giving up certain dye formulas, won by America during the war. He refuses and they conspire to get them from him. Learning of Trevor's regard for Enid Solari, they attempt to gain power over both of them, thinking by this means to accomplish their ends. Solari threatens to kill Trevor while Enid is present, but instead shoots wildly and thinks he has killed Enid. The latter has merely fainted, but Solari, overcome with sudden remorse, commits suicide. Trevor urges Enid to flee and he himself is afterward put in prison for the crime. Enid is made a prisoner by the foreign agents, who incarcerate her in an asylum. Later she escapes and hastens to the trial of Trevor, where she gives sensational testimony. The foreign agents are trapped into a confession of their plans by use of the dictaphone. Trevor wins Enid.

Program and Exploitation Catchlines:
Strong Melodrama with Sylvia Breamer.
Story of an American Major Who Saves a Girl Friend from the Cruel Treatment of Her Husband—Through His Aiding Her He Is Placed in Jail on the False Accusation of Having Murdered Her Husband—See How He Is Freed and Wins the Girl.
The Foreign Agents Atempted to Get the Dye Secrets That the American Had Obtained—See How He Foils Their Plans in "The Blood Barrier."

Exploitation Angles: Make it very clear that the blood barrier is not the negro angle. Make this clear in every piece of advertising or you will keep many possible patrons away. Tell that it is a strong melodrama of a commercial war for the possession of valuable dye formulae. Hook up with the Brady serials and make the author joint star with the players in your advertising.

"The White Dove"

Robertson-Cole Special Presenting H. B. Warner in an Adaptation from the Dramatic Novel by Locke.

Reviewed by Louis Reeves Harrison

PLAINLY serious and less obviously ironical, "The White Dove," a Robertson-Cole special, has to do with those morals and emotions which are usually a century or two ahead of the laws supposed to regulate them. It is an English subject's point of view of the average Englishman's point of view of morality in marriage—it must be entirely that of the wife. The husband, like Solomon in all his glory, may go as he pleases. Locke portrays the Englishman as one who permits his wife to breathe freely at times, but lets her know that the rare privilege is hers by grace of her husband. It is stated in the sub-titles that one gentleman who has eloped with another man's wife is a "good, old-fashioned Englishman," so it is easy to understand why he sets up a double standard for himself.

But it is less clear how he can deplore the infidelity he has helped to promote and call himself a reasonable being. The theme of the novel is brought out in the visualization with clarity and cleanliness. Sympathetic interest is, however, not strong until near the end. The highly moral Englishman's intolerance of feminine frailty breaks under a strain and he becomes a human being. This artistic conclusion saves the story.

H. B. Warner impersonates his role with dignity. It is that of a scrupulous observer of the outward forms of society, who denounces everybody around him for their sins of commission and omission, including his own father and mother. That he repents at last and confesses himself a Pharisee compensates, but the part is without much of a hold on sympathy until then. The balance of the cast is good. The direction fails to bring out strong emotional revelation. The story as a whole is, however, satisfactory.

Cast.

Sylvester Lanyon .....H. B. Warner

"I'm Not Old Either—"

So says Emma Dunn in Metro's production, "Old Lady 31."

Mathew Lanyon .....James O. Barrows
Ella De Fries .....Clare Adams
Ebenezer Usher .....Herbert Greenwood
Roderick Usher .....Donald McDonald
Dorothy Lanyon .....Virginia Lee Corbin
Constance Lanyon .....Ruth Renick

Story by William J. Locke.
Directed by Henry King.
Length, Five Reels.

The Story.

Sylvester Lanyon's ideal of a "White Dove" in human nature is so shattered that he can only apply the term to himself. As a highly respected physician of good family he bitterly denounces eloping women, frail ones and even those who are fickle. He will have none of them. His first bitter disillusion comes when he is living in the country place of his father. Sylvester is a widower with one child, a sweet little daughter. For companionship he has Ella, the ward of his father. For remembrance he has the wife he loved and the mother he adored, both safe in heaven.

A fatal accident to a man he has always regarded as a friend brings forth a horrible revelation. His wife was unfaithful with that friend. Sylvester abruptly severs all ties, leaving father, child and sweetheart behind. After a year in London he finds that Ella is about to marry scoundrelly Roderick Usher. Roderick's father has obtained consent from the elder Lanyon by threatening to reveal a secret in the latter's life. Only an act of folly on the part of Roderick, a quickly discovered forgery, enables Sylvester to forbid the marriage.

Roderick promises to leave the country, but he secretly arranges for Ella to elope with him. Sylvester has the scoundrel arrested at the train and sent to prison. He escorts the unhappy Ella back to the country home. They find the elder Lanyon prostrated. Roderick's father comes and, failing to move Sylvester, proves to him that he was the first husband of Sylvester's mother, divorced because she ran away with his father. Father, mother, wife all guilty, his sweetheart fickle, Sylvester breaks down. He realizes his own humanity, forgives Ella and starts on a life of finer compassion than he has ever before known.

Program and Exploitation Catchlines:
H. B. Warner in "The White Dove" Has the Role of a Husband, Who in All His Glory May Go as He Pleases.
What Was Sylvester Lanyon's Idea of "The White Dove?"—You Will Be Surprised When You Find the Trend of This Highly Respected Physician's Mind—Presented in This Unusual Story Adapted from Well-known Novel.
Story of a Doctor Who Despised Eloping Women—Disliked Frail Ones and Avoided Fickle Women—The Part Is Played by H. B. Warner—See What the Result Is in "The White Dove."

Exploitation Angles: Play up Warner and make good use of the Locke name to draw from those classes who know the novelist. Make a more general appeal with the bearing this story has upon the marriage relationship. This will sell to those who do not want literature. Between the two approaches you should be able to gather in the populace.

"Old Lady 31"

Emma Dunn Repeats Stage Success in Metro Adaptation of Rachael Crothers Play.

Reviewed by Margaret I. MacDonald.

RACHAEL CROTHERS' play, "Old Lady 31," adapts itself well to screen adaptation. As seen in the Metro production it is mild and wholesome in character, containing a wealth of human interest, enough of comedy, and sufficient suspense to make it a favorite with all who see it. The old couple, whose sorrows at losing their all are alleviated in allowing the old man to become a member of the household along with his wife, are irrestible in their appeal.

Fine individuality is given to each member of said home, including Blossy, whose unquenchable romanticism is one of the amusing features of the play. The opening scenes of the picture move rather too slowly, and could be greatly improved by cutting, and there is evidence of a slight disregard of moving picture technique in trying to stick closely to the lines of the stage production.

Henry Harmon as Captain Abe Rose is sure to carry the house with him, and Emma Dunn gives a delightful interpretation of the character of Angie Rose. Clara Knott lends distinct individuality to the role of Blossy, and Lawrence Underwood as Captain Samuel Darby, and Graham Pettie as Mike, are characters one remembers, partly by reason of their good work and partly by their association with the comedy moments of the play.

Cast.

Angie Rose .....Emma Dunn
Captain Abe Rose .....Henry Harmon
Blossy .....Clara Knott
Abigail .....Carrie Clark Ward
Nancy .....Sadie Gordon
Mary .....Winnifred Westover
John .....Antrim Short
Captain Samuel Darby..Lawrence Underwood
Mike .....Graham Pettie
Sarah Jane .....Martha Mattox
Mrs. Homans .....May Wells
Granny .....Ruby Lafayette

Story adapted from the play by Rachael Crothers.
Scenario by June Mathis.
Direction by John H. Ince.
Length, Six Reels.

The Story.

The old couple in "Old Lady 31," Abe and Angie Rose, have invested their savings in mining stock which has proved worthless, and there is nothing left for them but to sell the old home. With the hundred dollars left after their debts are paid, Angie is to be sent to the Old Ladies' Home, while Abe must content himself with the Poor House.

Before their arrival at the Old Ladies' Home the inmates, some of whom were girlhood friends of Angie's, take a vote on whether Abe should be allowed to remain with Angie as "Old Lady 31," or whether it would be a disgrace to allow one man to live alone in a home with thirty "girls." The decision is against him. But when Angie goes with him to the gate to bid him goodbye the hearts of the old ladies melt, and they send a message after Abe, telling him that they will be delighted to have him remain as "Old Lady 31."

A few weeks of coddling, and a little persuasion on the part of Captain Samuel Darby, recently acquired husband of Blossy, the home's most romantic maiden, and Mike the gardener, causes Abe to "kick over the traces." And one evening, after he has been kept in bed for a week with a cold, he gets into his clothes, climbs out of the window, and goes to the life-saving station for a spree with the boys. Before the next day dawns

Abe is back in the home and when Angel tearfully descends to the dining room for breakfast to look for him, Abe is found snoring on the couch. A letter which has arrived in Abe's absence is then opened and it is found that the stock which was thought worthless can be sold for sufficient money to enable the Roses to buy back their old home.

Program and Exploitation Catchlines:

The Old Couple Lost All Their Money in Worthless Mining Stock—Then They Sold the Old Homestead—Angie Enters the Old Ladies' Home and Abe Thought He Must Content Himself in the Poor House—But That Does Not Happen—See "Old Lady 31" to Determine What Actually Happened.

Amusing Comedy-Drama About the Old Folks, with Emma Dunn.

How Would You Feel if You Were Old and You Were Forced to Sell the Old Homestead Because the Oil Stock You Depended Upon Proved a Flivver—And Then While You Were in the Old Ladies' Home Word Came That the Stock Was Good and That You Could Buy Back Your Old Home? See What Emma Dunn Does in "Old Lady 31."

Exploitation Angles: Don't rest until you have told everyone of the book and stage success of this story and have added that Emma Dunn, who charmed the country in the stage version assumes the role in the film play. The picture will be a tonic to the business of your better class of patrons, so make a special effort to get this class in. You should need little urging.

"Her Five-Foot Highness"

Universal Five-Reel Subject Features Edith Roberts in Delightful Story.

Reviewed by Robert C. McElravy.

THIS five-reel Universal production, "Her Five-Foot Highness," will add materially to Edith Roberts' list of admirers. It affords her opportunities for varied acting, which she makes the most of. In the beginning she appears as a boisterous ranch girl, who wears chaps and shoots craps with the cowboys. Later she goes to England to claim her inheritance, when she appears as a more demure miss, invading the baronial halls of her ancestors like a timid "Peg O' My Heart." But her courage reasserts itself when occasion demands, and she wins out on her rights as an unafraid American girl.

This is a top-notch production of its kind. There have been multitudes of similar stories, dealing with Anglo-American relations, and there will doubtless be hundreds more of them, but it has never been the experience of the reviewer to see a better one than this. It has the broad underlying general appeal, the romantic plot material, a splendid contrast of settings and a thoroughly agreeable cast of characters. The pictures of quiet, cultured home life in England, disturbed by the appearance of one real claimant, and a second false one, are admirably done.

While familiar in its general outline, the plot has a number of original situations and keeps the spectator guessing. The humorous touches are also good.

Cast.

Ellen ..... Edith Roberts
Lady Harriest ..... Virginia Ware
Lesley Saunders ..... Ogden Crane
Sir Gerald Knowlton ..... Harold Miller
Lord Pomeroy ..... Stanhope Wheatcroft
Lady Clara ..... Kathleen Kirkhem
Solicitor ..... Rudolph Christians
English Butler ..... Hugh Saxon
Chorus Girl ..... Leota Lorraine
Slim Higgins ..... Leonard Claphem
Williams ..... Henry Woodward

Story by Tarkington Baker.
Scenario by Hal Hoadley.
Directed by Harry Franklin.
Length, Five Reels.

The Story.

Ellen Wilshire, in "Her Five-Foot Highness," is the daughter of Charles Wilshire, living in the Texas panhandle. The father died, leaving Ellen sole owner of the ranch, and Martin Saunders, once Wilshire's attorney, is scheming with the railroad agent to get the girl to sign over her rights at a low figure. Slim Higgins, a ranch hand, warns Ellen of the plot and she refuses the price offered.

In England the relatives and friends of the late Duke of Wilshire are assembled to hear the reading of the last will and testament. Everything goes to them unless it develops that the Duke's brother, Charles Wilshire, left an heir. In due time Ellen is advised of the situation and goes to England to claim her inheritance. Her only means of identification is a note from Slim Higgins and other ranch hands, as Saunders has refused to give up her father's papers.

Saunders, now operating on another tack, goes to England in Ellen's wake, and endeavors to palm off a chorus girl who had once lived in Texas as the real heiress. Ellen, finding herself under suspicion, flees to America. But she is followed by relatives of the late Duke, and in due time her rights are established. She chooses as a husband Slim Higgins in preference to one of her English admirers.

Program and Exploitation Catchlines:

She Was a Boisterous Ranch Girl—Then She Went to England to Get Her Inheritance—But It Wasn't So Easy—See How She Wins Out in the End Through Her Plucky American Spirit.

It Was "Her Five-Foot Highness" and Progressive Spirit That Won for Her—See Edith Roberts in This Delightful Play.

Don't Miss Edith Roberts in "Her Five-Foot Highness"—It Isn't Very Tall, But the Way She Acted She Might Have Been a Giant—And She Won Her Inheritance, Too.

Exploitation Angles: Work to get the crowd in for this. Play up Miss Roberts strongly and then go on to tell that it is a pleasant little story. Don't promise too much, but let them know they will see something good. A good lobby stunt would be to offer free admission to any girl who is exactly five feet tall. Put a measuring standard in the lobby and work it as a ballyhoo, or offer small souvenirs to the five footers.

"The Brand of Lopez"

Sessue Hayakawa Sustains His Reputation for Careful Interpretation in Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

A STORY of old Spain forms the basis of the Robertson-Cole production, "The Brand of Lopez." Sessue Hayakawa, the star of the picture, plays the role of a matador who is in love with an operatic singer, and while the story is rather insipid, Hayakawa to a great extent covers its defects by the skill of his acting. Florence Turner plays the feminine lead in a manner that compels admiration. She is the right type to impersonate the daughter of a proud Spanish family, and is never lacking in her conception of the requirements of the part.

Perplexity

As exhibited by Sessue Hayakawa in Robertson-Cole's "The Brand of Lopez."

The picture makes no play for the spectacular, and the bull-fight which might be anticipated, will be looked for in vain, in spite of the fact that the hero is a bull-fighter. The romance of the matador absorbs the first part of the production, while the latter part is given over to vengeful emotions.

This is not the strongest of the Hayakawa productions by any means. As already stated the work of the star is quite up to its usual standard, and the production is moderately entertaining. Mayme Kelso and Evelyn Ward also do attractive work in the picture.

Cast.

Vasco Lopez ..... Sessue Hayakawa
Lola Castillo ..... Florence Turner
Captain Alvarez ..... Sidney Payne
Maria Castillo ..... Evelyn Ward
Senora Castillo ..... Mayme Kelso
Marianna ..... Gertrude Norman
Senora Lopez ..... Kitty Bradbury

Story by E. Richard Schayer
Direction by Joseph De Grasse
Length, Five Reels.

The Story.

The hero of "The Brand of Lopez" is Vasco Lopez, a bull-fighter, who has gained favor with Lola Castillo, a Spanish senorita of old Seville. The lady, born of an old and proud Spanish family, is an operatic star, and arouses the jealousy of Lopez by accepting favors from other men. After their secret betrothal he comes to her home one evening and finds flowers in the accustomed place of those which he showers upon her, discovering also that she is escorted home from the theatre by a rival. In a rage he brands the back of her neck with a lighted cigarette.

At the appeal of Lopez Lola enters into a secret marriage with him, for which she is denounced by her mother, and threatened with disinheritance unless she gives Lopez up and returns him the wedding ring. On being cast off as an inferior, and unworthy as a bull-fighter to become the father of thoughts to vengeance, kidnapping and assaulting Maria, Lola's younger sister, who bears a child and then dies.

The child is taken by the old nurse, unknown to Lopez and put in the place of one born of the senorita's second marriage. When Lopez comes with his outlaw gang to destroy her home and put her husband and child to death the situation is saved by the old nurse, who hastens to tell Lopez that he is about to kill his own child. The close of the story registers repentance.

Program and Exploitation Catchlines:

A Story of Old Spain, with Sessue Hayakawa as the Star.

What Was "The Brand of Lopez?"—Why Did He Use the Brand—See the Reason Why in This Splendid Production.

Have You Ever Seen Sessue Hayakawa as a Matador—He Falls in Love with an Opera Singer—This Furnishes the Basis for a Strong Story in "The Brand of Lopez."

Exploitation Angles: Whoop it up for Hayakawa and for Florence Turner, the earliest star of the film drama. Appeal to her old following and seek to make new friends for her. Get up interest in the Spanish locale of the play and tell that Hayakawa plays the role of a matador. Get them interested in seeing how he handles the role.

"The Harvest Moon"

Augustus Thomas Play Presented by T. C. Deitrich and A. F. Beck Features Doris Kenyon.

Reviewed by Margaret I. MacDonald.

DORIS KENYON is the star of the Gibraltar production, "The Harvest Moon," distributed by W. W. Hodkinson. The picture, which is in six reel, is an adaptation of the Augustus Thomas play of the same name, and is only fairly well suited to the requirements of the screen. The director seems to have had his troubles in trying to put the story across. After the first excellently accomplished work of fixing the atmosphere for the opening scenes, he has floundered hopelessly with the author's shallow story. The character of Jacques Vavin, an expert

authority on thought suggestion, is not a clear conception; a more careful character study of this character might have resulted in better effects.

The role of Dora Fullerton as portrayed by Doris Kenyon is attractive, but the part is not overflowing with opportunities. Miss Kenyon dresses the part elaborately, displaying a variety of pretty clothes. Wilfrid Lytell does his best to make the role of Willard Holcomb, an actor-playwright, heroic. His opportunities are also limited. Some attractive sets have been used in the picture, and it has many qualities to please lovers of mystery and romance.

Cast.

Dora Fullerton .....Doris Kenyon
Willard Holcomb .....Wilfrid Lytell
Jacques Vavin .....George A. Lessey
Professor Fullerton .....Earl Schenck
Judge Elliott .....Peter Lang
Mrs. Winthrop .....Marie Shotwell
Graham Winthrop .....Stuart Robson
Cornelia Fullerton .....Grace Barton
Henri .....Daniel Pennell
Madame Mercier .....Mrs. E. M. Holland
Marie .....Ellen Olesom

Adapted from Augustus Thomas play.
Direction by J. Searle Dawley.
Length, Six Reels.

The Story.

"The Harvest Moon" has for its principal characters Dora, the daughter of a French actress, and Jacques Vavin, an expert in thought suggestion; Willard Holcomb, a young actor-playwright; Jacques Vavin; James Fullerton, the divorced husband of Dora's mother, and other minor characters.

Madame Vavin, whose marriage to her second husband in England was not recorded in France, died alone in a small French village. A cable from the mistress of the inn brings her divorced husband and his scornful sister, who take the child back with them to America. In response to a letter from Madame Vavin, written just before her death, her second husband, who has searched France to find her, arrives on the scene to find nothing but his baby's cradle and a tiny bootee.

In America Dora grows up in the belief that she is the daughter of James Fullerton. When she reaches womanhood her ambition leads to the stage. Her first venture is with an unscrupulous manager, from whom she is rescued by Willard Holcomb, who is also a member of the company. Later Holcomb writes a play and requests that Dora appear in the leading role. Her foster father and aunt disapprove of her adopting a stage career, but the appearance on the scene of Jacques Vavin, who is lecturing in America on Thought Suggestion, results in a clearing up of the situation, and the smoothing out of the romance which has sprung up between the young people. Considerable complication arises in bringing about the recognition of father by daughter, and vice versa.

Exploitation Angles: Play up Miss Kenyon in this adaptation from the Thomas play. Don't work too hard on this, but let it slide through, making your chief appeal with the fact that it is a story of the stage.

"The Tattlers"

Madlaine Traverse Featured in Five-Reel Fox Subject of Dramatic Strength.

Reviewed by Robert C. McElravy.

THIS Fox subject, "The Tattlers," is a notable one from a dramatic standpoint, one of the best of recent features judged from the standpoint of sheer acting ability. The performers, who include Madlaine Traverse, Jack Rollens and Ben Deely in the leading roles, have been given a full measure of "something to do," and they do it with remarkable skill. The production stands out in marked contrast with many features of late that expect a particular star to carry a slight story to success on the strength of his or her personality.

"The Tattlers" is strong in story interest and almost flawless in the matter of direction. It deals convincingly with a situation that in itself reflects a hard and almost sordid phase of real life, but it is real and a strong presentation such as this carries a valuable message to the world. Many a woman has found herself in the same compromising position as that of Mrs. Rutherford and some have not come through it so successfully.

Madlaine Traverse portrays a genuine woman, of the trustful, unsuspecting sort, and Ben Deely pictures the conscienceless villain in compelling fashion. Jack Rollens presents the juvenile role in an intelligent, forceful manner.

The production as a whole is powerful and expertly made.

Cast.

Bess Rutherford.....Madlaine Traverse
Charles Rutherford.....Howard Scott
Jack Rutherford.....Jack Rollens
James Carpenter.....Ben Deely
Samuel Smythe.....Genevieve Blinn
Mrs. Reginald Dexter.....Eleanor Hancock
Gladys Dexter.....Correan Kirkham
Dr. Ballard.....Frank Whitson

Story by Henry Clifford Colwell.
Scenario by Denison Clift.
Directed by Howard M. Mitchell.
Length, Five Reels.

The Story.

Bess Rutherford, in "The Tattlers," is a happy wife and mother, except for the one skeleton in the family closet. This is the fact that her husband ,Tom Rutherford, drinks heavily. They give a party one evening, at which Tom gets intoxicated and tries to teach his son, Jack, to drink. He makes such a degrading exhibition of himself that Mrs. Rutherford is humiliated and she listens to a long time admirer, Jim Carpenter, when he advises her to procure a divorce from Tom and come to him.

In the subsequent scenes Bess has procured her divorce and gone to New York City with Jim. They are seen choosing an apartment, where she is installed surrounded by every luxury. But Jim takes occasion to postpone the promised marriage frequently.

In the course of time young Jack Rutherford, a Yale student, visits his mother in New York. He suspects nothing until Mrs. Dexter, mother of his sweetheart, asks him not to see the girl again. Jack finally learns that his mother is an object of scandalous comment. He confronts Jim Carpenter, who also is secretly hoping to win Gladys Dexter, and in the resulting scene Carpenter is shot and killed. The tragic end is softened by the fact that the New York part of the story is all a dream, and the Rutherfords are happily reunited at the close.

Program and Exploitation Catchlines: "The Tattlers," Who Are They? See Madlaine Traverse in This Dramatic Production and Determine.

Madlaine Traverse in the Compelling Role of a Genuine Woman, Trustful and Unsuspecting—See Her at Her Best in "The Tattlers."

Her Husband Was Addicted to Drink—It Caused Their Divorce—But—Was the Man She Promised to Marry Better Than the Man She Left—She Was a Trustful Woman and Returned to Her First Love—What Made Her Do It? See "The Tattlers" for the Answer.

Exploitation Angles: Play up Miss Traverse and make a lot of talk about the acting. Play on the situation in which Mrs. Dexter finds herself and pique curiosity as to the outcome. Don't overboom, but make a good campaign for this.

"Vanishing Trails"

Selig Serial Has Splendid Western Atmosphere and Features Franklyn Farnum.

Reviewed by Margaret I. MacDonald.

THE Selig serial, "Vanishing Trails," foreign rights of which are being handled by Donald Campbell, is rich in western atmosphere, and presents among other interesting features some remarkable horseback riding. Most of the horses used in the picture are genuine western cayuses, and gallop over hazardous slopes in a way which proves that they are "to the manner born." The picture is filled with gun-fighting men who do not flinch at the whizz of a bullet, and in fact, it is not difficult to recall the days of the real wild west when looking at the picture.

Franklyn Farnum is "Silent Joe," an adventurer, and one of the mysteries of the picture lies in the question mark which enters the mind of the spectator after each appearance of "Silent Joe." The production is filled with suspense and mystery. There is a man called "The Shadow," who lives in a cave filled with chemical contrivances, who is always on the job with his bow and arrow and his faithful dog when a rescue of the hero is necessary.

The struggle which the serial depicts originates in the home of a financier named Stillwell, who leaves his guests to bring papers which show to whom he has decided to leave his fortune, which he has converted into a solid gold cube. Just as he takes the papers and the cube from his safe and is about to return to his friends, he is shot by an invisible hand. "Silent Joe," just returned from adventures abroad, also enters the room at that moment and escapes with a paper on which is imprinted the thumb mark of the assassin. Another prominent character of the story is Stillwell's butler, whose hatred for his master is very marked. After Stillwell's death he hurries into the West and becomes a member of the desert devils, who guard the rights of one Durant in the land of vanishing trails. Here the life of no man is safe, and as the serial progresses "Silent Joe" is fighting for his life, in an effort to discover Stillwell's assassin.

The pretty heroine of the play Lou Durant, daughter of the dreaded Steve Durant, secret master of the desert devils, is played by Mary Anderson. Other members of the cast are Luke Lee, Buster Pegg, W. Orlamand, Bud Osborne and the splendid dog Prince, whose exploits are tremendously entertaining. Prince appears to know almost as much as the ordinary human being. He is present when danger threatens, and is his master's most valuable agent in averting disaster for Durant's victims.

One of the strong points of this serial lies in the fact that it is different from the average production of its kind. It has thrills in plenty. The action, which in the opening seemed a trifle slow, develops speed as the picture advances. The serial consists of fifteen two-reel episodes, and was directed by Leon de La Mothe.

Comments

THE PRICE OF A GOOD SNEEZE (Fox). A very laughable Mutt and Jeff animated, in which the pair conduct a school for teaching aesthetic dancing. The antics of both characters are exceptionally funny in this and the climax comes when Mrs. Mutt makes her appearance.

THE CHEMIST (Fox). A characteristic Mutt and Jeff animated, in which they test the properties of gas, drugs and chemicals. The results are funny and are pictured in the usual amusing way.

SQUEAKS AND SQUAKS (Vitagraph). Jimmie Aubrey is the star performer of this comedy in which a Ford car affords a great deal of the fun. The hero is in love with the daughter of the village blacksmith, and when the landlord comes to get the rent, he helps his prospective father-in-law to get the best of him. The landlord hides some money under the seats of his car, and the money stolen by the hero is used to pay the rent. The eloping of the blacksmith's daughter with the landlord, to save her lover and father from jail affords an opportunity for a funny chase in which a horse carriage, a Ford car, and a motorcycle take part.

A NOSE IN A BOOK (Western), April 17.—There is a strong juvenile interest in this two-reel subject, written by Henry Murray and directed by Reaves Eason. The latter's small son, who has appeared before in pictures, plays the role of Bobby Carson. He is kidnapped by bandits and later lost on the desert. The desert scenes, in the second reel, are unusual and furnish a strong climax to the story. The opening reel contains typical ranch humor. Ed (Hoot) Gibson, Mildred Moore and George Field have the adult roles. The picture should have a particular appeal for children.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P. 1650; C-R Vol. 44; P. 134.
The Orphan (Six Reels).

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 42; P-1068; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell). Vol. 43; P. 1292.
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1540.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P. 138.
Black Shadows (Peggy Hyland). Vol. 44; P. 142.
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich).
The Tattlers (Madlaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellermann).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

The Chemists.
The Great Nickle Robbery.
Mutt and Jeff.
The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.

FAMOUS PLAYERS-LASKY

January.

The 13th Commandment (Ethel Clayton-L—4721 Ft. Vol. 43; P-466.
Too Much Johnson (Bryant Washburn-L—4431 Ft. Vol. 43; P-942.
Sand (William S. Hart). Vol. 43; P-1117.
The Tree of Knowledge (Robert Warwick)-L—4940. Vol 43; P-634.
The Copperhead (Lionel Barrymore—Super Special)-L—6351 Ft. Vol. 43; P-733.

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol 43; P. 1527; C-R Vol. 44; P. 134.
Mary's Ankle (Douglas MacLean and Doris May)-L—4660 Ft. Vol. 43; P-1118.
Huckleberry Finn (Super Special)-L—7186 Ft. Vol. 43; P-1290, Ex. 886
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L—4,707 ft. Vol. 43; P-1837.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)—L—4,330 ft. Vol. 43; P-2003.
My Lady's Garter (Tourneur Production)-L-4823. Vol. 43; P-1837.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur)-L—5134 Ft.
Thou Art the Man (Robert Warwick)-L—5003 Ft.
The Cost (Violet Heming—5,547 Ft.). Vol. 44; P 141.
The False Road (Enid Bennett—Ince).
Terror Island (Houdini)-L—5813 Ft.
The Toll Gate (Super—Special—William S. Hart)-L—5590 Ft.

Comedies.

Excess Baggage (Mr. and Mrs. Carter de Haven—Two Reels). Vol. 43; P-1119.
The Garage (Roscoe Arbuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.
April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).

Paramount-Burton Holmes Travel Pictures.

(One Reel.)

Jan. 11—Mirrors of Nature.
Jan. 18—The Royal Ballet of Bangkok.
Jan. 25—From Blarney to Broadstairs.
Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Feorcious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.

Paramount Magazine.

(One Reel.)

Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.
Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 43; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 43; P-864.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Palliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
Duds (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Partners of the Night. Vol. 43; P-1843.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol 43; P. 1293; C-R Vol. 44; P. 134.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P. 142.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 43; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia).
The Dangerous Talent (Margarita Fisher). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

Current Film Release Dates

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Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels), Vol 43; P-2177.

PATHE EXCHANGE, INC.

Releases for Week of February 15.

No. 15 of The Black Secret (The Secret Host).
No. 8 of The Adventures of Ruth (The Harem Model).
Daredevil Jack (Jack Dempsey Serial) (The Mysterious Bracelets). Vol. 43; P-1117.
Waltz Me Around (Harry Pollard—One Reel).
Pathe Review No. 38.
Topics of the Day No. 42.
Pathe News Nos. 14 and 15.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredevil Jack (The Ball of Death).
After Thirty (John Cumberland and Mrs. Sydnew Drew—Two Reels).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
Nos. 16 and 17, Pathe News.

Releases for Week of February 29.

Smoldering Embers (Frank Keenan). Vol. 43; P. 1288; C-R Vol. 44; P. 134.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 14.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.

In Walked Mary (June Caprice). Vol. 43; P-1681; C-R 2002.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli) Vol. 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory)
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel).
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmey Wehlen—Six Reels). Vol. 44; P. 139.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trailed By Three (The Mystry Pearle Featuring Stuart Holmes and Frankie Mann—Three Reels).
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer and Robert Gordon—Six Reels).
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel).
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

ROBERTSON-COLE

The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P. 139.

Supreme Comedies.

January—Her Nearly Husband.
January—Mollie's Millions.
January—A Four-Cylinder Frame-Up.

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova — Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
February—Juda (May Allison).
March—Old Lady 31 (Emma Dunn).
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P. 135.
April—Dangerous to Men (Viola Dana).
April—Alias Jimmy Valentine (Bert Lytell—Six Reels).
April—The Hope (Special Cast).
April — The Heart of a Child (Nazimova—Seven Reels).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).
April—Nothing But Lies (Taylor Holmes—Six Reels),
May—Four Horse Man (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett —Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand —Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 2.

No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful? (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robbery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301; C-R, P-1619.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren); C-R, P-1619.
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-Moran—One

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The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Jaguar—One Reel).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Releases for Week of March 8.

The Forged Bride (Mary MacLaren). Vol. 43; P-
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44; P. 140.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren). Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43; P-1287.
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840.
Captain Swift (Earle Williams).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The Flaming Clue (Harry T. Morey). Vol. 44; P. 136.
The More Excellent Way (Anita Stewart).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).

BIG V COMEDIES.

(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078. Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1289.
The River's End (Marshall Neilan). L-6584; Vol. 43; P-1523.
In Search of a Sinner (Constance Talmadge). Vol. 43; P-2005; C-R, Vol. 44, P-134.
The Inferior Sex (Mildred Harris Chaplin). Vol. 43; P-2175.
The Family Honor (King W. Vidor).
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P. 141.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P. 137.
March 29—The Woman Gives (Norma Talmadge).
April 4—Polly of the Storm Country (Mildred Harris Chaplin).
April 11—Don't Ever Marry (Marshall Neilan Production).
April 18—The Love Expert (Constance Talmadge—John Emerson—Anita Loos Production).
April 25—Passion's Playground (Katherine MacDonald).
May 3—The Yellow Typhoon (Anita Stewart).
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1842.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.

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His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2002.
The Woman Game (Elaine Hammerstein). Vol. 43; P-2176.
Youthful Folly (Olive Thomas). Vol. 44; P. 136.
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien).
The Shadow of Rosalie Byrnes (Elaine Hammerstein).
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.
Distributed by Select Exchanges.

Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.

January—Just a Wife.
March—Blind Youth.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-16; C-R, P-1619.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
The Blue Pearl (Edith Hallor—Six Reels). Vol. 43; P-2177.
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling.
Mothers of Men (Claire Whitney). Vol. 43; P-2005.
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventuress.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard —Six Parts), Ex. 889.

Star Productions.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P. 465; C. R. Vol. 44; P. 134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Nurse Marjorie). Vol. 44; P. 135.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2009.
The Inner Voice (E. K. Lincoln). Vol. 44; P. 140.

A. H. FISCHER PRODUCTIONS.

The Amazing Lover (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298; C-R, P-1619.

UNITED ARTISTS.

Sept. 2—His Majesty the American (Douglas Fairbanks). Vol. 42; P-245.
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R, P-1619.
Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43; P-636; Ex. 887.
April 25—Down on the Farm (Mack Sennett).

GAYETY COMEDIES.

Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).

(One Reel.)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.

(One Reel.)

A Looney Honeymoon.
Kids and Kidlets.
Fair but False.
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.

(Two Reels.)

Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

CHESTER OUTING PICTURES.

(One Reel Each.)

Good Indians in Wonderland.
Some Speed to Suruga.
Mountains and Soul Kinks.
Every Day Is Fiesta.
"Fire!"
Wanted an Elevator.
When Dreams Come True
Pigs and Kava.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each.)

The Midnight Girl.
O, Louise!

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.

March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013).

Kattejohn Comedies.

March 22—Cabareting Under Difficulties.

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
Children Not Wanted.

ALGOOD FILM CORPORATION.

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

FROHMAN AMUSEMENT COMPANY.

Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

Jan. 27—N ck and Neck.

GREIVER EDUCATIONALS.

The Serpent's Tooth.
Speeding Thru Dixie.
Royal Ease.
Collossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P. 141.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).
Nobody's Child (Jose Collins — Godfrey Tearle).

FACTS AND FOLLIES SERIES.

(One Reel Each.)

In the Sweet Dry and Dry.
My Kingdom for a Meal.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.

Texas Guinan (Two Reel Westerns).
"Alice Howell" (Two Reel Comedies).
"Billy West" (Two Reel Comedies).
"Moranti" Comedies (One Reel).
"William Franey" Comedies (One Reel).
"Burrud" (Sunset) Scenics.

MASTER FILMS, INC.

(Torchy Comedies.)

Torchy (Johnny Hines).

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Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-254.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).

JACOB WILK,
1476 Broadway.

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A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Are You About to Equip a Road Show? Then This Article Will Interest You

FROM C. W. Gorden, of Pittsfield, Massachusetts, comes the following inquiry in regard to the equipment for a first class road show.

Any information you can give the writer on the detailed make up of a first class road equipment will be greatly appreciated. Would not be satisfied with projection that was not equal to the best even if I have to pack a regular Power's or Simplex, for I might sometime wish to use it in a permanent location. What do you suggest in that line? What auto stands up best whose engine could be used to drive the D. C. generator, and what make and capacity of generator has been found serviceable and adaptable.

What booth meets, in general, the requirements of over-exacting authorities?

Any information will be of great help to the writer, who is generally familiar with permanent equipment, but not with road apparatus.

We turned the manufacturers loose on the problem and the following suggestions which resulted are likely to prove of value to many other prospective showmen besides Mr. Gordon.

Nicholas Power Company Advises.

With the rapidly increasing demand for motion pictures in various fields not covered by the regular picture houses, theatres and buildings possessing a permanent projector equipment, a need has developed for a practical road equipment. In many instances only the standard projectors will satisfy the public even in the small and more remote localities.

As a rule, people in these places have seen a professional performance at least once and are apt to demand that all shows shall approximate such performances. Therefore, to obtain satisfactory results the traveling exhibitor will find that he requires one of the well-known standard projectors. These will eventually prove both profitable and economical and their use involves no special difficulties that cannot be overcome.

The Bureau of Commercial Economics is using Power's Projectors in all parts of the world and has fully demonstrated that the traveling projection equipment is practical under the most trying conditions. Trucks sent out by the Bureau of Commercial Economics have been sent to the plantations in Java and to the colonies of the Dutch East Indian Government, Iceland, Greenland, the Straits of Belle Isle in Newfoundland, Battle Harbor on the East Coast of Labrador.

From Chile to the Levant.

At the mines in Chile, Peru and Bolivia, along the Amazon and throughout the Orient and Levant, the Bureau of Commercial Economics is also operating on a large scale with traveling projection equipment. Surely if the traveling projection equipment can be operated with little trouble in such remote places, the American exhibitor ought to anticipate no difficulties that his own energy, enterprise and ability cannot easily overcome.

The Excelite Incandescent Lamp equipment, developed and manufactured by the Nicholas Power Company, Inc., has made it possible for traveling exhibitors to obtain a light weight electrically operated motion picture projector.

The exhibitor can operate this from a small ¾ k. w. 32-volt gasoline electric generator which will supply ample electric force. The Excelite Incandescent Lamp equipped projector operating with T-20 600 watt, 30 volt, 20 ampere Monoplane Mazda lamps, will give excellent results where the throw does not exceed 75 ft. and the picture is not to be larger than 9x12 ft.; if, however, the T-20 900 watt, 30 volt, 30 ampere Monoplane Mazda lamps are used a picture 10x13 ft. may be projected for throws not exceeding 90 ft.

A Weight Saver.

One advantage of the Excelite Incandescent lamp has over the arc lamp is that it gives a constant and brilliant illumination, absolutely free from flicker. Then again the incandescent lamp equipment considered in its entirety is much lower in cost than the arc lamp outfit; and last, but not least, the weigh of the small gasoline generators above described is considerably less than the heavier type required to operate an arc equipped motion picture projector.

There are numerous makes of gasoline electric generators on the market, capable of developing 32 volts and 20 amperes, and if equipped with an 80 ampere hour storage battery, a generator of this type is of ample capacity for the operation of the 600-watt lamp; while if a 160-ampere hour storage battery is used, the 900-watt lamp may be operated with equal success.

Traveling exhibitors have encountered their chief difficulties through having on their circuit towns not provided with local electrical service, but this trouble has been successfully overcome by the use of the gasoline electric generator.

The type of illuminant used has heretofore

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

Projection Outfit of U. S. Bureau Commercial Economics.
Interior of motor truck projection room with generator, Power's projector and phonograph; also exterior view of same truck.

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Similar equipments even though inferior in construction and design may still infringe on our patent rights. A guarantee by anyone selling an equipment infringing on our patents does not release the owner from liability.

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been a serious problem for traveling exhibitors, as the calcium gas lamp, known as the "lime-light," is very unsatisfactory. Whether traveling by rail, horse-drawn vehicle or automobile, the traveling exhibitor has been compelled to use this "lime-light" as an illuminant and its cost was almost prohibitive. Costing three to four dollars an hour to operate and throwing a light which would not permit showing pictures much over thirty-five feet, the "lime-light" was, to say the least, "unsatisfactory" as an illuminant for moving pictures.

Economy of Operation.

Manufacturers of gasoline electric generators claim that they may be operated at an approximate cost of from five to six cents an hour. It will, therefore, be easily realized by the prospective buyer of a road equipment that, although the initial cost of the generator equipment is much higher than the first outlay for the calcium gas outfit, the gasoline generator will pay for itself within a short time.

When the requirements of the traveling exhibitor do not exceed that of the Excelite equipment, he may purchase a small generator and install it in a light weight automobile.

This will be large enough to accommodate such other equipment as he may require in addition to the projector. Our exhibitor is ready for business and may travel through the various localities on his circuit quite independent of the local electric service.

Upon arriving at his destination the exhibitor can easily install the projector in the building, the automobile is placed close by and a length of cable run from the panel board of the generator to the projector. The exhibitor may now proceed with the show. When the performance is over, the projection apparatus is easily dismantled, placed in the automobile and the journey to the next town made either the same night or the first thing in the morning. In this way the circuit may be covered in accordance with schedule.

Outside Lights As Well.

The generator will not only supply ample electrical energy for the operation of the motion picture projector, but will also furnish light enough for a few lamps outside of the building. Traveling exhibitors will readily see that this is excellent advertising and attracts a great deal of attention in the smaller towns. The resourceful exhibitor may even go as far as to include in his equipment a small circuit of lights that may be readily installed in the various halls in which he exhibits. If properly designed this circuit can be taken down with the same ease as that with which it is put up. A switch in the booth is used for controlling these lights and under these conditions, it is the opinion of the writer, the small town community may enjoy pictures projected in a manner closely rivalling the performances given in the larger towns.

The lamp equipment we have described would not prove practical for the exhibitor whose requirements are such that he will be compelled to project pictures of larger proportions or at greater distances than the specifications mentioned. Under these conditions, he should consider the use of a projector equipped with an arc lamp, operated by direct current.

Requirements of Arc Light.

The electric arc lamp used in motion picture projectors and operated by direct current, requires a gasoline electric generator capable of developing 3 k. w., or, in other words, 60 volts and from 25 to 50 amperes. The ¾ k. w. generators vary in weight from 175 to probably 550 lbs., while the 3 k. w. generators average from 800 to 1,500 lbs.

Generators of this type greatly add to the weight of the equipment, but offer the advantage of greater illuminating power. Pictures much larger in size and at greater distances may be projected with excellent results.

Many exhibitors are of the opinion that by simply purchasing the electric generator, this can be installed in an automobile and operated by the automobile engine. However, in most cases this is not practical, for the ¾ k. w. generator requires only from 1½ to 2 h. p. to drive them, and the 3 k. w. generator a 5 to 6 h. p. engine.

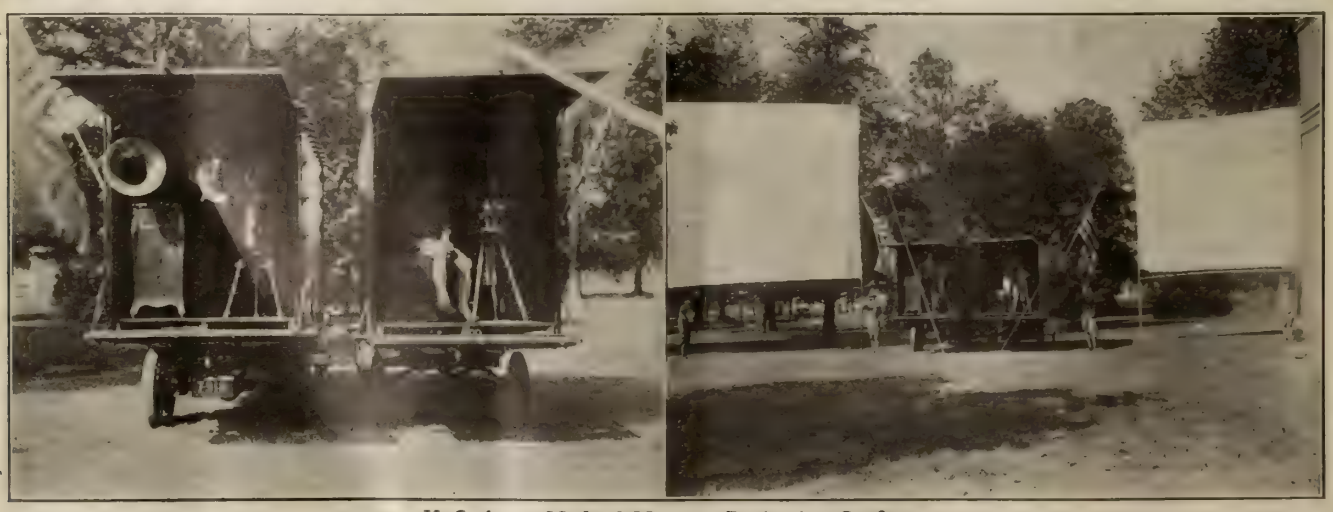
While it is true that any one of the standard projectors will give good results, for road work, Powers seems to be particularly well adapted to the needs of the traveling exhibitor. It possesses certain points of lightness and strength which make it well suited to road work and the fact that it has been so extensively used by the Bureau of Commercial Economics must be taken as strong evidence that it meets the exacting requirements of that institution. However, the exhibitor will find that it is necessary to write to the manufacturers to secure definite information that cannot very well be supplied in an article of this nature.

The Universal Motor Company Tells How.

The Universal Motor Company, of Oshkosh, Wisconsin, gives the following pertinent advice regarding generating plant:

We believe that Mr. Gordon would find it to his advantage to carry a first-class projector, preferably a Powers or Simplex. Usually, road shows prefer to use a truck of about two-ton capacity. This permits the carrying of a tent for show purposes, where this is desired. The electrical equipment could most probably be covered to the best advantage by one of our 4 k. w. electric generating sets. This could be used for projection purposes as well as for lighting the hall if the show intends to use a hall or for the tent where one is carried, either the 60 or 110-volt outfit has the advantage of being of the voltage in which accessories are much more readily obtainable. The 60-volt outfit has the advantage of being more easily adapted to the arc, which may be done by means of the field rheostat, which permits a regulation of from approximately 52 to 62 volts. Where the 110-volt outfit is used in connection with an arc, it is necessary to reduce the current.

We believe that all additional information



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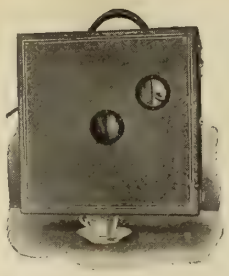

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desired on our product can be obtained from our bulletin No. 30.

Leon Brownie, of 1114 Pierce avenue, Houston, Texas, has traveled for a number of years with an outfit of this type. He is putting out an additional show and we feel assured will be glad to give Mr. Gordon the benefit of his experience both in connection with our product and to all other requirements on this type of outfit.

The U. T. E. Helps.

The United Theatre Equipment Corporation, of 1604 Broadway, New York, makes the following suggestions:

The Power's 6A road equipment has always been considered a standard for that class of work on account of its being fitted with collapsible legs, light stand, and at the same time retaining the feature of a heavy lamp house with the regular mechanism. This outfit will give the same class of projection as the regular professional model used in permanent installations.

We do not wish to go on record as saying that one automobile will stand up better than another for use in connection with driving a generator for motion picture projection. We can truthfully say, however, that more Ford cars are being used for this class of work than others—possibly because there are more cars of that make in existence. Any standard car would serve, as it is only necessary to jack up the hind wheel belting from the same to the pulley of the generator which would rest on its own sliding base.

There are a number of standard good generators upon the market which are available for this purpose, and our Mr. Hallberg has designed one for this purpose, which is being successfully used. A generator of 35 amperes capacity should be sufficient for good projection.

As to Booth.

Each State has different laws for traveling shows. The inquiry does not say whether the show will travel in Massachusetts only, and would suggest application to the State Bureau in Boston for just what is necessary in the matter of a booth for traveling purposes.

If, in addition to the above, it is desired to use additional lights from the generator, it would be necessary to rig up a little switchboard with rheostat control and ampere meter and field meter. Mr. Gordon would need two lengths of No. 6 switch cable to connect from the generator to the motion picture machine, which presumably would be located some distance from the power.

Typhoon Fan Company Will Move Its Office

ON OR about April 10, The Typhoon Fan Company will move its office from the present address, 281 Lexington avenue, New York, to their new headquarters 343-347 West Thirty-ninth street, in the same building with the Typhoon factory.

The entire second floor will be devoted exclusively to the general offices and engineering department.

This is the second time within the past two years that it has been necessary for the Typhoon Company to move, owing to the rapid growth of business.

The company has received orders during the past week for the installation of the Typhoon Cooling System in the following houses:

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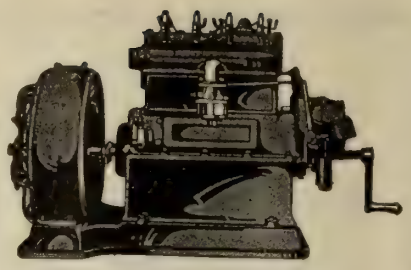

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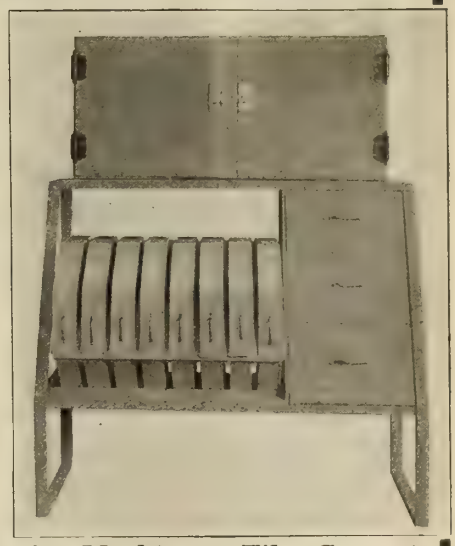

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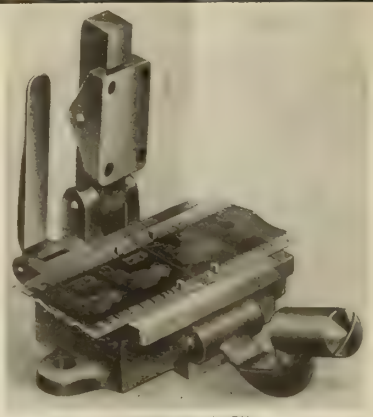

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How to Easily Increase the Durability of Film

THE difficulty sometimes experienced in projecting new film, frequently resulting in unsteadiness and premature breakdowns, may be largely avoided by the application of a thin coating of wax along the perforations. Machines that do this work rapidly and inexpensively are available at small cost.

In the making of the light sensitive emulsion of motion picture film one of the chief ingredients is gelatine, a glutinous substance which readily absorbs from and gives off moisture to the air. In freshly developed film, the gelatine contains a considerably higher percentage of moisture than seasoned film, and when in this condition is easily affected by heat, tending to render it soft and tacky, particularly in moist atmosphere.

As used in motion picture film, the first point at which the gelatine comes in contact with unusual temperature is at the aperture gate of the projection machine, where the light from the arc is concentrated, producing heat to a degree which softens the gelatine and causes it to collect on the tension springs or shoes where it rapidly dries and forms a flint-like deposit.

Careful Waxing Beneficial.

As the film passes through the projector, the hardened deposit of gelatine continues to accumulate and offer further resistance which produces deep scratches along the perforations with added possibility, as the resistance increases, of the teeth of the intermittent sprocket tearing and damaging the perforations, sometimes to an extent where injury to the print is irreparable.

Careful waxing produces, under the action of heat, a smooth and polished surface on the gelatine along the perforations; provides against the liability of strain in the first projection of new prints; materially benefits successive runs, and greatly prolongs the commercial life of the prints.

In view of the benefits to be derived and of the comparative simplicity with which waxing can be accomplished, the advisability of its use will be readily understood.

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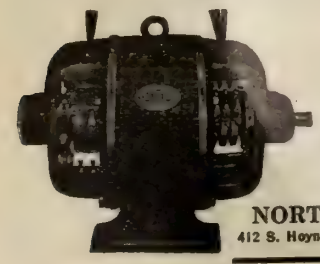

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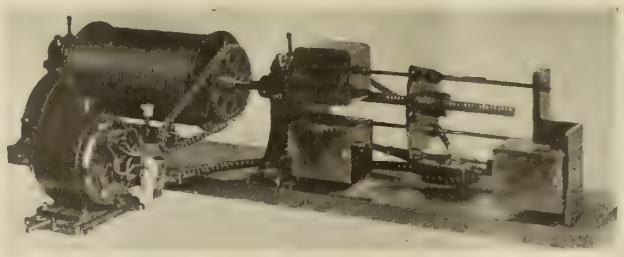

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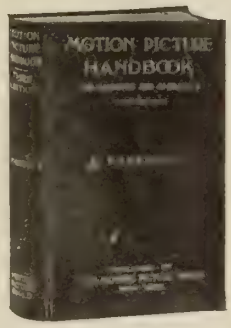

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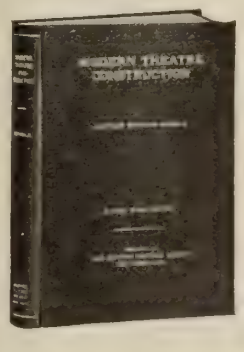

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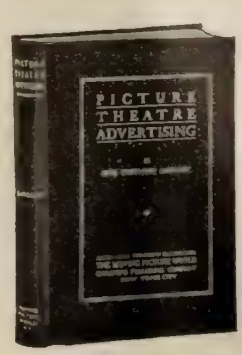

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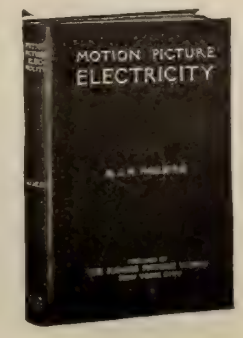

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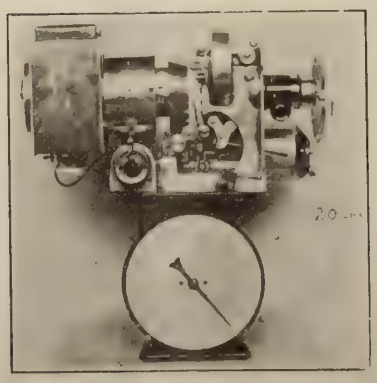

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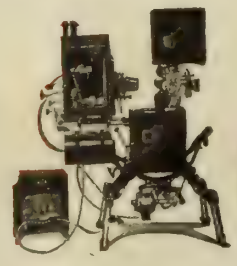

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Virginia A. Beede Notary Public
In and for the City and County of San Francisco, State of California
CITY AND COUNTY OF SAN FRANCISCO

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Vol. 44. No. 3 APRIL 17, 1920 Price 15 Cents

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ALIAS JIMMY VALENTINE
Written by PAUL ARMSTRONG Scenario by FINIS FOX
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LYONS-MORAN
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Action! Thrills! and a Million Laughs

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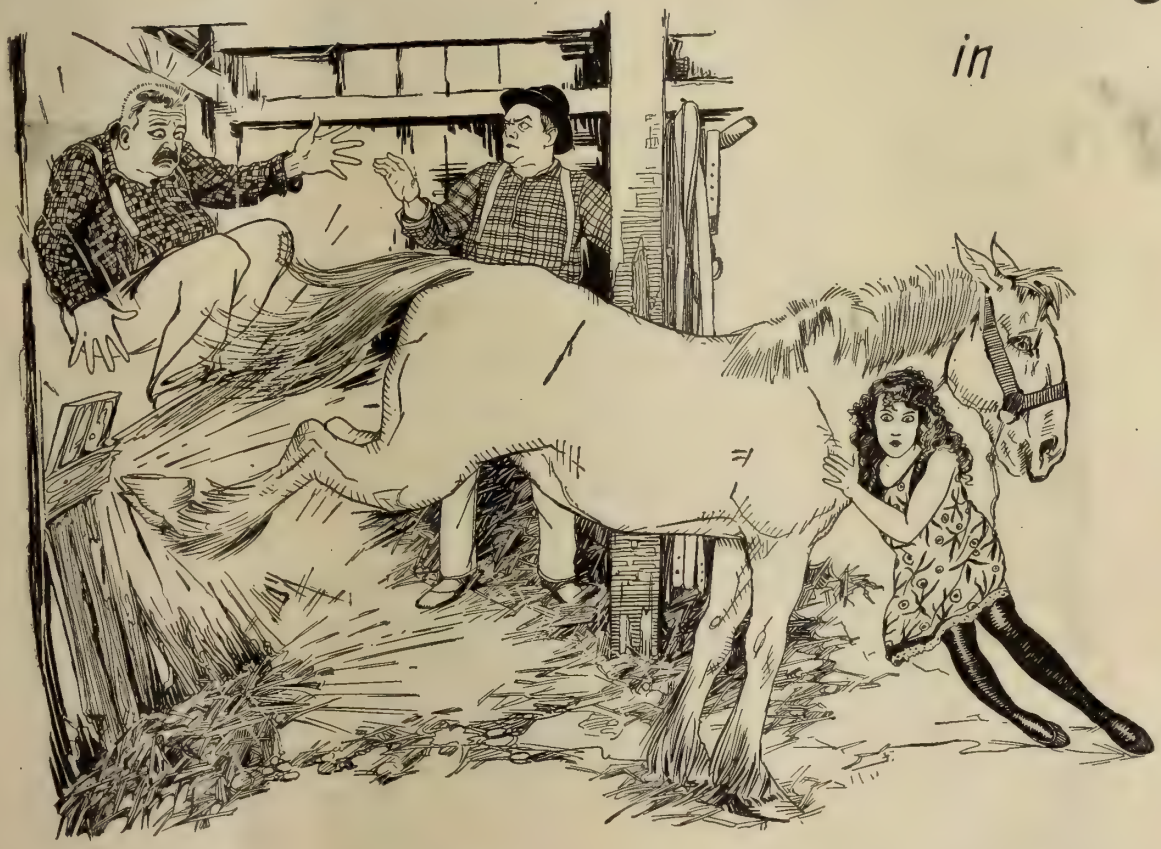

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Announcement

To all those engaged in motion picture producing and exhibiting, announcement is hereby made of the granting to DAVID WARK GRIFFITH of a patent (No. 1334853) on methods and apparatus for projecting moving and other pictures with color effects.

Mr. Griffith's patent, issued on March 23rd, 1920, on application of May 14, 1919 (Application serial No. 296,964) covers the following specifications:

> "The process of producing colored pictures on an opaque screen which consists of throwing pictures by a projector onto one surface of said screen and simultaneously illuminating the screen with diffused colored light from a bank of colored lights thrown onto the same surface of the screen in a direction oblique to the stream of light from the projector."
>
> "In an apparatus of the class described, an opaque screen, a projector for throwing pictures onto one surface of said screen, a bank of differently colored lights with several colors out of the path of light from said projector and adapted to throw colored diffused light onto the same surface of said screen, and means for selectively rendering said lights active and thereby the color of the light thrown from said bank onto said screen."

This method of lighting was first introduced by Mr. Griffith in his production of "Broken Blossoms" on May 13th, 1919, at Geo. M. Cohan Theatre, New York, and in spite of the knowledge that patents were then pending, one New York producer and one New York exhibitor deliberately attempted to copy Mr. Griffith's invention. These and all others are hereby warned against the use of Mr. Griffith's methods and apparatus.

Signed ALBERT L. GREY
General Manager
GRIFFITH PRODUCTIONS
720 Longacre Building
New York City

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Is Pleased to Announce
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Who will Direct
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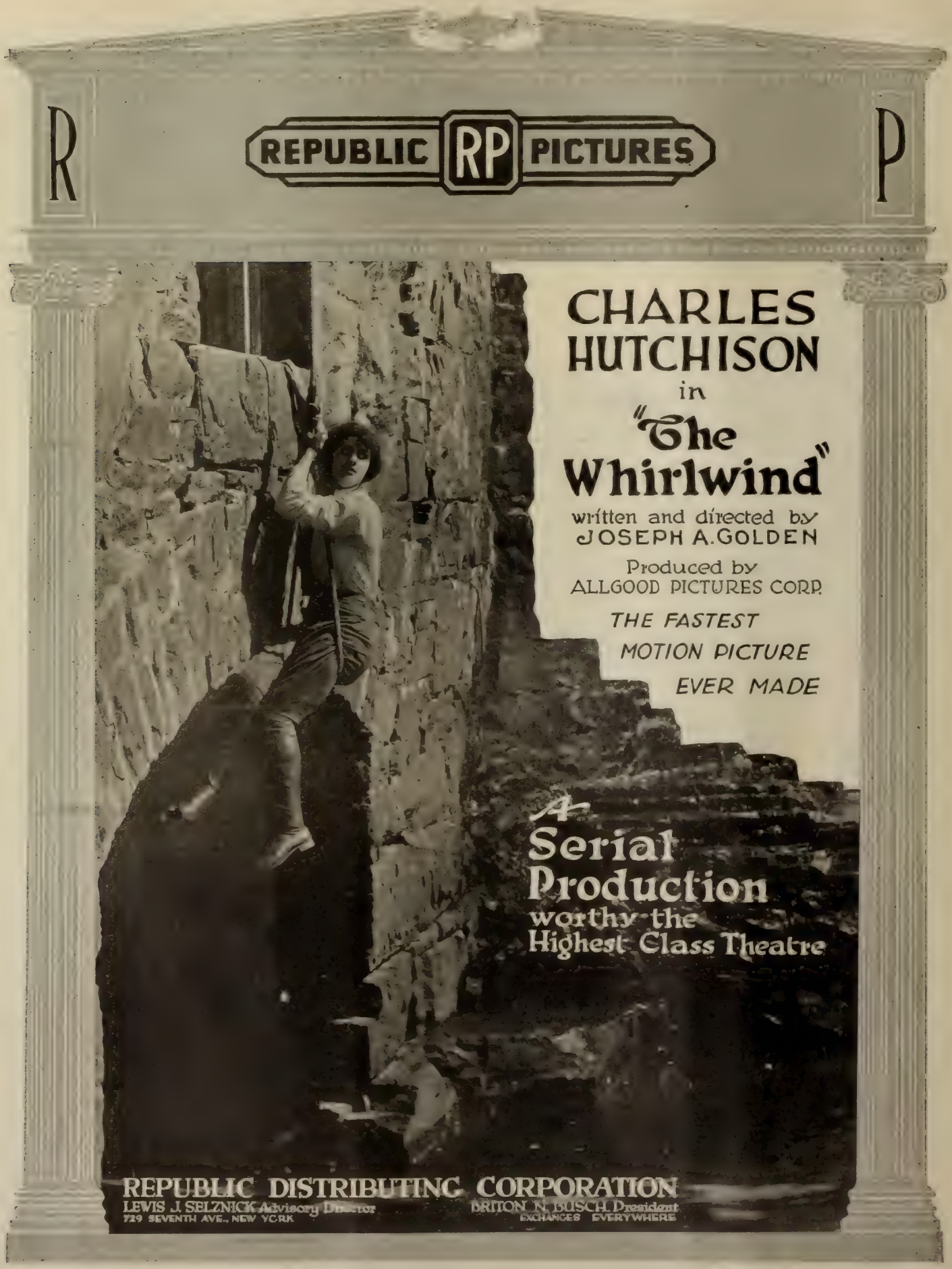
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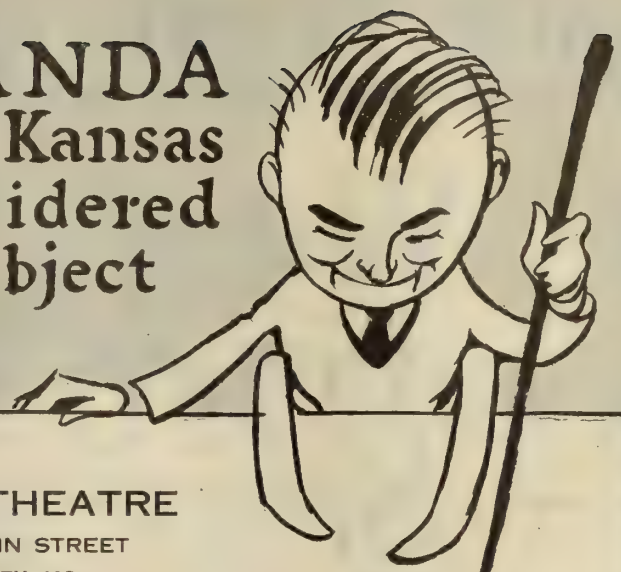
That equitable WANDA HAWLEY contract – Kansas City saw it and "Considered a preview of this subject entirely unnecessay."



REALART PICTURES

LIBERTY THEATRE
1104-1106 MAIN STREET
KANSAS CITY, MO.

April 2, 1920

Mr. J. S. Woody, General Manager,
Realart Pictures Corp.,
469 Fifth Avenue,
New York City, N. Y.

Dear Mr. Woody:

I am wasting no time, taking no chances, instead have signed contract on "Miss Hobbs," featuring Wanda Hawley.

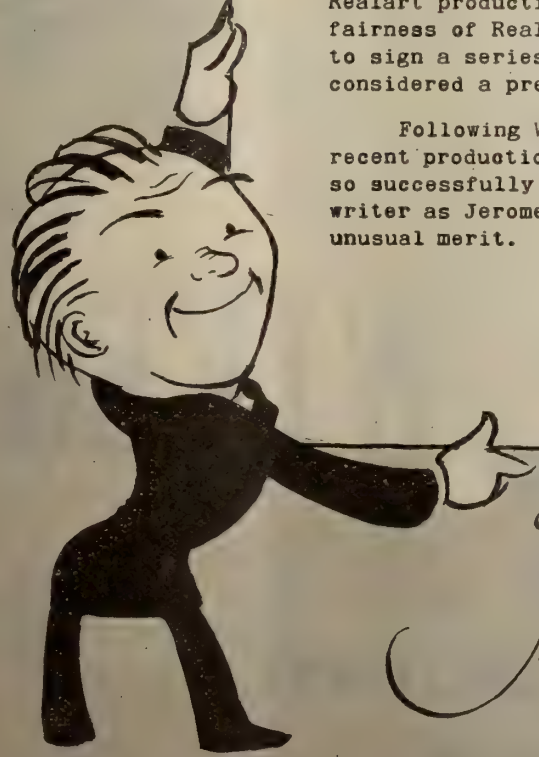
I have been so pleased with the instantaneous success which Realart productions have met among my patrons, also with the fairness of Realart's policy in declining to ask the exhibitor to sign a series on this particular star at the outset, that I considered a preview of this subject entirely unnecessary.

Following Wanda Hawley's career, her success in all her recent productions, I figure this vehicle, "Miss Hobbs," staged so successfully on the legitimate stage and by so well known a writer as Jerome K. Jerome, could not be other than a picture of unusual merit.

Congratulation, Realart!

Yours very truly,

Sam Harding



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By Jerome K. Jerome ····· Scenario by Elmer Harris
Directed by Donald Crisp

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March 18, 1920

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Vitagraph Inc.,
Chicago, Ill.

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Enclosed please find check for $1416.38 same to cover guaranteed rental and percentage on Alice Joyce in THE SPORTING DUCHESS. The amount is arrived at as per attached statement.

We are also enclosing contracts covering the additional percentage, as per your request.

Assuring you that it is a pleasure to enclose a check for this amount for THE SPORTING DUCHESS, and with the very best of personal regards, I am)

Very truly yours

E. C. Bostick

Manager
MERRILL THEATRE CO.

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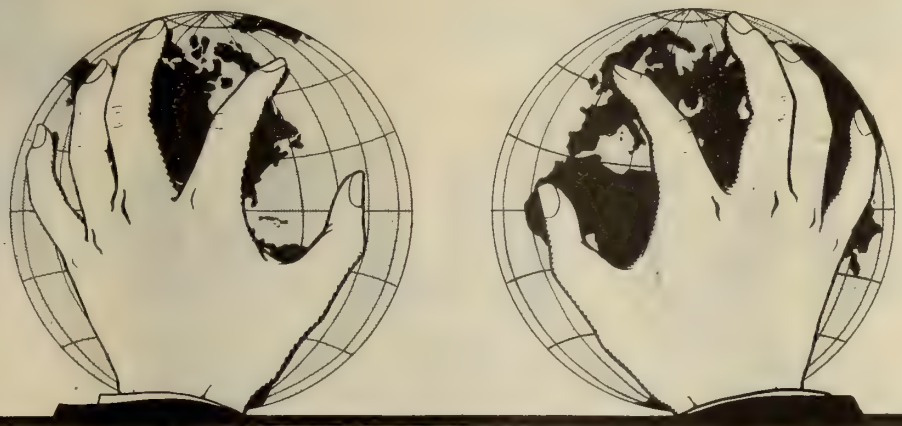

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In explaining its policies, Inter-Ocean Film Corporation realized that the American Producer who conducted a business largely confined to national boundaries usually concentrated his sales efforts towards domestic distribution and gave little or no attention to his foreign film sales.

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These Twelve Western, Two-Reel Pictures are that sort that can stand billing as the feature attraction—Any one of them is good enough to draw over many of the so-called features of greater length.

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Elinor Field, Francis McDonald, Frederick Vroom and Lloyd Bacon are in the superbly chosen cast. Directed by William A. Seiter. From the novel by Opie Read.

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Smashing Two Reel Dramas, based on the stirring adventures of BIG DAN MARVIN, ROYAL CANADIAN MOUNTED POLICE. Each of these thrilling stories contain meat enough for five reelers, but stripped of all frills and padding and boiled down to two reels they meet the ever growing demand for something new, different and to the point.

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"'The Woman He Chose' is drama—good drama. For the filming of the story, it has a technique that no American producer has equaled. For sheer power of putting all realistically into your mind, it is not to be touched in anything that motion pictures have heretofore done."—Chicago Herald and Examiner.

IT MARKS A NEW ERA IN PICTURE PRODUCTION.

"THE WOMAN HE CHOSE"

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A Picture That Is Different

This is positively the most novel and unique theme ever presented in pictures.

Think of it. A young girl, realizing that this is the day of specialization, eschews athletics, science and philosophy and goes in for specializing on the emotions.

She's a love doctor. And what she doesn't know about love could be put in a thimble.

She'll open your eyes and those of your patrons. She pulls off the greatest series of love matches history ever recorded. And she does it in a way that will make 'em split their sides with laughter.

A John Emerson–Anita Loos Production

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Constance Talmadge is now acknowledged the screen's greatest comedienne!

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There's "A Temperamental Wife," "A Virtuous Vamp," "Two Weeks," "In Search of a Sinner." You know how those went. Now comes the best of all, "The Love Expert."

Constance Talmadge is one of the best box office bets of the year and getting better with each picture. Tie up with her pictures as you would with a life-saver in a wreck.

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Play Up Marshall It Pays At

He made:

"The River's End"
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"DONT *EVER* MARRY"

From the story by Edgar Franklin

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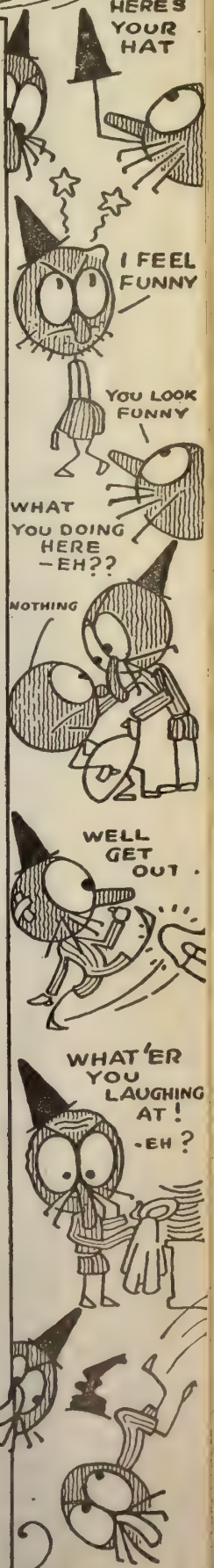
Neilan's Name the Box Office

His name is connected always with great pictures. The public knows him, and will go to see a play directed by Marshall Neilan because they know it will be good. Since he has been producing independently he has made still greater pictures. Grab the next one quick. It's a scream!



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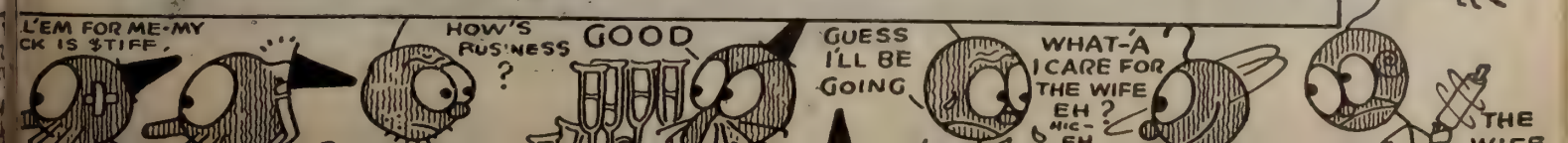


Watch for Katherine

MOVING PICTURE WORLD

As to Applauding Pictures

AN inquiring reader in the Evening Sun asks why spectators at a motion picture show indulge in applause, expressing the opinion that such action is asinine and irrational. Seven correspondents in a subsequent issue express as many views as to the custom. One sets forth that producers are begging the public to applaud so that they may know what is liked and wanted. "Movie audiences are only reacting to the same impulses which affect them in theatres where the actors appear in person—they respond automatically," says another.

"The public absolutely governs the class of pictures presented on the screen, so far as its taste can be learned," writes a producer. "If the audience applauds certain situations then it will get certain situations until it no longer wants them. If it could be brought to 'boo' or to hiss pictures it does not like then it speedily would get better pictures."

It is the observation of this writer that applause at the conclusion of the showing of a picture is rare and that the manifestation of approval is just as likely to be displayed in a house charging a high admission as in one where the box office may be passed for 11 cents. If audible approval —that is, other than laughter—of a motion picture is rare it is all the more significant, and the exhibitor who forwards to the distributor any details concerning such applause does the latter a distinct service.

Destiny and the Screen

THE other day a prominent American dramatist who lately has been won over to implicit belief in the destiny of the moving picture put his finger on one of the greatest needs of the screen when he pointed out the lack of proper classification of its product. The theory that all pictures are made to appeal to the same class of patrons was a good working principle at one time, but with every important advance in screen art it becomes more and more apparent that the moving picture is to have as many forms and to cater to as many different tastes as the stage or the printing press. In the words of the playwright just referred to, "The moving picture is now beyond the control of any human power, and will fulfill its destiny; and any man or body of men who attempts to prevent it from following certain channels will merely eliminate themselves." The men prominent in the past that are no longer factors in the business and artistic branches of the picture were left behind because they tried to hold in check a force that was as much beyond their control as is the relentless current of the Niagara River.

Each day sees new gains for the screen among the class of people that have been the last to acknowledge its worth —the so-called "highbrows." Before the birth of the film, the world proclaimed the works of the great masters of the drama and the kindred arts. The lesser examples of the intellectual efforts of past ages went practically unsung. It will always be so, and the same condition will always be true of the screen. As the masterpieces of the shadow stage rise above the general level of their contemporaries the eyes of the many will be directed toward them and the public prints will be filled with their praise.

It is only within the last three years that the daily press of this country has contained anything approaching reviews of individual moving pictures that were worth the reading. Today the leading critics on most of the big dailies are not above devoting a column to a careful estimate of a moving picture of unusual merit. Last Sunday's New York Times had a long article on John Barrymore in "Dr. Jekyll and Mr. Hyde." The writer went into the subject as critically as the Barrymore stage performance of "Richard the Third" was treated in the same publication. In Boston the papers were equally alive to the importance of the occasion.

In England the production of "Broken Blossoms" brought the leading London critics to the theatre where the picture was being shown, and such men as William Archer and A. B. Walkley were enthusiastic over its artistic triumph. Within the last year there has been a quiet but deep stirring of the artistic waters of the screen. Eminent novelists and famous dramatists have brought their experience to the moving picture and expressed a newly awakened faith in its future. Nothing can prevent the moving picture from advancing in intellectual strength and in widening its field of endeavor. In other words, the moving picture is bound to classify itself.

Certain persons interested in the making or the showing of pictures may deplore the getting away from the simple film fiction that has delighted so many of picture patrons in the past and contend that the screen is for the popular amusement of the masses, but they will never be able to hold back the onward sweep of the moving picture toward a higher expression. It is a part of the scheme of things for the betterment of mankind.

A Pleasant Duty

THERE is to be held at the New Amsterdam Theatre, New York, on the evening of Sunday, April 11, an entertainment that deserves the best support the motion picture industry can give it. It is for the benefit of Sidney Rankin Drew Post of the American Legion, the unit of former service men named in honor of the fine young man who, in the ranks of the Royal Flying Corps, was the first American actor to fall in the late war. The members of the post are drawn from the motion picture and theatrical business. Of them there now are 300. There are going to be many more, as the organization hardly has got started.

If you are in and of the motion picture industry and situated within the metropolitan district on Sunday night make it a point to be present at the New Amsterdam to enjoy the fine bill incidentally, but chiefly to give your material and moral support to the men who represented your industry in the war.

Another National Convention

IN addition to the National Convention soon to be held as a result of the movement initiated at the sessions of the New York State exhibitors at Utica indications now point to another gathering, called for Chicago for April 26. The convention projected by Willard C. Patterson, president of the Southeastern Theatre Managers' Association, will take up one of the important subjects outlined for discussion at the other and later gathering—that of the producer-distributor exhibitor. As it will be simultaneous with the annual meeting of the First National Exhibitors' Circuit it is likely Chicago will be a lively motion picture city during the last week in April.

[illegible]

[illegible]

Triangle Ends Its Contract with United Picture Theatres

[illegible]

Some Short and Snappy Stuff

Congress Plans No Ban on Films of Oklahoma Bandits

[illegible]

Clubwomen Petition Congress for More Drastic Censorship

[illegible]

[illegible]

Many Exchange Managers and Exhibitors to Get Together

[illegible]

Goldwyn Sues Thomas Ince Over Title of Production

[illegible]

New York Assembly Considers Amending City License Law

[illegible]

Secured from Sundry Sources

ators. Under the provisions of this bill the mayor or the licensing authority of a city is given the power to appoint a board of examiners of not less than three persons to determine the fitness of the applicant for an operator's license.

This board is to consist of one city employe, one motion picture projectionist of not less than five years' experience, and one employer of motion picture operators. These members are to serve without pay, with the exception of the city employe

The person applying for a license, if the bill is passed, must demonstrate a practical knowledge of moving picture projection apparatus, the electrical connections as well as the optical system, and the various safety and fire prevention devices which go with the moving-picture machine. Each license granted is to continue in force for twelve months and can be renewed without another examination.

Each application for a license must be accompanied by an affidavit that the applicant has served as an assistant to a licensed operator for a period of at least six months prior to the date of the application. Any person 21 years of age, or more, who desires to become an assistant to a licensed operator would be compelled by the bill to register his name, age and address. This person, while permitted to assist, is not allowed to run a machine alone except under the personal supervision of the holder of the license.

There is a penalty of $100 and imprisonment of three months for violations. The bill is now in the cities committee.

Postal Employes Are Warned to Handle Films Promptly

COMPLAINTS of moving picture men that shows have been delayed in the mails have resulted in the first assistant postmaster general issuing strict orders regarding the handling of films. For some time, complaint has been general that the post offices did not give films the prompt handling which was necessary, especially in the case of shows due to be used the day of arrival. Frequently, it was charged, the shows failed to arrive at all on the day scheduled.

Much of the trouble, it was shown upon investigation, was the result of carelessness on the part of postal employes in sorting mail. Orders have just been issued regarding the mis-sending of moving picture films, in which all employes of the department are instructed to exercise care in sorting this class of mail and to give it the prompt handling necessary to insure delivery in time for use.

Baker Signs Bert Williams to Star in Two-Reel Comedies

THAT Tarkington Baker's plans are rapidly coming to a head is evidenced in his announcement that he has signed Bert Williams to star in a series of two reel comedies. In recent seasons Williams has been featured in the Ziegfeld Follies and his work has been distinguished for its high quality and particularly for its faithful delineation of negro character.

The comedian next season is to be starred at the head of his own company in a production which early in the year will be given a run at a Broadway theatre.

Mr. Baker announces that some of the Williams pictures will be made at the coast. Later the picture production activities will be transferred to New York City.

Booth Tarkington will write exclusively for Baker productions.

To Have Public Auction of Philadelphia's Opera House

THE Metropolitan Opera House, Broad and Poplar streets, Philadelphia, will be sold at public auction on April 28. The production of grand opera has been a losing financial proposition, despite the successful appearances of famous artists, because of the many months in the year when the property has not been in use.

One report has it that the du Pont interests will buy the property. This might conflict with the plans of the United Artists to present its product in the Opera House within a short time. In the event the building is used for motion pictures, it is said, the Metropolitan Opera House Company, New York, which owns it, may use the Academy of Music in the future.

Persons in a position to know, say that E. T. Stotesbury, of the firm of Drexel & Co., has been financially supporting the institution and that the loans he has made have pyramided to such an extent that they represent in the aggregate about the entire value of the structure.

Independent Producers Form Sales and Exploiting Group

THE convention of independent producers which began at the Hotel Knickerbocker, New York, on Friday, April 2, was continued until Wednesday, April 7. It was held behind closed doors. It was not until the eleventh hour that Joe Brandt outlined the proposed plan of those who attended.

"A limited number of independent producers must get together and create their own sales and exploitation company," declared Mr. Brandt. "Instead of the negatives from the producers being handled on the present state rights basis they will be distributed through the sales and exploitation organization, which will issue franchises to either a group of exchanges, such as the federated exchanges organized in Chicago, or to individual exchanges in each territory.

"These exchanges will handle the pictures of the sales company on a basis wherein the producer will participate in the gross earnings of the picture. A committee of organization was appointed with Harry Sherman as chairman."

There are twelve independent producers who signified their intention of joining such an organization. As soon as this plan of organization is completed full particulars will be given.

Pretty! Pretty!

Anita Stewart in "The Yellow Typhoon," made by Louis B. Mayer for First National.

Theatre Owners Ask Metro to Stop Using Loew's Name

PRESIDENT RICHARD A. ROWLAND, of Metro Pictures Corporation, has been asked to take the name of Marcus Loew off the Metro product. The request was made in the form of a resolution, unanimously adopted, at a recent meeting of the Theatre Owners Chamber of Commerce, of New York. The reason given is that the public does not know of Mr. Loew as a producer of pictures but as the owner of a chain of theatres, and that his name on the Metro product advertises his theatres.

"I wonder what Mr. Loew would charge me for the same kind of advertising?" one of the members asked.

Officers and Directors Chosen.

The following officers, directors and committees were chosen at this meeting: president, William Brandt; first vice-president, William A. Landau; second vice-president, Charles Goldreyer; secretary, H. Jainsboro; treasurer, S. G. Bock; sergeant-at-arms, Al Harstn; finance committee, Max Barr, Charles Saphier and Sam Sonin; board of directors, elected for one year, David Picker, S. W. Anderson, John Manheimer, Harry deG. Robinson, Rudolph Sanders, David J. Hennessey, Charles Steiner and Louis Blumenthal.

HERE is the list of the Reviews printed in this issue, beginning on Page 456. By consulting these and the Consensus of Trade Press Reviews department, the exhibitor should be greatly aided in the selection of his pictures.

Alias Jimmy Valentine (Metro)
Atonement (Pioneer)
Duds (Goldwyn)
Just a Wife (National Pict. Thea.)
The Mother of His Children (Fox)
Love Insurance (Paramount)
The Heart of a Child (Metro)
Thou Art the Man (Paramount)
The Silver Horde (Goldwyn)
The Woman Gives (First National)
The Devil's Pass Key (Universal)
Pathe Comedies
Goldwyn-Bray Comedies
Comments

Ontario's Theatre Ticket Tax Exceeds Revenue Derived From Liquor Licenses

THE theatre ticket tax for the Province of Ontario is more than replacing the revenue formerly derived by the provincial government from liquor licenses, according to the treasurer's department at Toronto. During the last year that spirituous liquor was sold openly over the bars in Ontario hotels, the revenue from liquor licenses in the province totaled $427,888. This was for the year ending April, 1916. Ontario is not yet bone-dry because it is still possible to make legal importations of "Scotch" and fermented beverages, but the provincial government does not collect any revenue from this business.

The provincial estimates for the present fiscal year, ending April 30, included a probable revenue of $750,000 from the amusement tax. Officials of the government declare, however, that the 1919-20 revenue from the theatre ticket tax will be far in excess of this estimate. In fact, it is intimated that the total receipts through the ticket tax will approach the $1,400,000 mark for the current fiscal year.

How Ontario Tax Ranges.

The Ontario ticket tax ranges from 1 cent on tickets up to 20 cents to a 25-cent assessment on the most expensive tickets. A 2-cent tax is charged on 25-cent tickets and 5 cents on a 75-cent ticket. Theatres are allowed to retain from 4 to 10 per cent. of the tax they handle, according to the value of the tax tickets that they use, the smallest theatres—those using 1 cent tax tickets—being the recipients of 10 per cent. of the tax collected. The theatres where high prices prevail take only 4 per cent. of the tax to cover the cost of incidentals.

The Government of Ontario is said to be the first to impose a special tax on theatre tickets, the legal authority dating from 1916. Montreal has been collecting a tax on theatre admissions for a considerable time, but in this instance it is a local measure. At the present time all provinces in Canada with the exception of Quebec are taking an amusement tax.

Fairer Than United States Tax.

It is pointed out by a representative of the Ontario government that Ontario's tax is fairer than the federal amusement tax of 10 per cent., which is collected by the United States government. For one thing, in the States the total proceeds from the tax is taken by the government and the theatres do not secure a share. The Ontario tax averages considerably lower than the 10 per cent. collected by the United States government. In fact, the Ontario tax averages approximately 7½ per cent. of the gross receipts of a theatre.

Ontario exhibitors are permitted to use combination tickets for admission and tax purposes if they desire, or they may use the special rolls of tax tickets which are bought direct from the government. The combination tickets relieve the work of the ticket seller to a considerable extent because it is not necessary to handle two tickets for each patron.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, etc., required by the Act of Congress of August 24, 1912, of Moving Picture World, published weekly at New York, N. Y., for April 1, 1920.

State of New York, County of New York, ss.: Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York; editor, George Blaisdell, 516 Fifth avenue, New York; managing editor, George Blaisdell, 516 Fifth avenue, New York; business managers, James P. Chalmers, John F. Chalmers and Eliza J. Chalmers, all of 516 Fifth avenue, New York.

2. That the owners are: Chalmers Publishing Company, 516 Fifth avenue, New York, the stockholders of which are James P. Chalmers, John F. Chalmers and Eliza J. Chalmers, all of 516 Fifth avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

JOHN F. CHALMERS.

Sworn to and subscribed before me this 1st day of April, 1920, (Seal) SADIE H. SASS, Notary Public, New York County, No. 486, New York Register No. 2358. (My commission expires March 30, 1922.)

Fred Warren Resigns as Vice President and Sales Manager of Hodkinson Company

FRED B. WARREN, vice president and sales manager of the W. W. Hodkinson Corporation, on April 7 resigned his position with that company to take effect Saturday, April 10. When Mr. Warren was seen by a Moving Picture World man he asked to be excused from making any statement as to his future activities, saying an announcement would be forthcoming in the course of a few days.

Mr. Warren came to the motion picture trade from newspaper work, having been connected with journals as writer and owner in San Francisco, Los Angeles, Chicago, St. Louis and New York. In St. Louis, Mr. Warren bought the Star when its circulation was at a rather low ebb and brought it in a comparatively short time to a point where it was recognized as one of the important papers of the city.

Early in 1915 Mr. Warren joined the forces of William Fox, occupying a responsible position in connection with the exploitation and sale of that company's productions. Here he remained two years. Then there was a short affiliation of a couple of months with another company. He was one of the organizers, with Samuel Goldwyn and the Selwyn brothers, of the Goldwyn company. He has been from the beginning and still is a stockholder in that concern.

April 1, 1919, Mr. Warren became connected with the Hodkinson company and has been one of the main factors in its rapid advance.

No man in the film industry has been quite so retiring in the way of avoiding publicity regarding himself as has Mr. Warren. He is one of the exceedingly few men of prominence in the trade who has succeeded in keeping his photograph out of the public prints. One of his strong points is his marked ability in the creation of copy that can "talk." He never has lost his grip on the newspaper angle, in his facility in convincing his reader.

Saenger Has New York Offices.

The Saenger Amusement Company of New Orleans, represented in New York by W. H. Gueringer, is now formally situated in New York, having taken offices on the fourth floor of the Goodrich Building, 1780 Broadway, in the suite occupied by the Automatic Ticket Selling and Cash Register Company.

David Mitchell Dies After Illness of a Few Days

ILL only a few days, David Mitchell, special representative of the Special Picture Corporation, died recently at Providence Hospital, Washington, D. C.

Mr. Mitchell had been in Washington only three weeks when stricken ill with internal trouble. He went to Georgetown Hospital, but refused to stay in bed, and attempted to get back on the job. Finding himself too ill to work, he again tried to take a little rest, but, too active to take kindly to enforced idleness, again got out on the street. He became worse as a result of the weather to which he was exposed and was finally taken to Providence Hospital.

Mr. Mitchell was thirty-eight years old. He was born in Philadelphia, but prior to coming to Washington had lived in New York. He is survived by a mother and brother who live in Los Angeles.

As representative of the Special Picture Corporation, he arrived in Washington March 1, distributing Comedy Art pictures through Super-Films, Inc., here. Before joining the Special Picture Corporation, he was with the United Picture Theatres and, all told, had been in the moving picture game about eight years.

David M. Thomas, division manager of the Special Picture Corporation, came to Washington to take care of the body and wind up Mr. Mitchell's affairs.

Doman Making Red Cross Pictures.

Major C. D. Morris, head of the department of public information of the American Red Cross, stationed in Paris, visited the Universal home office at 1600 Broadway and brought word from R. S. Doman, formerly of the Universal publicity department, and who now is in Europe directing moving pictures for the Red Cross.

Doman, who ranks as captain in the Red Cross, is on his way to the Baltic accompanied by Captain Merl Lavoy, an expert cameraman. They have just returned from Algiers and Tunis, where they took many exceptional scenes of North African life.

Samson Resigns as Assistant Treasurer.

Announcement was made early this week by A. W. Samson, of his resignation as assistant treasurer of the Mayflower Photoplay Corporation. Sampson is leaving Mayflower to re-enter the advertising field, in which he was engaged prior to the war. After being demobolized from the army, in which he served for more than a year, Sampson decided to engage in the executive branch of motion picture work. The call of his "first love" has proven too strong, however.

Radiosoul Preparing Unique Press Book.

Radiosoul Films, Inc., are preparing what many believe will prove to be an unusually effective press book on Henrik Ibsen's "A Man There Was," in which Victor Seastrom is the star.

Circuit Officials Are Now Perfecting Plans for April Convention In Chicago

INDICATIONS that a score of representative theatre owners from practically every territory will attend the annual convention of members of First National Exhibitors' Circuit, to be held at the Congress Hotel, Chicago, beginning on Monday, April 26, are evidenced through letters and telegrams seeking additional details about the sub-franchising plan coincident with the work of the Associated First National Pictures organization.

It is toward the perfection of all details regarding the convention that the executive committee of First National and the Exhibitors' Defense Committee, composed of members of the circuit, are bending every effort in a series of conferences now being held in New York City. Mapping out the proportionate method of sub-franchising the various districts is being accomplished with a large statistical staff which has been at work for months under the directors of the executive committee, while the Exhibitors' Defense Committee is steadily formulating plans to put before the convention in April.

Seek Public Attitude Toward Prices.

Prospects are that the convention will be by far the largest of any in the history of the organization. Every section of the United States will be represented by the motion picture interests of the respective territories, and it is likely that exhibitor sentiment throughout the country will manifest itself at this gathering. It is certain that the relative territorial situations, insofar as motion pictures are concerned, will be given the fullest discussion, and it is far more certain that an index as to public attitude toward admission prices and the various types of productions will likewise be gained.

Question as to whether the convention will be confined to franchise holders has been ended with the positive announcement that the gathering will be conducted after the same fashion that characterized the meeting held in 1919 in New York at the Astor Hotel. Executives from every First National exchange will assemble for the general consideration of exchange problems. The striking results brought about by the meeting in 1919 is considered evidence that the more important problems of exchange management existing today will be solved in a most gratifying manner.

Exhibitors inquiring as to whether the convention was entirely in the interests of arriving at an equitable basis of sub-franchising the various territories, have been informed that while this matter will be a most salient feature, various other matters of vital import will necessarily play a big part in the convention.

Determining Percentage Allotments.

Probably the most significant feature of First National's plans pending the convention is the fact that a department of statistics has been determining percentage allotments for every independent theatre in the country. This work has been made the foundation for the new sub-franchising plan and upon it rests the basis for arriving at figures that not only insure the highest possible returns to exhibitors, but at the same time apportion the quotas in such manner that comparative instances will show that overcharging is safeguarded and that each exhibitor will be made a proposition that best insures his interests, although a uniform and general method of arriving at estimates has been accomplished.

In addition to the sub-franchising work and the announcements of the Exhibitors' Defense Committee, the question of First National's alliance with additional independent producers is also a proposition of great import. It is said that a number of new production propositions fostered by independent directors, stars and producers and submitted to members of First National, will be given a hearing at the convention.

Those Who Will Attend.

The following First National franchise holders will either be present or represented at the convention:

Jule and J. J. Allen, Toronto; A. H. Blank, Des Moines; Henry Brouse, Ottawa; J. B. Clark, Pittsburgh; R. H. Clark, New York; R. D. Craver, Charlotte, N. C.; W. P. Dewees, Vancouver; Jacob Fabian, New Jersey; Frank Ferrandini, Richmond; M. L. Finkelstein and I. H. Rubin, Minneapolis; N. H. Gordon, Boston; E. H. Hulsey, Dallas; Balaban & Katz and Ascher Brothers, Chicago; J. H. Kunsky, Detroit; Col. Fred Levy, Louisville; Robert Lieber, Indianapolis; E. Mandelbaum, Cleveland; Tom Moore, Washington; E. V. Richards, New Orleans; Tom Saxe, Milwaukee; Skouras Brothers, St. Louis; Harry T. Nolan, Denver; Sol Lesser and Gore Brothers, Los Angeles; Turner & Dahnken, San Francisco, and J. G. Von Herberg and C. S. Jensen, Seattle.

The following exchange managers will be present with one or more of their salesmen:

C. R. Beacham, Atlanta; Thomas B. Spry, Boston; P. W. Smith, Buffalo; R. C. Seery, Chicago; R. H. Haines, Cincinnati; W. E. Lusk, Cleveland; Leroy Bickel, Dallas; J. H. Ashby, Denver; S. S. Schwartz, Des Moines; Harry Scott, Detroit; Floyd Brown, Indianapolis; L. D. Balsly, Kansas City; C. E. Buchanan, Little Rock, Ark.; D. Bershon, Los Angeles; Lee L. Goldberg, Louisville; H. J. Fitzgerald, Milwaukee; J. F. Cubberly, Minneapolis; A. J. Ferte, Montreal; M. Keleher, New Haven; A. M. Fabian, New Jersey; C. J. Briant, New Orleans; J. Klein, New York; J. Brainard, Oklahoma City; C. E. Holah, Omaha; H. J. Heenan, Philadelphia; J. Skirboll, Pittsburgh; Carl Senning, Richmond; S. J. Baker, St. Louis; L. L. Hall, Salt Lake City; S. Y. Edwards, San Francisco; F. V. Fisher, Seattle; M. S. Bernstein, Toronto; J. F. O'Loughlin, Toronto; W. P. Dewees, Vancouver, and B. C. Cunningham, Washington, D. C.

California Praises "Uneasy Feet."

"Uneasy Feet," the first release by Comedyart through Special Pictures Corporation, was applauded at its showing in Goldwyn's California Theatre, Los Angeles, according to a telegram just received. Managing Editor Robert H. Poole ran the film a second time in response to requests from the audience. All the press criticisms were favorable.

The Rialto Theatre, New York, has signed for a second week, with an option on a third week. The Rivoli, New York, has also signed for a second week. Reports from twenty-two exchanges indicate heavy bookings for Comedyart. Its second picture, "Ima Vamp," was released on April 4.

Fairbanks Buys Original Story.

Douglas Fairbanks announces that he has purchased an original story by Louis Weadock, which may be produced in the near future. Mr. Weadock, who was formerly a newspaper man and magazine writer, recently spent four months in the scenario department of the Fairbanks studio.

We Don't Think It Would Be Very Monotonous to Be with Bessie Barriscale in Such Nice Pictures.
Nevertheless, they call her "The Monotonous Mrs. Sands" in her latest Robertson-Cole production.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

While law enforcement takes a SNOOZE,
The Stills are dripping with the BOOZE.

Meaning Just Which Editor?

"Thesaurus" dropped these few words on the desk and laamed without further disclosing himself:

"Watch for forthcoming production of 'Biograph of a Press Agent, or Casting Superlatives Before Swine.'

"The author is none other than Abel Lyre the bon mot contortionist.

"Read it in 'The Evening Wrapping Paper' and sleep through it at your favorite dark room."

—o—

"In Walked Mary" (Pathe).

And put Minden, Nevada, on the map.

—o—

Vitagraph finds to reissue is "The More Excellent Way."

—o—

Old Boys of Pufflicity.

"An extensive advertising campaign will be inaugurated."

Why always "inaugurated?"

—o—

"Greater Than Fame" (Selznick).

More fame.

—o—

Film Folly.—"On With the Dance," "April Folly," "Youthful Folly."

—o—

At Broadway and 45th Street Marcus Loew is erecting a theatre and sixteen-story office building.

"Strange," comments Chicot, "that a Loew building should be so high."

—o—

Those brief cases the pufflicists carry:

We never saw anything **brief** come out of 'em.

—o—

"The Road to Divorce" (Universal).

Railway lines passing through Nevada.

—o—

If, as asserted, Bolshevism demands twelve hours work a day, seven days a week, we are more than ever convinced that America is no place for such goings on.

When Jacob Smith Takes Pen in Hand In "Rambles" He Can Always Land.

"'Way Down East," as a film, should be more enjoyable than the play.

We won't have to listen to the male quartet.

(Unless it is "exhibitor exploited.")

—

The daily newspapers announce the death of a censor at the age of seventy-four.

Why are they allowed to live that long?

—

Color schemes in pictures?

What's the matter with the announcement that Arthur White has hooked up with Walter Green?

—

Some folks may get the idea that "Buried Treasure" refers to somebody's hidden likker.

(That's what made it a best seller.)

—

If "Male and Female" did $266,000 in ten weeks, as claimed, we presume some male got the most of it.

—

Now that Mildred and Charlie are "at outs," who is going to make the pies that Charlie throws?

—o—

Good Detective Work.

Lewis J. Selznick, after some quiet sleuthing has found "The Man Who Lost Himself." His name is Faversham, once a matinee idol on the stage.

When Favy opened his first Selznick salary envelope he rubbed his eyes, and in whispered astonishment said:

"How long has this thing been going on?"

—o—

Vitagraph's "Three Keys" will be distributed, of course, from Key Cities.

—o—

Righto! This Is the Old Ladies' Favorite Department.

From Ithaca, N. Y., A. H. Morgensen pens thusly:

"Did you notice that in Alice Brady's Realart, 'The Fear Market,' an old lady on the steamship crossing the Atlantic was reading Moving Picture World? Probably not—but she was.

"Maybe she was an exhibitor—maybe not.

"Anyway she must have been interested — probably reading Rambles."

—o—

"Even as Eve" will play some of the bathing resorts this summer.

—o—

They Are Simply Simps.

Everybody's friend, "Constant Reader," kicks in with this:

"Have those 'Simple Souls' advertisements anything to do with prospective purchasers of motion picture stocks?"

Our Contribution to the Filmdrive Aid to Y. W. C. A.

Keeping up with the rental gyp and the advancing cost of pork chops has the old exchequer palsied. We, therefore, can kick in no kale.

But to make up for financial shortage we offer this synopsis for a picture to be made by some hopeless producer, the war-tax to be turned over to the Y. W. C. A. fund.

As it has been used only 1,897 times as the basis of photoplaying its novelty will surely appeal:

"A waif attracts the interest of an aristocrat who influences her success upon the stage and then, recognizing the girl's innate goodness, overcomes the family objections and marries her."

—o—

The Housing Problem.

"Children Not Wanted" (Republic).

"The House Without Children" (Pioneer).

—o—

Paramount is issuing an exploitation paper called "The Money Sheet."

Another name for "the swindle sheet?"

—o—

"She's only a moonshiner's daughter," says the Home Sector, "but I love her still."

—o—

Not the Ones Some Folks Tell Around Here.

"A good story," headlines Louella Parsons, "can stand several repetitions."

—o—

"Off to a Good Start."

"I have been kissed," declares Martha Mansfield, "in the first scene of every picture I have made."

—o—

Joseph Schenck was interested in "The Beloved **Cheater"** when he saw it at Loew's **theatre.**

—o—

The fans will soon rubber at "Gumshoe 4B"—if Vitagraph don't give the story a new film-**title.**

—o—

Despite many dramatic critics Theda Bara has not even **thought** of a **poorhouse**, has not drawn one and probably will never inhabit one.

—o—

Western "exhibitor" who always books timely subjects has selected "The Woman and the Puppet" for Dog Show Week.

—o—

Wall Street, at least, is taking a great deal of stock in the future of the screen.

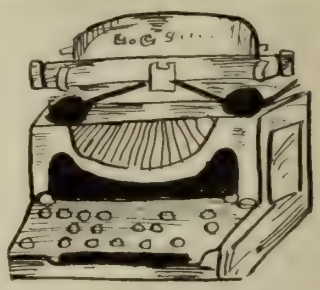
—o—

"Her Four Foot Highness" (Universal) started Loew at the New York Theatre.

—o—

Drury Lane Wished "Best of Luck" on Metro.

This Is Herbert Feldman's Typewriter



Herbert is a pufflicist for Universal. He tells us what a pufflicist's typewriter thinks of a pufflicist at various hours of the day.

8 A. M.—Golly, that was a fine sleep. Part of Saturday afternoon, two whole nights and all day Sunday. I feel stiff—but comfortable.

9 A. M.—Here he comes to start another day; to beat me in the face and swear because I can't spell.

10 A. M.—Gee, I can't understand how he can look himself in the face in the mirror. I often wonder how his conscience feels after he writes the stuff he does.

11 A. M.—Thank St. Underwood. He's gone into the projection room. The only time I get any rest is when he's in there. He's in there a lot, thank St. Remington. He thinks if he don't pass on a picture it can't go.

12 M.—If he went where he telephoned he was going to he'll be a little toad in a big puddle and his lunch will cost him most a day's work.

3 P. M.—He got back in time to go in and get a "statement" from the boss. Gee, but he had a narrow margin to go on!

3:30. P. M.—I'm getting jealous. He's writing his stuff in longhand. Must-a been a mighty important "statement" he got inside just now.

4 P. M.—He's hopping me again. When he wants to write a story about a million dollar production it's me for him!

5 P. M.—Here's where he covers me up like a canary bird.

The end of a puffletic day.

—o—

Mary Pickford, in "The Duchess of Suds," should certainly be a clean up.

—o—

Right away some printer goes and makes Griffith's newest, "The Idol Danger"—which is not so bad, considering the plot.

W. C. Patterson Issues Call to Arms, Urging Show-Down on Theatre Question

CALLS for a meeting of every independent exhibitor in the country, to be held in Chicago on April 26, are being sent out this week by Willard C. Patterson, president of the Southeastern Theatre Managers' Association, and manager of Sig Samuel's Criterion, of Atlanta, for the organization of an Exhibitors' Defense League to evolve a national plan of action in defense of their individual interests against the activities of producing and distributing concerns that are buying, leasing or building theatres in various territories.

According to advices from Atlanta, Mr. Patterson has sent letters and telegrams to hundreds of independent theatre owners throughout the country, outlining a general plan of action which he proposes as a tentative basis for exhibitor consideration of the most direct and practical solution of the situation. As the president of the Southeastern Theatre Managers' Association, which has 375 exhibitor members, Mr. Patterson has been a prominent figure in southern theatre operators' affairs, especially in directing that organization's offensive against representatives of producing and distributing companies which, he declares, have sought to invade the theatre field as competitors of independent exhibitors in that territory.

Time for a Show-Down.

"Theatre competition from producers," he says in a statement accompanying the announcement of his call for a national meeting, "appears that it is time for a show-down between the independent exhibitors and the producer factions which, even now, are competing with them in a small way, comparatively, and which have plans definitely made for very widespread and formidable opposition theatres in every community of consequence in the country.

"How long will it be until big producing units, whose pictures we are showing today as independents, step into our lobbies and announce that they have leased, bought or built a house across the street and that they need their own pictures for their own screens, and that we can go to the devil or anywhere else we please for a film service to replace their productions?

"I am president of an organization with a membership of 375 independent exhibitors, and this is exactly the condition and menace that confronts every one of them. There is no longer any use in saying that this producer-exhibitor competition can never amount to anything of consequence. It is that very attitude of passiveness which is making possible the successful and uncombated consummation of producer plans to force their way into every theatre community where present independent exhibitors operate at anything like a profit commensurate with their investment and abilities as showmen.

Want to Know Producers' Stand.

"The 375 independent exhibitors want to know definitely just how far these producer-exhibitors intend to go. The responses from exhibitors to the trade paper statements of three weeks ago on this question prove conclusively to me that there are scores of independent exhibitors in every territory who want an answer to the same question.

"So that there may be concerted action by the independent owners whose houses soon will be in direct competition with producer-owned theatres, I have sent out a call to every exhibitor whose name I could obtain to meet at the Congress Hotel to organize a league, or its equivalent, which will learn from the several producing concerns in question exactly what they intend to do in the future and what we can do.

"Producer units that are constantly gaining greater theatre representation by ownership or purchase of controlling interests, in the aggregate have hundreds of thousands of dollars of independent exhibitors' money in their banks as advance deposits on rental contracts. Every week there is collected hundreds of thousands of dollars more for played and paid business. Our advance deposit money is a pledge of our good faith and a certificate of our honesty of intent with the producers and distributors who depend upon us for their existence.

Must Get Pictures from Other Sources.

"If the producers are seriously intent upon owning theatres in which to show their own productions, then the independent exhibitors must realize immediately that he has to look to other sources for his pictures.

"If the situation has come to this point —and there are many certain indications that it has—let us, as independent exhibitors, find it out at once, so that we can make our plans to continue our motion picture existence. We cannot, over-night, develop public favoritism for new stars and new production brands, or for established stars and established production brands whom fans are accustomed to seeing in other independent theatres.

"It must be realized, too, that if we, as independent exhibitors losing one film service to producer competition, seek to take established independent stars and brands away from another independent exhibitor, we are going to pay dearly for the theft, anr the other independent chap is goin gto face a desperate predicament. It has taken time, money, patience and endless showmanship for independent exhibitors to establish their respective theatre patronages for the very stars and production brands which the concerns controlling them now propose to put on their screens in their own producer-exhibitor theatres as direct competition for us.

No Real Understanding.

"If we must look to other production sources, if we must create public following anew, it is almost past the time that we knew it, and we cannot speed too fast toward the day when we shall understand, definitely, that this is the situation before us.

"There never has been any real understanding between the independent exhibitors and the producers who have theatre-monopoly ambitions. Now one must be had. Every exhibitor who values his place in the future as an exhibitor will be in Chicago on April 26 to add the weight of his opinions to a solution of this national menace which, this week, next month, next fall or next spring—some time within the year—will strike, like a bolt of lightning next door, across the street or around the corner from his theatre, rearing an edifice of equal or greater pretentions as a theatre to drive him into bankruptcy or years of struggle for bare expenses or less.

"The responses I have had to date convince me that the Congress Hotel on April 26 will be a place where motion picture history will be made."

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Come Outa the Kitchen, Madge—You're No Associate of the Frying Pan—And Don't Take Board from Strangers.
Madge Kennedy must be trying to save "Dollars and Sense" in her latest Goldwyn picture.

Nature Faking in an Infant Industry

From Moving Picture World Ten Years Ago

LET one of the oldest (in point of grinding) "projectionist" lead off this week's record of "Ten Years Ago," although William Reed takes the plot back several years beyong the guage. Mr. Reed, who is vice president of Atlantic City Local No. 310, I. A. T. S. E. & M. P. O. U. S. & C., escorts films to the screen of the Steel Pier, abutting the famous Board Walk, these days. Writing from Atlantic City, Mr. Reed says:

"Looking through the March 13 issue I noticed the invitation to 'tell about yourself' and my thought turned back a few years. I have before me a copy of Moving Picture World of May 15. 1909, with its pink cover and 38 pages and the issue of March 13, 1920, with 165 pages. *That of itself shows how the industry has grown.*

Preparing for "Silver" Anniversary.

"April 23, 1920, will be the twenty-fourth anniversary of moving pictures projected on the scheen—not referring to 'Miss Jerry,' with slides, but to photographs on film. The first showing in America was at Koster & Bial's Music Hall. Data can be had at the Public Library in New York.

"Ask for files of April, 1896, and see the write-up in the Herald or World. So many professional writers get their data wrong. One writer in Saturday Evening Post claims he saw moving pictures at the World's Fair, 1893—when in fact it was a machine that had *pictures on a large glass disk that revolved with a 'stop' movement.*

"I saw the same machine at Mechanics Fair, Boston, in 1892. Another writer in Moving Picture World of March 10, 1917, claims he set up an Edison Vitascope in the Orpheum, Chicago, in 1893, when in fact he set it up in July, 1896. I was the one to go to Chicago as P. W. Keifaber, who bought Illinois rights, wanted me—but I went, instead, to New Orleans with 'Pop' Rock."

That Matter Being Settled—

We take up the case of H. T. Snowden who is at present doing exploitation "stunts" for the Detroit Branch of Robertson-Cole's organization. Snowden remarks: "I notice in your periodical that you desire scandal from folks who were in the industry ten years ago, so I will call your hand and raise you four years.

"Let us go back to the days when a phonograph did the bally-hoo and H. T. Snowden was speeding the steeds with a pair of cocoanut shells. Back to the days when the song slides came in cracked and operator's 'top' was twelve berries.

"When special' representatives, exploitation experts, title editors, managing directors and projection engineers were unheard of. When an Edison Exhibition Model machine, two hundred undertakers' chairs (rented), a muslin sheet and a white-washed front represented a cinema palace.

"It was then that I, H. T. Snowden, was acting in all capacities at the Theatorium, Muncie, Ind. My duties were as follows: Arriving at the theatre at eight a. m. I procured a broom, mop and a duster and proceeded to put the house in shipshape order.

"If the action in the picture permitted it, I spent the balance of the time back of the curtain giving almost perfect imitations of everything that moved in the picture. Should the can contain "colored magic"— caught ticekts at the gate and relieved the operator. In addition to these duties, I carried a banner on the street during the noon hours and ushered on Saturdays.

"Bill" Swanson, 18 Reels Strong.

"At the time Wililam Swanson had the largest film exchange west of New York at 79 Clark street, Chicago, Ill. I believe his stock consisted of about eighteen single reels. There were two theatres in Indiana—the Bijou at Indianapolis and the Theatorium at Munice.

"Let us turn over a page. A year later we find nine theatres in Indianapolis and four in Muncie. During the lapse of this time some one slapped me on the back with a copy of 'Wait Till the Sun Shines, Nellie' and told me I was a singer. Believing him I proceeded to punish the patrons of the Unique Theatre, Middletown, Ohio, with illustrated songs.

"My sojourn in Middletown was not long, as I was informed from 'very reliable sources' that it was only a matter of a few weeks before the picture business would be a thing of the past. Like a boob I flopped and entered vaudeville, doing a six a day and no parades.

"Three years later I returned to the old love in the capacity of salesman for the International Feature Film Company, and was assigned to the coal mines of Southern Indiana, where I was introduced to the art of padding a 'swindle sheet.' This little turn I have just related brings us up to ten years ago when the industry was flourishing (a few houses were getting a dime) and pictures were over one reel in length."

Turn Now to Musty Tomes.

To Moving Picture World dated April 16, 1910, Samuel L. Rothapfel contributed a column under the heading "Music and Motion Pictures." Written at a time when "piano, stool and cover" constituted a three piece orchestra it was considerably ahead of the game as then played. Later "Roxey" carried his threats into execution—and it took him under four years to do so.

Independent manufactureres of moving pictures held a meeting—to discuss a proposed agreement formulated by the Motion Picture Distributing and Sales Company. It was explained that the Sales Company was a corporation formed by the New York Motion Picture Company and the Independent Moving Picture Company.

Horsley, of the Nestor Company; Bowles, of the Pantograph; Dintenfass and Whitman, of the Actophone; I. W. Ullman, of Columbia Film Company; Prieur, representing Lux and Le Lion; Hoffman, representing Eclair; P. A. Powers, speaking for himself, and A. G. Whyte, sales agent for Nestor, were in attendance. History makers in THE Industry—some of them still present and some of 'em long since forgotten.

Days of "Personal Liberty."

Film showmen were less restricted by law in some things ten years ago. For instance, "fight pictures" were in vogue every time a couple of scrappers staged a bout. The Nelson-Wohlgast pictures were being marketed by the Great Western Film Company—a finish scrap in the fortieth round. "None of the other cameras caught anything after the thirty-eighth round," as the fight lasted until after sundown.

G. M. Anderson and Essanay company were on a ranch near Golden, Colo., making "Westerners" to beat the herd.

"When the Cat's Away," 950 feet, was a current Lubin.

"Hallberg in the Hospital" was a careless headline that meant only the installation of Hallberg Economizer and a Motiograph in Manhattan State Hospital, Ward's Island, New York City.

"Bill" Kalem Wright, Exploitationist.

William Wright was giving press exhibitions of the Roosevelt Pictures for Kalem in Central-West cities. An early example of showmanship and "exploitation"—exhibitors and exchangemen being included in the audiences.

The Powers Company had just produced for the American Photophone Company the first of a series of "Talking Pictures." Another paragraph referred to Gaumont's Chronophone—a system synchronizing the phonograph with motion pictures.

"A $500 Idea for $5" was advertised by the Omaha Promoting Company. Exhibitors were shown how to exploit their shows with "The Woman in Red." In these days picture showmen get "$500 ideas" in every copy of Moving Picture World for a $3 subscription. Fifty-two $500 ideas a year—not a bad investment, we'll say!

There was a quarter page advertisement printed in German. Couldn't read it then; can't read it now and never want to be able to read it. Tough enough to assemble sufficient English to get past in present company!

The managers of the Pastime Theatre, Madison, Me., reported that the illustrated song, "The Cottage on the Hillside Far Away," proved to be their best drawing card in a long time. Rather tough on pictures.

New, regular honest-to-goodness NEWS, was scarce in Moving Picture World ten years ago. May have said that before—but it still goes.

What were YOU doing ten years ago? Kick in. W. K. H.

Latest Mystery—Who Has the Key to the "Locked Lips."
Tsuru Aoki, Japanese star, seen here in a new Universal production of artistic values.

Shanahan Succeeds Kopfstein.

Wistaria Productions, Inc., desires to announce to the trade the appointment of R. E. Shanahan as sales manager, succeeding Jacques Kopfstein, who has severed his connections and is no longer identified with this corporation.

Threatened Enforcement of Sunday Law Alarms Quebec and British Columbia

CONSTERNATION has been caused in moving picture theatre circles of two Canadian provinces as the result of proposals by the respective provincial governments to enforce drastic legislation that seriously affects the operation of the theatres. In the Province of Quebec a move has been made to enforce the Lord's Day act, a federal law, which will compel all theatres to close on Sundays.

In the Province of British Columbia the legislature proposes to collect an amusement tax which represents 20 per cent. of the gross receipts of all theatres. In both cases it is the belief of the exhibitors that the operation of their houses will be seriously impaired.

In Quebec a peculiar situation has arisen in that some doubt exists as to the authority necessary for compelling the theatres to close on Sundays. L. A. Taschereau, acting prime minister, has issued an explanation in which he points out that the provincial government has advised the exhibitors that they are violating a federal statute by conducting Sunday performances. Mr. Doherty, of Ottawa, federal minister of justice, has stated, however, that the enforcement of the Lord's Day act comes under the jurisdiction of the provincial authorities.

Conflicting Opinions.

Chief Tremblay, of the Montreal Police Department, has warned Montreal exhibitors that they must close their theatres on Sundays, but declares that he has not been authorized to enforce the order. On the other hand, Mayor Cousineau, of Hull, Quebec, announces that he will refuse to enforce Sunday closing because he believes that the Lord's Day act is a restriction upon the personal liberty of the people.

Not Enforced in Quebec.

Quebec is the only province in Canada where the Lord's Day act has not been enforced. The activity on the part of the Quebec government follows a decision by the supreme court of appeal against R. L. Vallee, proprietor of the Casino Theatre, Sherbrooke, Quebec, by which his appeal from a conviction for operating his theaare of Sunday has been disallowed.

Mr. Vallee was first prosecuted two years ago by an alleged representative of the Lord's Day Alliance and he has fought the case continuously since his conviction by the police magistrate at Sherbrooke. The Lord's Day Alliance is said to be behind the move of the Quebec government in the present general development.

In British Columbia, on the Pacific Coast, the exhibitors are also up in arms over the proposal of the provincial government to impose an amusement tax which will be equal to 20 per cent. of the theatres' gross receipts. A large deputation, representing the exhibitors of Vancouver and Victoria, waited upon the Provincial Cabinet at Victoria on March 26 to protest against the carrying out of the measure, but the only definite statement secured from Premier Oliver was that the province needed the money.

Higher Prices Impossible.

The assertion was made by the deputation that the theatre business of the West Coast cities is near the breaking point owing to the increased costs of operation, and it was pointed out that admission prices are now at the highest level possible. If a further increase is necessary because of the new amusement tax, it is believed that patronage will be seriously affected.

Attention was drawn to the fact that the proposed tax is heavier than the theatre ticket tax imposed by another Canadian province. In Ontario, the ticket tax works out to approximately 7½ per cent. of the gross revenue of the theatres, but, of course the patrons pay this tax themselves. In Quebec the civic ticket tax is even relatively lower than in Ontario.

May Stop Building Operations.

That a number of theatres have not made any profit was shown by specific cases. Clifford Denham, proprietor of the Royal Theatre, Victoria, declared that his house had not made a dollar since it was built. The statement was also made that the Orpheum Theatre in Vancouver had not shown any profit on a $625,000 investment.

The highly interesting statement was made that the tax proposal would have such a far-reaching effect that the three large theatre companies which have arranged to build handsome theatres in Vancouver, aggregating an outlay of upwards of $1,500,000, would undoubtedly drop these projects. Two of the big companies interested are the Allen Theatre Enterprises and the Famous Players' Canadian Corporation.

The deputation included a number of the influential theatre men of the Pacific Coast. Those who made up the delegation were: Frank Patrick, Charles Royal, W. P. Nichols, R. Jamieson, R. Milne, J. R. Muir, George B. Pantages, Clifford Denham and R. Brown.

Gives "Other Men's Shoes" Special Run in Twin Cities

FIRST run accounts on Edgar Lewis's special Pathe production, "Other Men's Shoes," have been augmented by the addition of the Ruben and Finkelstein theatres in Minneapolis and St. Paul. A week's run has been accorded the special in each of the circuit's leading houses in the Twin Cities. Other first-run theatres booking the production the past week include the Albany, Albany, N. Y.; Penn, Uniontown, Pa.; Strand and Knickerbocker, Cleveland; Colonial, Lansing, and Palace, Tulsa, Okla.

Wherever "Other Men's Shoes" has been played it has won the plaudits of the exhibitor and his patrons. One of the most recent tributes paid the productions comes from A. S. Widman, manager of the big Centennial Theatre, Warsaw, Ind., who writes the Chicago office of Pathe Exchange, Inc.;

"Unsolicited, I wish to express to you my appreciation of such a wonderful picture as 'Other Men's Shoes.' To my mind it is one of the greatest pictures I have ever seen. Every character in the production is a star and the climaxes are exceptional."

A New Way for the Hero to Retard the Villain's Progress—Make Him Play Leap Frog Till He's Exhausted.
Sylvia Breamer is shown making up in the shade of the old appl—fir tree. The gentleman with the white sweater is Director Sidney A. Franklin, who is producing "Athalie" for Mayflower with a strong cast of players.

The Barrymores? Sure! Carpentier? Sure! All the Stars to Shine at Legion Show

IF there has been any doubt in the minds of Broadway or followers of the theatre and the screen as to the all-star bill announced by the S. Rankin Drew Post for the benefit performance at the New Amsterdam Theatre, Sunday night, April 11, the latest report from the business offices of that post shows this group of ex-service men to be a live and wide-awake body.

Heading the bill is no less a trio than the Barrymores, Ethel, John and Lionel. This feature of the bill alone is among the most exceptional ever offered to the theatregoing public of New York. Never before have these three representatives of the famous family appeared together on one bill, and all Broadway is astir over the affair. It is expected that the theatre will be sold out the early part of the week, and those who have already secured their seats are now considering themselves fortunate.

A Galaxy of Favorite Stars.

Among the others of the Broadway stars who will do their share on the eventful night, and who are now rehearsing under the personal direction of R. H. Burnside, general stage director of the Hippodrome, are many prime favorites, whose individual following will do much to pack the New Amsterdam.

Sam Bernard will be there; Irene Bordoni will be there; Clifton Crawford, he of the nimble feet, will be there; Ernest Truex, comedian of the stage and screen; Richard Travers, screen star and world war veteran, as well as the popular Adele Rowland, will be there.

Not to be satisfied with such an aggregation the Drew Post announces the latest additions, which include the old favorite, James J. Corbett, who will do his stunt with Jack Wilson, famous black-face artist.

It is reported that the influential members of the post have already secured assurances that Enrico Caruso will be present. This, at least, is announced by the publicity committee of the post.

Caruso May Be There.

The knockout punch on the bill, from the sporting angle, comes with the news that Georges Carpentier, Frenchman, world's war hero, bridegroom and challenger for the heavyweight championship of the world, will speak to the audience from the stage. It is said that the handsome French fighter will deliver on this occasion a message from France to the American Legion.

Permission for the appearance of Carpentier has already been secured through the genial M. Deschamps and Mr. Curley. The motion picture producing firm of Robertson-Cole, to whom Carpentier is under a starring contract for the screen, has gladly offered its fullest co-operation to the members of the post and promised to have the popular hero on hand.

Will Make You Feel "Swell."

Frank Morgan, known throughout the country as one of our most versatile character actors, will present a sketch, supported by his own company. Demarest and Colette, the latter also a member of the post, will offer a novelty vaudeville skit, and an octette of singers from the United States Navy Glee Club will make you feel the ocean rolling under you in long, deep swells.

The opening overture and the national anthem will be played by a navy orchestra and the Navy Recruiting Service Band.

Mrs. Sidney Drew will do her share behind the "lights." The Drew Post, as you must know, was named in honor of Mrs. Drew's stepson, S. Rankin Drew, actor and director, who was the first American actor to fall in battle.

Mrs. Drew is the president of the Women's Auxiliary recently formed, and the women are doing splendid work in this drive for funds with which to erect a gymnasium for the post.

The Last Word on the Show.

The latest announcement from the committee indicates there is doubt as to the ability of John Barrymore to be present by reason of the sudden illness of the player.

Ed Wynn will be master of ceremonies.

Additions to the bill are as follows: Lionel Barrymore, in the last act of "The Copperhead"; Dorothy Donnelly; Minnie Dupree & Co.; Bird Millman, queen of the wire; Charles Silvernail, twenty-six months overseas, in service and entertaining; Augustus Thomas, introducing six Congressional Medallists, three of whom are members of the post.

In the foyer will be the paintings of Joseph Cummings Chase, A. E. F. painter, guarded by one man from each branch of the service.

At precisely 11 o'clock, regardless of what may be on the stage at the time, a marine bugler will sound "Taps" in memory of the dead, the audience standing.

Frank Keenan's "Dollar for Dollar" Hailed as Masterpiece After Showing

ANNOUNCEMENT has been made by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., that the latest Frank Keenan production, "Dollar for Dollar," will be released on May 2. The picture is another powerful play of the type created in the last year by Mr. Keenan, and according to the unanimous opinion of all who attended the first showing at the Pathe home office, it will be generally regarded as another masterpiece of the able actor and director.

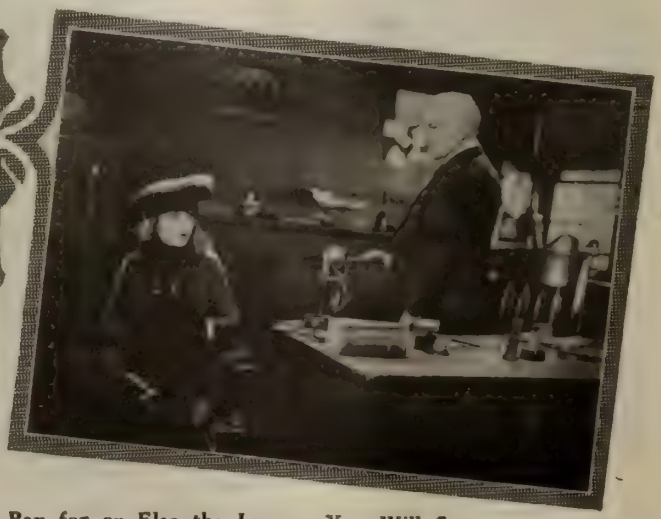
The picture is a drama of high finance and society and Mr. Keenan has surrounded himself with an excellent cast of screen favorites, several of whom have been with him in other successes. Among them are Kathleen Kirkham, Harry Van Meter, Kate Van Buren, Jay Belasco and Gertrude Clair. In direction Mr. Keenan was assisted by Elliott Howe and the author of the story, Ethel Watts Mumford.

"Dollar for Dollar" is regarded by those who have closely followed Mr. Keenan's work as the highest type of a Keenan picture. It is full of big and gripping situations and the characters are people of real flesh and blood.

Expresses Human Philosophy.

"With a little bad mixed up with all the good," as Mr. Keenan expresses it, the theme has to do with the human philosophy that all men are possible criminals and all criminals are possible men. Some of the deft manipulations of the men behind in politics are touched upon and Mr. Keenan shines as the power behind the elected officials.

The exterior scenes are said to be worthy of particular mention in any discussion of the picture. Some views of a party in the mountains discloses the rugged artistry of nature and gives the tone of the great outdoors to the picture. These scenes were taken at Bear Valley in the mountains of Southern California. The interiors are of the same standard which has characterized every work of Frank Keenan.



Movie Moral: Don't Buy More Than You Can Pay for or Else the Lawyer You Will See.
Enid Bennett is shown here in two important scenes taken from "The False Road," a Paramount release.

Convention of Select and Republic Sales Force Closes; No Details Given

THE second annual convention of the Lewis J. Selznick Enterprises, including Select Pictures Corporation and Republic Distributing Corporation, came to a close Friday, April 9, following five days of business sessions and social activities that brought home forcibly to all members of the Selznick and Republic families that these organizations under Mr. Selznick's direction are forging ahead rapidly. The Astor Hotel, which has housed many conventions in its time, was the scene of activities, which began on April 5.

More than seventy-five branch managers, exploitation men, representatives and executives of the home office were present at the meetings. For the first time following the close of the recent eight weeks' drive by the branches throughout the country, in which 1,700 new accounts were added to the Selznick list, the men who accomplished this booking feat were afforded a chance to give each other pointers at first hand on how it was done. The consensus was that the general quality of the pictures offered was responsible for the big increase in bookings.

See Collier's First Picture.

Other high lights of the convention which indicate further that the burst of speed shown by Selznick at the beginning of the year will not lessen in degree during the coming months of 1920, included the showing on Wednesday, April 7, of "The New Butler," starring William Collier, long one of the most noted comedians of the American stage. Following this screening it was announced by Mr. Selznick that this production is to be distributed by Select, marking the entry of William Collier into the motion picture field. This followed closely the announcement a few days ago that William Faversham has joined the Selznick forces as a star. Mr. Faversham's first production for Selznick, "The Man Who Lost Himself," was shown to the convention Thursday, April 8, and made a deep impression.

The convention also offered the opportunity for the Selznick branch men and representatives to welcome into the organization Hobart Henley, recognized as a leading producer and director, who is to direct big subjects for Mr. Selznick. Although the acquisition of three such prominent and notable men would seem to be quite enough for one week, Lewis J. Selznick asserted that the near future will bring even more proof of the strengthening of his organization as the leading producing and distributing unit of the industry. The members of the sales force agreed that they were returning to their individual sections imbued with the Selznick spirit of making 1920, which has already established itself as a record-breaker.

Five Business Sessions Held.

During the five days of the convention there were five business sessions, at which all matters pertaining to the plans for the future year were thrashed out in full. Details of these meetings were not made public, with the exception of the opening day, when Lewis J. Selznick welcomed the members of the organization in a pointed and significant address. Upon Mr. Selznick's appearance at 11 o'clock on Monday morning, April 5, the assemblage greeted him with cheers, after which he introduced Mr. Sam Morris, who presided at the meeting. Mr. Selznick, in his brief talk, thanked the men of the organization for their loyalty and endeavor, saying, "I believe there is no body of men to be found in the entire industry so completely loyal and harmonious as those in the various branches of the Selznick Enterprises."

Herbert Kaufman, widely known editorial writer, whose editorials are being produced for the screen by Mr. Selznick, was next introduced by Mr. Morris and made a brief address. On the following days of the convention several of the Herbert Kaufman subjects were screened and made a deep impression upon all who saw them. Upon roll call at the Tuesday afternoon session, every branch manager said that these editorial features in pictures were the greatest short stuff they had ever seen. Three of them had been shown in the morning on Tuesday.

Others Who Made Speeches.

Other addresses at the Monday business session were made by Briton N. Busch, president of Republic; Charles Rogers, director of sales for Select and Republic; Charles Pettijohn, assistant to Lewis J. Selznick; David Selznick, the youthful secretary of Selznick Pictures and assistant treasurer of Select; Warren W. Lewis, editor of 'The Brain Exchange"; Lee Kugel, director of advertising and publicity; Randolph Bartlett, of the editing department; Charles McClintock, exploitation director; V. P. Whitaker, recently appointed district manager for the Pacific Coast, and Phil Kauffman, general manager of the Canadian branches.

A luncheon followed the Monday morning session, at which representatives of the trade press were guests of honor. Precedents at this luncheon were discarded and there were no speechs. Instead, the eighty people present were taken in motor cars to the Selznick studios in Fort Lee and the Bronx, where they met the stars and directors, among whom were Olive Thomas, Elaine Hammerstein, Zena Keefe, Ralph Ince, Alan Crosland, George Archainbaud and William P. S. Earle.

Love's Silhouette.
Margarita Fisher and King Baggot in American's "The Thirtieth Piece of Silver."

The social side of the five days was not neglected, and was entered into with as much spirit as were the business sessions. On the opening night of the meetings the convention witnessed the performance of "My Lady Friends" at the Comedy Theatre. Tuesday night a double social program was scheduled, including "The Hottentot," starring William Collier at the George M. Cohan Theatre, and the Ziegfeld Frolic, atop the New Amsterdam at midnight. "As You Were," a musical comedy, was witnessed on Wednesday night, bringing the theatre parties of the week to a fitting close.

All of Friday was given over to business sessions.

Those Who Attended.

Those in attendance at the conference included Select branch managers Charles Walder, from Albany; W. R. Liebman, Atlanta; Benjamin P. Rogers, Boston; A. W. Moses, Buffalo; Ben W. Beadell, Chicago; J. A. Conant, Cincinnati; S. S. Webster, Cleveland; C. C. Ezell, Dallas; Ben S. Cohen, Denver; James O. Kent, Detroit; Samuel Sax, Indianapolis; G. C. Reid, Kansas City; W. A. Mack, Los Angeles; H. A. Rathner, Minneapolis; Morris Safier, New Haven; H. G. Till, New Orleans; Henry Siegel, New York; C. W. Taylor, Omaha; Maxwell Milder, Philadelphia; Leo F. Levison, Pittsburgh; S. W. Hatch, St. Louis; T. C. Malcolm, Salt Lake City; H. L. Knappen, San Francisco; Hugh Rennie, Seattle; J. U. McCormick, Washington, D. C., and V. P. Whitaker, general representative and E. C. Fielder, field representative.

Canadian Managers Present.

The Canadian branch managers included Phil Kaufman, managing director; H. E. Kissock, from Calgary, Alta.; Earl W. Kramer, Montreal, Que.; James Travis, St. John, N. B.; W. A. Kent, Toronto, Ont.; T. W. Bailey, Vancouver, B. S.; Dan Freeman, Winnipeg, Man.

The exploitation representatives present were Ed Danforth, from Atlanta; A. J. Sharrick, Buffalo; L. A. Young, Philadelphia; W. M. Merkle, Boston; James Carrier, Cincinnati; Edward Carrier, Cleveland; F. J. Scheuerman, assistant manager, Cleveland; Edwin Silverman, assistant manager, Chicago; and those from the Select New York office included Mr. Rotchford, assistant general manager; Charles Steele, general auditor; Lee Kugel, director of publicity and advertising; Watt L. Parker, plan book editor; Randall White, in charge of advertising; James Solomon, service department; Lee Ferguson, associate director of publicity, and Lowell Cash, of the publicity department.

Republic Managers Present.

The Republic branch managers present were M. Cohen, from Albany; Harry Goldberg, Atlanta; E. C. Fielder, Boston; T. W. Brady, Buffalo; Paul Bush, Chicago; R. E. Flagler, Cincinnati; C. A. Thompson, Cleveland; Tom N. Parker, Dallas; John Child, Denver; R. Peckham, Detroit; J. Weil, Kansas City; Haddon Stephens, New Orleans; Norman Moray, branch sales manager, New York; J. H. Hill, Omaha; W. R. Priest, Philadelphia; Fred Salinger, Pittsburgh; Edward C. Mix, San Francisco; W. G. Carter, St. Louis; H. S. Meyer, Seattle, and Robert P Smeltzer, Washington, D. C.

Neither Norma Nor Constance Talmadge Intend to Quit Circuit, Says Schenck

ALLEGATIONS that a sales executive for a producing and distributing organization is making misstatements of facts to members of First National Exhibitors Circuit and to many other independent theatre owners concerning the activities and intentions of Joseph M. Schenck, president of both the Norma Talmadge Film Company and the Constance Talmadge Film Company, are contained in a statement made this week by officials of First National, in which they brand the practice they charge as "a premeditated attempt to victimize and terrorize the exhibitors with lies and slander."

The statement was issued following receipt at the general office for First National of telegrams from its members in the Far West, requesting verification or denial of the statements complained of, to the effect that Mr. Schenck had signed a contract with his organization for the release of attractions starring Norma and Constance Talmadge after his present contract with First National had been fulfilled.

"This is not true," declare the First National officers. "We have heard of several previous instances when information has been imparted to exhibitors by this particular sales executive or his associates, in which Mr. Schenck's affiliation with First National was described as temporary, that he was not satisfied and that he regretted that he had failed to accept their offer of a contract, made at the time he signed the agreement which gave the circuit distribution of a series of special attractions starring Norma and Constance Talmadge.

"Beyond the bare fact that his organization tried strenuously to have Mr. Schenck sign with it instead of First National, there is not a particle of truth or substance in these statements.

What Schenck Wrote to Schwall.

"So that exhibitors may have at least the premise of a few facts direct from Mr. Schenck as one individual involved, we are making public the following letter from him, addressed to H. O. Schwalbe as secretary-treasurer of First National, and in which he states his personal attitude in the matter:

"'Rumors have been circulated in the past few weeks to the effect that I have discussed the making of a contract for Norma and Constance Talmadge pictures at the expiration of my present contract with your concern. I have paid no attention to them up to the present time.

"'Recently I received a communication from J. J. Von Herberg, a member of the First National Exhibitors' Circuit, informing me that a representative of one of the leading distributing organizations in the picture industry made a statement to the said Von Herberg that I have signed contracts for the two above-mentioned stars with that distributing organization, the contracts to take effect at the expiration of my present contract with your organization. This statement is absolutely untrue and incorrect, and I take this opportunity to deny it most emphatically, as I believe it is both injurious to me and to my stars.

"'My dealings with your organization have been so satisfactory that I have absolutely no reason to contemplate changing my affiliations, and to do so without any cause or reason would reflect ingratitude on both myself and my stars.

"'Kindly deny it in the trade papers just as emphatically as you possibly can, and I am ready to back you up in your denial. To convince you of the truth of my statement to you (although I know that you do not need any evidence—my word to you is sufficient) I will give $5,000 to any charitable organization you designate if any distributing organization can show you any evidence or proof of my having signed contracts with them for Norma or Constance Talmadge pictures.

"'In conclusion I wish to say that my relations with you at the present time are so agreeable and satisfactory that I do not contemplate making any change, and I hope that I shall be able to do business with you for years and years to come!

"'Joseph M. Schenck'"

Frances Marion off to Europe.

Frances Marion, Cosmopolitan Productions' scenarist, who is responsible for the scenarios for "Humoresque," directed by Frank Borzage, and "The World and His Wife," directed by Robert G. Vignola, has sailed for Europe in connection with an important literary mission for Cosmopolitan Productions. Miss Marion will spend some time in England and the continent in conference with some famous authors whose literary works will be screened by Cosmopolitan Productions.

McAdoo and Price Resign from the United Artists

WILLIAM GIBBS McADOO, general counsel, and Oscar A. Price, president, have retired from United Artists Corporation. No statement is forthcoming from either at this time. Mr. Price also has been a director of the corporation. Hiram Abrams, general manager, left New York City on April 1 for the West Coast.

What prompted the resignations of Mr. Price and Mr. McAdoo is the subject of considerable speculation. The former is reported to be a heavy stockholder in United Artists.

The first annual meeting of directors and stockholders will be held on Monday, April 12, in Wilmington, Del., instead of in New York City. Those who are expected to be present are Mr. Price, Dennis F. O'Brien, representing Mr. and Mrs. Douglas Fairbanks; Nathan Burkan, representing Charlie Chaplin, and Albert H. T. Banzhaf, representing David W. Griffith.

That Mr. Abrams may succeed Mr. Price is being discussed as a possibility by the trade. He is in Los Angeles and attempts to reach him for a statement have failed.

Harry M. Crandall Succeeds Kendall as President of Associated Exhibitors, Inc.

HARRY M. CRANDALL, of Washington, D. C., was elected president of Associated Exhibitors, Inc., during the course of a meeting of the board of directors held this week at the offices of the organization. Mr. Crandall succeeds Messmore Kendall, whose resignation as president was accepted by the board in view of the fact that extreme pressure of other business made is impossible for him to continue in an executive capacity.

Mr. Crandall's office as treasurer is to be filled by H. H. Wellenbrink, who now is secretary and treasurer, as well as a member of the board of directors.

The number of important negotiations virtually closed and the volume of business transacted during the two-day meeting are indications that the Associated Exhibitors, Inc., soon will become one of the most important units in the industry. After the meeting announcement was made by General Manager F. C. Quimby that, while arrangements for at least one source of product practically were completed, and while assurances of several other channels of ingress of big special productions were forthcoming, there still remain formal details to be gone through which make it inadvisable to make the arrangements public at the present moment.

Change Will Not Affect Plans.

Mr. Quimby stated that the changes in executive personnel would in no wise affect the workings of the organization. He is known to have been negotiating with many important individuals and factors in the industry during the past few weeks, and it is said that the Associated Exhibitors are holding off from making definite announcements until they have lined up propositions formidable enough to make the organization a leader among the "big fellows" from the moment the first gun is fired.

According to members of the board of directors, Mr. Kendall's resignation was accepted with regret. It is understood that Mr. Kendall stated that no matter what his personal wishes in the case might be, he felt that the affairs of the Capitol Theatre and affiliated business interests required so much of his time that he could not possibly do justice to the Capitol and to the Associated Exhibitors at the same time.

Capitol Theatre Keeps Kendall Busy.

Mr. Kendall explained also that, inasmuch as the Capitol Theatre Enterprise already is engaged in the production of pictures to a small extent and, undoubtedly, will go into production on a much larger scale soon, he felt that such activities would not be consistent with a continuation of his holding office in the Associated Exhibitors.

Kentucky Legislature Fails to Pass Censorship Measure

THE Kentucky Legislature recently adjourned without getting around to final passage of the moving picture censorship bill, which was passed by one division, and which threatened to cause considerable trouble if it got through. This board would have been composed of a women representative of the Women's Clubs' Federation, State Exhibitors and State Superintendent of Education, each to receive $1,000 annually. However, appropriation bills had practically no chance either with the Senate or Governor, and the work of the house was lost. The secretary was to have received $5,000 a year, and expense held to $8,000 annually, while $1 a reel was to have been the censorship charge.

The Legislature did enact a new license bill into law, under which all theatres will pay twenty cents a seat as a state tax, on top of their city tax. On a house seating 1,000 persons the tax hereafter will be $2,000 a year to the state, as against $40 prior to the passage of this law. However, the picture houses got off light alongside of the hotels, which pay fifty cents a year a room, and others were hit as hard.

Circuit Statistics Afford Exhibitors Chance to Justify Admission Charges

A PRACTICAL statistical compilation affording exhibitors infinite opportunities to justify respective admission prices and at the same time to compare personal responsibilities with those of several hundred other showmen has just been completed by First National Exhibitors' Circuit.

Covering a total of 238 theatres in eighteen states and twenty-one cities, this bit of practical research has brought out a number of general axioms, several theories that have held true under severe tests and the outstanding fact that only about 5 percent. of the first and second run theatres seating 1,000 people or more have a smaller top admission price than 25 cents for night performances.

Seeking further than surface reasons for the fact that the larger houses charge the highest of admission prices and generally are the most successful, even in a proportionate way, First National's compilers find that usually a special feature attraction is responsible for the high scale of prices. A typical accounting for the fact cites the case of a western theatre where a uniform 20-cent admission price had been charged. A feature was booked and prices were boosted to 35 cents. "Auction of Souls" pointed out the way to bigger receipts and profits.

Interesting Observations.

The management decided to keep the admission price at 35 cents for a two-weeks' tryout. The idea was a success. Special features were booked and today the price is popular locally. If there is an exhibitor conclusion that can be drawn, it is the fact that experience has shown that the most practicable method of raising the admission scale is to book a special feature, advance prices and through the use of succeeding features keep the price up to that scale.

A number of interesting exhibitor observations can be drawn from the table of statistics that follow below. For instance, contrary to the law of "larger theatre, larger admission prices," it was discovered that the Auditorium Theatre, Saginaw, Mich., seating 3,000 people—100 per cent. more than any other theatre in the city—has a 10-15-cent admission scale, whereas eight second run theatres in the same city seating between 250 and 300 people have a uniform admission price of 20 cents.

Another novel case may be cited concerning a condition at Pittsburgh. Here, three theatres, the William Penn, Garden and Alhambra, all seating between 1,000 and 1,200, have an admission scale that ranges from 17 to 22 cents. These theatres are second run houses, whereas the Grand, Olympic and Liberty, all seating more than 2,000, have a scale that ranges from 25 to 35 cents.

Lowest Frisco Price Is 20 Cents.

It is interesting to note that only two out of twenty San Francisco theatres seat less than 1,000 people, and that the top admission price goes no lower than 20 cents. The Central Theatre, of that city, with 400 seats, charges a general admission price of 25 cents. Prices here are on a higher scale than elsewhere, regardless of what may be said about inexpensive living conditions in California. The Imperial, Strand, Rialto, California, Portola, Tivoli and others have a top price of 75 cents or more and a number of second run houses have a scale the top price of which is 50 cents.

Denver presents another interesting case to the exhibitor. In this city are twenty second run houses charging an admission price of 10 cents. Seating capacity of these theatres ranges from 50 to 960. The Thompson Theatre, with 1,100 seats, charges night prices of 20 and 25 cents.

One of the several first run houses with a seating capacity of 1,000 or less and charging an admission price of 20 cents for night performances is the Alhambra Theatre, Indianapolis.

An odd condition exists at Springfield, Mass., where three second run theatres have a proportionately higher minimum admission scale than the first run houses. The smallest admission price of the Phillips, Strand and Garden—second run houses—is 17 cents, while that of the Palace, Broadway and another theatre is 10 and 15 cents.

Statistics Tell the Tale.

The statistics compiled by First National Exhibitors' Circuit follow in table form:

LOUISVILLE.

Theatre	Capacity	Run	Prices
Strand	1,600	First	25
Majestic	1,100	First	25
Alamo	1,050	First	25
Walnut	1,000	First	25
Orpheum	400	Second	10-15
Star	400	Second	10-15
Rex	700	Second	10-15
Norman	650	Second	10-15
Hilltop	600	Second	10-15
East B'way	1,300	Second	10-15
Baxter	500	Second	10-15
West B'way	700	Second	10-15
Ideal	1,100	Second	10-15
Crown	500	Second	10-15
Preston	600	Second	10-15

HARTFORD, CONN.

Palace	2,700	First	35
Majestic	1,750	First	28
Princess	850	First	15-20
Strand	1,650	First	28-35
Rialto	800	First	15-20
Empire	1,000	Second	15-20
Crown	1,000	Second	10-20
Liberty	1,700	Second	10-20

MONTGOMERY, ALA.

Empire	900	First	10-20-30-50
Strand	667	First	10-20-30-50
Colonial	580	First	5-10
Plaza	314	Second	10-15

SAGINAW.

Franklin	1,500	First	20-30-40
Mecca	800	First	20-30
Regent	....	First	25
Auditorium	3,000	First and Second	10-15
Wolverine	600	Second	20-30
Family	250-300	Second	10-15-20
Paloma	250-300	Second	10-15-20
Dreamland	250-300	Second	10-15-20
Rex	250-300	Second	10-15-20
Pictureland	250-300	Second	10-15-20
Scenic	250-300	Second	10-15-20
Liberty	250-300	Second	10-15-20
Washington	250-300	Second	10-15-20

DES MOINES.

Des Moines	1,800	First	25-35
Rialto	1,200	First	20-25
Garden	651	First	15-25
Casino	550	First	15
Palace	730	First	15-20
Majestic	800	Second	10-15
Grand	450	Second	10-15
Family	400	Second	10
Unique	750	Second	5
Amusu	350	Second	10-15
Royal	500	Second	15-20

PITTSBURGH.

Grand	2,000	First	35
Olympic	2,500	First	28
Liberty	2,200	First	25
Blackstone	900	First	25
William Penn	1,200	Second	22
Garden	1,000	Second	22
Alhambra	1,100	Second	17
Columbia	900	Second	22
Lyric & Savoy	800	Second	22

How May Allison Has Changed—A Few Months Ago She Didn't Know Cigarettes, Powder Puffs or Vanity Cases Existed.
The only reason she is seen this way is because it is the type of role she plays in "The Cheater" for Metro.

KANSAS CITY.			
Liberty	1,800	First	30-40
Newman	2,500	First	30-40-50
Royal	900	First	35-50
Regent	600	First	25
Doric	900	First	25-50
Idle Hour	690	First	25
Loew's Garden.	3,500	First	10-20-30
Isis	1,400	Second	20-35
Apollo	1,300	Second	20
BUFFALO.			
Shea's Hip	2,150	First	20-40-50
Strand	920	First	15-20-30
Palace	800	First	20
Empire	1,400	First	30
Family	1,200	First	17-28
Elmwood	1,600	Second	20-25-35
Victoria	1,450	Second	15-25-30
Regent	1,000	Second	15-25
Plaza	1,500	Second	15-25-35
SAN FRANCISCO.			
Imperial-A	1,600	First	35-45-75
Strand-A	1,700	First	20-75
Rialto-A	1,400	First	35-50-65
Sun-B	1,100	First	30-40
Frolic-B	1,100	First	30
California-A	3,000	First	30-50-65-85
Portola-A	1,000	First	35-50
Tivoli-A	1,900	First	25-75
Pantages-A	1,500	First	25-75
Hippodrome-A.	1,500	First	15-50
Central-C	400	Second	25
Verdi-B	1,000	Second	10-25
Lincoln-B	900	Second	10-25
Royal-A	1,400	Second	10-50
Coliseum-A	1,500	Second	10-50
Princess-A	1,400	Second	10-25
New Mission-A.	3,000	Second	25-50
New Filmore-A	2,800	Second	10-25
Wigwam-A	1,500	Second	20-30
Haight-C	1,400	Second	10-20
DENVER.			
America	1,600	First	30
Isis	1,700	First	25
Princess	1,250	First	30
Rialto	2,000	First	30
Strand	1,225	First	25
Alpha	300	Second	10
Annex	500	Second	10
Alcott	325	Second	10
Austin	400	Second	10
Bijou	300	Second	10
Blackwell	290	Second	10
Colonial	450	Second	10
Curtis & Curtis.	450	Second	10
Cramer	300	Second	10
DeGeorge	300	Second	10
Iris	960	Second	10
Huffman	600	Second	10
Ivy	650	Second	10
Ogden	600	Second	20-25
Thompson	1,100	Second	20-25
Kretschmer	400	Second	10
Liberty	220	Second	10
Mascot	320	Second	10
Manerfour	50	Second	10
Pearl	375	Second	10
Queen	740	Second	10
Williams	250	Second	10
Webber	930	Second	20-25
SUPERIOR, WIS.			
Palace	....	Second	....
Savoy	....	Second	....
Grand	....	Second	....
Broadway	....	Second	....
SPRINGFIELD, MASS.			
Palace	2,900	First	15-25-35
Broadway	2,200	First	10-20-30
Fox's	1,400	First	10-20-30
Bijou	1,000	First	10-20-30
Philips	1,000	Second	17-25
Strand	800	Second	17-25
Garden	600	Second	17-25
ST. PAUL.			
Liberty	1,800	First	25-35
Garrick	1,600	First	25-35
Princess	1,200	First	25
Starland	900	First	20
Alhambra	500	First	20
Blue Mouse	450	First	20
Regent	350	Second	17
Park	750	Second	17
Verdi	650	Second	17
Faust	500	Second	17
Como	500	Second	17
Victoria	500	Second	17
Palace	650	Second	17
Forest	500	Second	17
DeLuxe	500	Second	17
Dale	750	Second	17
DULUTH.			
New Lyric	1,000	First	25
New Garrick	1,000	First	25
Zelda	850	First	25
Sunbeam	850	First	
Strand	1,000	First	
Diamond	....	Second	....
Gem	....	Second	....
New Grand	....	Second	....
Liberty	....	Second	....
INDIANAPOLIS.			
Circle	3,100	First	40
Colonial	1,100	First	25
Alhambra	1,100	First	20
Ohio	1,200	First	25
Mr. Smith's	600	First	20
Regent	730	Second	15
Keystone	500	Second	10
Isis	600	Second	15
COLORADO SPRINGS.			
America	935	First	15-30
Burns	1,375	First	15-30
Princess	1,000	First	15-25-35
Odeon	1,000	First	10-22
Isis	500	First	10-20
DALLAS.			
Hippodrome	1,210	First	35
Jefferson	850	First	30
Old Mill	1,390	First	42
Queen	....	First	34
Washington	495	First	27
Crystal	605	First	17
Rex	250	Second	11
Garrick	400	Second	18
Dixie	260	Second	13
Best	210	Second	15
Strand	230	Second	13
Princess	190	Second	10
SALT LAKE CITY.			
American	3,100	First	17-40
Gem	1,000	First	30-60
Cinema	850	First	10-35
Broadway	800	First	10-22
Strand	1,400	Second	11-25
Para-Empress.	1,400	Second	17-30
CHATTANOOGA.			
Alcazar	900	First	10-20
Rialto	850	First	15-30
Fine Arts	660	First	10-15
Superba	320	First	10
Lyric	775	Second	5-10
Royal	650	Second	5-10
American	800	Second	5-10
FORT WAYNE.			
Orpheum	1,000	First	15-25
Jefferson	2,000	First	15-25
Strand	2,000	First	15-25
Lyric	800	First	15-25
Colonial	500	First	15-25
Transfer	275	Second	10-15
Hippodrome	500	Second	10-15
Creighton	700	Second	10-15
Grand	275	Second	10-15
MINNEAPOLIS.			
New Strand	1,300	First	25
New Lyric	1,300	First	35
New Garrick	2,000	First	35
New Astor	1,000	First	25
New Unique	800	First	20
New Garden	600	First	20
Lyndale	600	Second	15-20
New Lagoon	1,400	Second	15-20
New Franklin.	1,000	Second	17
Lake	600	Second	17
New Lake	600	Second	17
East Lake	600	Second	17
Northern	450	Second	17
American	600	Second	17
Rialto	800	Second	17
Crystal	400	Second	17
Oak	400	Second	17
Southern	600	Second	17
New Park	550	Second	17
Empress	555	Second	17
Liberty	600	Second	17
New Arion	900	Second	17
Third Ward	350	Second	17
DETROIT.			
Madison	2,000	First	50
Adams	1,700	First	50
Bway. Strand	1,600	First	50
Fox Wash	1,848	First	50
Majestic	1,760	First	50
Colonial	1,482	First	50
Miles	1,632	Second	50
Orpheum	2,005	Second	50
Regent	2,384	Second	50
Liberty	729	Second	25

Harry Crandall Urges Theatres to Aid in Fulfillment of Americanism Program

HARRY N. CRANDALL, of Washington, D. C., chairman of the exhibitors' branch of the Americanism Committee of the Motion Picture Industry, has just returned from a trip which brought him as far west as California and into conference with various exhibitors in nearly all the larger cities of the country.

Mr. Crandall was very enthusiastic over the way that exhibitors are taking hold of the Americanization program of the industry and has set to work on elaborate plan in the hope that every single exhibitor in the country will get behind the movement and will make it a success.

The statement sent out by Mr. Crandall to exhibitors this week follows, in part:

"I am proud of the way exhibitors are responding to the appeal of our government in its fight against Bolshevism. I find that the exhibitors are solidly behind this movement and intend to make a success of it.

Put Aside All Differences.

"However, there yet remains a great deal of work to be done and it is for this reason that I am writing to you today. We exhibitors have an opportunity we cannot afford to ignore. We must put aside all differences that we may have had with our competitors—the mere fact that he may plan an Americanization picture before we do, does not mean that we are not obligated to play this picture. We must get away from the dollars and cents idea and must respond to the call of country.

"We cannot afford to fail in this emergency. To do so would be a severe indictment to the industry and the prestige that we have gained by our past work would be wiped out and our great influence would be laughed at. Unless we can muster our forces and stand united in this movement we are very apt to be legislated against as was the liquor business, and every legislative body in the country will attack us if we fail in this movement.

"The producers have agreed to make fifty-two pictures and they will be produced at the rate of one a week. It is our duty to see that we show every single one of these pictures in our theatres. I want to impress upon you at this time that not a single cent of profit is to be made by anyone connected with the industry. Instead, I know that producers and distributors will lose thousands of their own dollars in order that this campaign shall be a success.

"The first of the Americanization pictures, 'The Land of Opportunity,' proved to be a big winner, not only from a box-office standpoint, but from the point of view of the public. I played the picture in my eight houses and could repeat the same, as I have had many requests to do so. Hundreds of people have requested that I show this picture especially to the foreign element and to the children. If you have not already played this picture it is your duty to do so.

Urges Use of Trailers.

"I also want to impress upon the exhibitors the importance of using the trailers that have been made. They are now being sent out by the various distributing companies and should be used at the end of all big feature pictures. Franklin K. Lane, former secretary of the interior, and chairman of the Americanism Committee, spent much time preparing and writing these trailers himself.

"If you have not already done so, will you not have all slides made at once containing the subject matters of these trailers and show three or four at each performance. In my recent trip throughout the country I found that many exhibitors were doing this and were meeting with good results."

In China, Where Time Is No Object, Theatre Patrons Decline to Go Home

During Chinese Holidays, Whole Families Spend Twelve Hours at a Time in Movie Houses, While Creditors, Carrying Lanterns in Broad Daylight, Tour Streets and Their Debtors Meet "a Capon's Destiny"

By F. MARSHALL SANDERSON

BUSINESS in the China motion picture houses has been nothing to boast of lately. Many strong counter attractions are moving around the big centers and there are yet more to come. It cannot be said that our picture houses are asleep either, as some remarkably good programs have been offered of late, but what with the cafes and cabarets and vaudeville companies all making a strong bid for patronage, competition has been keen, and with our very small foreign population, comparatively speaking, it becomes a hard task to fill every vacant seat, or anything like it, whatever the attraction may be.

The Apollo Theatre, Shanghai, is screening really high class features and the management puts out strong advertising. In fact, some of their publicity stuff is of a most attractive character and there is no doubt that the combination of good offerings and proper advertising is responsible for the full houses seen here lately. The Victoria Theatre, Shanghai, has put on one or two big features, including "The Honor System" and "Virtuous Men" and are now covering our walls with posters announcing Nazimova.

Commit Suicide to Escape Evil Spirits.

We are in the midst of the Chinese New Year holidays just as I write this, starting on February 19 and continuing more or less for about a month. New Year's day and the days following are, with the Dragon and Moon Festivals, the only time when the Chinese cease their exaggerated activity. Like our Easter, the date upon which the New Year falls is regulated by the moon and is generally about the middle or end of February.

For days past the streets have been thronged with Chinese making their purchases of food and gifts. Many shopkeepers are said to sometimes sell at a loss in order to realize money to meet their liabilities, for New Year's day is the greatest of the four annual settling-up times of the Chinese. He who cannot pay his debts then is said to have a capon's destiny, in allusion to the number of fowls killed at the festival. The doors of his shop may be carried away and evil spirits allowed to enter his premises. In these circumstances many commit suicide.

Creditors Ape Diogenes.

It is not considered good form to dun anyone for a debt on such a joyful festival as New Year's day, so the creditor looks about with a lantern in the broad daylight. By a social fiction the sun is not supposed to have risen, for there is the lantern, it is still yesterday and the debt can be claimed. Every shop and house has red inscriptions on door posts, junks, in fact, on almost everything. The inscriptions are generally the work of literary men and sold at tables in the streets.

Theatres and motion picture houses are crowded during the festival, and even the foreign theatres share in the increased business, due to the fact that all business is absolutely at a standstill for three or four days, and time hangs heavily out here at this period of the year when outdoor recreation is impossible.

In the Chinese picture houses performances commence about 2 p. m. and continue with short intervals until the early hours of the following day. Sometimes whole families will sit and see the same picture through several times. Time is no object, and as all kinds of food and refreshments are being constantly offered for sale, there is no need to return home for meals, and as they are out to spend the cash why not spend the day in the theatre.

Censoring an Unprofitable Business.

Peking, of all places in the world, now has organized a censorship on films. Before exhibited every picture must be examined and approved by a government censorship board. There is only one foreign theatre in Peking, the remainder, probably not more than six, are Chinese. Except Hongkong, where censorship is somewhat strict, no other place outside of Peking demands this, though on more than one occasion the foreign police authorities in Shanghai have exercised the right to stop the exhibition of any picture endangering the morals of the people.

Much has been said and written regarding the wonderful progress of the picture business in Canton. I paid this city a visit a few weks ago and was very much surprised to find most things that had been written about the business were greatly exaggerated. Business is not good and the prices offered for features and super productions were absurd, and the reason assigned was lack of patronage and the small prices charged for admission. I found on investigation that this was true. There are several theatres, and every one that I visited was poorly attended and certainly not showing much of a profit to the owners.

Isis Takes New Lease of Life.

The Isis Theatre, Shanghai, formerly run by A. Rumjahn, has now been taken over by Tsung Hwen-daung, who also runs the Great World, a very popular place of amusement for the Chinese during the summer months. It looks as if the Isis, under its new management, is in for a new lease of life. It is probably the largest cinema house in Shanghai and caters more or less to Chinese and other Orientals.

The New World, an amusement concern, which is not to be confused with the Great World, situated in what may be considered the best location in Shanghai, and doing a big business in pictures during the summer months, was recently closed, failure being attributed to indifferent management. I noticed, however, the place had opened its doors again on China's New Year's day and was flying the American and Chinese flags. I learned also that a fresh start was being made, and there is no doubt that with wise and careful management it can be made into a very profitable amusement house.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

"The Inner Voice" Is Silent Because Silence Is Golden in Such Scenes as One and Two.
But we'll bet it's all "outer" shouting in the closing picture. E. K. Lincoln is the star in this production made by the American Cinema Corporation.

D. W. Griffith Patents Apparatus for Picture Projection with Color Effects

D. W. GRIFFITH has received from the commissioner of patents at Washington the exclusive right to make, use and vend certain methods and apparatus for the projection of motion and other pictures with color effects.

The Griffith patent, which covers a term of seventeen years, will give the producer ample protection against the copying of his lighting effects in color as first introduced by him in connection with the showing of "Broken Blossoms" at the Cohan Theatre, New York, last May.

It has been said that several producers attempted to appropriate the Griffith method of lighting immediately after the initial showing of "Broken Blossoms," and that in spite of warnings from Albert L. Gray, of the Griffith offices, the practice was continued. Attorney O. Ellery Edwards made application for a patent to protect Mr. Griffith's interests, with the result that the Griffith method and apparatus now are fully protected.

The Griffith patent covers a wide range of lighting for the projection of both motion and other pictures and covers both the process and the mechanism by means of which pictures may be projected upon an illuminated screen which has colored lights blending with the pictures shown.

Oblique Stream of Colored Light.

The Griffith process is described as follows:

"Producing colored pictures on an opaque screen, which consists of throwing pictures by a projector onto one surface of said screen and simultaneously illuminating the screen with diffused colored lights thrown on the same surface of the screen in a direction oblique to the stream of light from the projector."

The apparatus patented is as follows:

"An opaque screen, a projector, a bank of colored lights out of the path of light from said projector and for the purpose of throwing diffused colored light onto the same surface of said screen, so that a colored picture is shown when the apparatus is in use."

Those who saw the Griffith production of "Broken Blossoms" will recall the curious, vibrant mauve and salmon pink tints that came and went across the surface of the screen like fleeting colored shadows during the unfolding of the story and added attractiveness to the play.

Robertson-Cole Secures Screen Rights to Arsene Lupin Stories for Period of Year

ROBERTSON-COLE has announced the signing of a contract whereby it obtains the complete screen rights to the Arsene Lupin detective stories, which were written by Maurice Leblanc, and which are the most celebrated series of criminal studies and romances from a world standpoint. The Robertson-Cole contract will cover a period of years, and during this time the distributing company will have the exclusive right to use all the stories from the collection.

Arsene Lupin, the character who has the central role in all these stories, is the master criminal of fiction. He has even been pitted against Sir A. Conan Doyle's famous character, Sherlock Holmes, whom he repeatedly bests in one of the most popular books of the Arsene Lupin series, the book known as "Arsene Lupin vs. Sherlock Holmes."

"813" to Be the First.

The pictures which will be based on the Arsene Lupin stories for distribution by Robertson-Cole are not the first screen productions which have been made in this country. Paramount-Artcraft and Vitagraph have each made one picturized version. The present plan is to release a limited number each year and to market them as specials. Work on the first productoin is to start shortly.

Robertson-Cole in contracting for the Arsene Lupin series of stories dealt directly with Joseph Menchen who controls the world rights. The first one of the stories which will be put on the screen is "813," one of the most dramatic and mysterious of the whole series of Arsene Lupin stories.

Nowell to Portray Leading Role.

Robertson-Cole has under contract for appearance as the leading character of this story, Wedgewood Nowell. Mr. Nowell was born in Portsmouth and was graduated from the University of Pennsylvania. He had a stage career in which he supported Blanche Bates, Amelia Bingham and William Faversham, before going on the stage. Recently he has been appearing in many current successes. The first Arsene Lupin story will be produced by a well known director, whose name will be announced later.

Arsene Lupin is described in the Leblanc stories as having been first a noted criminal with whom the police could not cope and later having mended his ways to become a government agent. His vast fund of information regarding the methods of criminals was of such help to the French Government as to render him invincible in the detection and pursuit of criminals. Besides the book "Arsene Lupin vs. Sherlock Holmes," four other volumes have been issued of these stories. They are: "The Extraordinary Adventures of Arsene Lupin," "The Exploits of Arsene Lupin" and "The Hollow Needle." Each volume contains a great number of stories, furnishing in the aggregate an enormous wealth of material for the director seeking a story of mystery.

"STREET CALLED STRAIGHT" IS SELECTED FOR SUNDAY EVENING CHURCH SERVICE

ANOTHER indorsement of the spiritual quality of Basil King's "The Street Called Straight," produced by Goldwyn Pictures Corporation as an Eminent Authors Picture, comes in the news that the film has been selected for showing at the Oak Cliff Christian Church, Dallas, following the regular Sunday evening service.

The picture has already been run at the Queen Theatre, Dallas, where it attracted so much attention that there was a general demand for its presentation before the Sunday evening congregation.

Basil King's story, an adaptation of his novel of the same title, is exerting a great influence throughout the country in converting religious bodies to a recognition of the good in photoplays.

Recently it was made the subject of a sermon at the Procathedral in Los Angeles and everywhere it has been highly endorsed by organizations interested in developing the moral consciousness of a community.

Gladys Brockwell Plays in Two Films During Same Day

COMPLETING work in "Rose of Nome," an Alaskan story written especially for her by Barbara DeMarr Deely, and in which she was directed by the veteran Edward J. LeSaint, Gladys Brockwell, Fox star, stepped at once before the camera in the role of Elinore Duane, central character in "Sister to Salome," on the same day she finished her previous vehicle.

"Rose of Nome" was finished by Mr. LeSaint in the morning and the scenario checked by cameraman and director. During luncheon at the studio the star and director studied the story of "Sister to Salome," and at the end of the meal Miss Brockwell went to her dressing room and donned her make-up for the new tale written for her by Julius G. Furtman, who is a recent addition to the Fox scenario staff in California.

That same afternoon the first scenes of the new picture were shot—meaning that the versatile star enjoyed not even a day's rest from the tiresome work of the great out-of-doors picture she had just completed. William Scott will appear once more opposite the charming star in "Sister to Salome." Ben Deely will be seen as the heavy.

Maryland Lawmakers Pass Sunday Bill, Giving Baltimore City Vote Privilege

THE bill permitting moving pictures on Sundays after 2 p. m. in Baltimore City, which was introduced in the House of Delegates by George D. Iverson, Jr., of Baltimore, has passed both branches of the legislature at Annapolis, Md. The voters in Baltimore City will be given an opportunity to vote on the measure at the election which will be held this November, as the bill carries a referendum.

In both the House and the Senate the measure failed to pass when it was first taken up, due to not having a constitutional majority. Later it was reconsidered in each branch and passed.

The moving picture exhibitors, who strongly backed this bill, and who were led in the fight by George A. McDermitt, manager of Loew's Hippodrome, included Charles E. Whitehurst and Louis A. DeHoff, of the Whitehurst Theatrical Enterprises, who were represented at Annapolis by Elmer J. Cook, an attorney; Joseph Castelberg and Bernard Depkin, Jr., representing the Castelberg and Nixon-Nirdlinger interests in Baltimore; Guy L. Wonders, of the Wilson Theatre; Wallace High, chairman of the legislative committee of the Exhibitors' League, of Maryland.

At first the league maintained a neutral attitude, stating that it would let the people decide. Later on a special meeting was called and a vote taken on the question, and it was found that there was an overwhelming majority of the theatres in Baltimore who were in favor of Sunday opening.

In a statement published on March 28, the Baltimore exhibitors who were in favor of Sunday moving pictures outlined their stand. Operators' Union, Local 181, opposed Sunday opening.

Educator Takes Issue with Managers Who Fear Effect of Non-Theatricals

The Moving Picture World in its issue of March 20 told of the concern manifested by Washington City exhibitors and exchangemen at the growing proportions of the "non-theatrical" business. Complaints were being heard that schools, churches and community centers were cutting into their business. A member of the grievance committee operating in the District, Virginia, Maryland and North Carolina, following complaints from a number of the larger cities in the territory, expressed the views of his associates in strong terms, declaring the community shows were becoming a menace to the commercial motion picture business. The following letter has been received from a prominent educator, one who has had much experience with motion pictures in school work. If any exhibitor or exchangeman cares to take issue with him the Moving Picture World will be glad to print his views.

WE read an interesting article in the Moving Picture World which was headed "Non-theatrical hurts regular trade; Washington exhibitors protest in alarm." Poor exhibitors of Washington, D. C.; how short-sighted they are! If schools and community centers are making inroads on their business they have only themselves to blame. Either the exhibitors were failing to meet the demands of their patrons or they have been paying too much attention to their box office and not giving enough time to the creation of good-will.

Essentially, the theatre is the place for entertainment; the church, school and community center for religious, secular or social education. It is a mistake to make a school or church out of a theatre and the reverse is likewise true. If the "grievance committee" will hold its 25 cent price (admission) just a wee bit farther from their eyes, they might be able to see the larger field of usefulness in which they themselves may work.

How About the Other Side?

The Washington exhibitors wail about alleged competition which the churches are giving, but do they ever consider the other side? When a preacher discovers that the motion picture men are running full blast seven days a week from 11 a. m. to 12 p. m., and when he discovers that the movies do get the crowds, he would be narrow indeed who could not see how the motion picture may serve God as well as man.

Who dare blame the preacher who uses the cinema to draw a fair share of attention churchward? Foolish and short-sighted indeed is the church which will not make use of so valuable an instrument as the motion picture projector. By the investment of a few hundred dollars it is possible to pack the vacant pews.

Mr. Theatre Manager, you make no apology for the fact that you run your theatre on Sunday and thereby compete with the church. You have six unhampered days in which to bid for the business. The church asks only for one. You will make a plea for a liberal Sabbath, but you fight the idea of more liberality in the church.

"Consistency, Thou Art a Jewel."

Truly, "Consistency, thou art a jewel." If I were a preacher (and I am not) I would put a motion picture projector in my church, and if it were necessary to serve my boys and girls, young men and women five reels of celluloid in order that I may bring them to my church, I surely would do it. No manager who opens his theatre doors during the Sabbath day would have any license to object.

Now for a glance at the school and community center. Surely the "grievance committee" isn't serious when it purports to try to make anyone believe that the time will come when the exhibitor will say to the exchanges, "We cannot pay you $200 a day for your picture, because our receipts have fallen off, etc." And surely the committee is attempting to be facetious when it tries to draw its analogy between the saloon business and the motion picture business.

No One Class Should Have a Monopoly.

We fear the "grievance committee" is guilty of making a generality from one statistic. The matter of competition is more apparent than real. If the exhibitors are compelling the schools to compete, whose fault is it? No one class of people have or should have a monopoly on any good thing. Why should schools not offer the best?

The "grievance committee" ought to get into immediate touch with motion picture exhibitors of Pasadena, Cal., and Alta, Iowa, for some tips as to how they may tie up to the schools for the mutual advantage of both. No competition there; just good feeling all the way 'round, and what is more—excuse me—there was some competition at Pasadena when the exhibitors, themselves, were bidding against each other to determine who would be the man to give his picture to the schools (notice that the word is give, not sell or rent). Carl Carlson, a former school man now in the industry, proved to the exhibitors in Pasadena that motion pictures in the schools actually help the show business.

Creating Good Will.

The theatre manager in the little town of Alta, Iowa, pays to have some pictures run in the local consolidated school. He has learned how to cash in by expending a few dollars to create good-will. The youngsters see the picture in the afternoon at school, then go home to tell their parents about it. The theatre is packed at night by whole families.

Just one more illustration. There is a certain chain of motion picture theatres owned and operated by a Chicago show concern, the name of which is as familiar to theatrical men as Eastman is to film men. In a certain Michigan city this show concern has rented an opera house at a high figure merely to control the local show business. Some of the local people got the community center idea into their heads and wanted to use the opera house. Naturally the Chicago show syndicate controlled the situation. What happened? The Chicago concern rented the building to the community at $15 a night plus cost for heat and light—then threw in a free film program for good measure.

Worth $1,000 a Week.

Other theatre men who had the same breadth of vision as has been evinced by the Washington, D. C., "grievance committee" declared that the Chicago concern was surely throwing away perfectly good dollars. Not so; instead of throwing away money the venture is worth $1,000 a week to the Chicago syndicate. People who never before had been inside of a theatre got the motion picture habit by attending the free shows. The preachers of this Michigan city have not been running around trying to clamp on lids of censorship, nor have they been lifting any other bugaboo with which to frighten exhibitors.

The same representative of the Washington "grievance committee" fears that awful time when some so-called non-theatrical organization will be able not only to produce, but to dictate the kind of pictures it wants, the prices it will pay and the way the pictures are to be disributed. Let every one hope the members of the "grievance committee" are better prophets than their other statments would warrant assuming.

Co-operation Defined.

A great difficulty producers heretofore have experienced in the so-called non-theatrical field is to determine what schools, churches and community centers want, how much they can pay and how they will take care of the film. Settle all these points, you solve the problem and the success of a film producer will be assured. The producer will welcome the day when he may be able to know before he starts just how great the demand will be for his product.

In the last analysis the "grievance committee" has no grievance at all. It needs to learn the meaning of the word "co-operation," which has been defined by Lucas E. Wilson as follows: "Co-operation means so to conduct yourself that others can work with you."

NON-THEATRICAL.

"The Slim Princess" Mustn't Help Eat the Cone—It'd Make Her Stout.
Mabel Normand surrounding "Jimmie" Rogers, son of Will Rogers. Mabel always plays and "Jimmie" once in a while for Goldwyn.

Scenarists Have Not Reached Development Attained by Magazine and Stage Play Writers

THE greatest need of motion picture producers today is to develop writers for the future—specialists in screen material—because only in that way will the motion picture ever attain the standing of true literature, the highest form of pictorial expression, which is its destiny," said William LeBaron, scenario editor for Cosmopolitan Productions, at the studio in 127th street and Second avenue, New York.

"Under present conditions we do not compare with the magazines, the book publishers, or the stage as a medium of original expression. We are not their equals because we do not create as they create. We merely take what they have already brought out in original form and recreate it to suit our needs. We don't tell new stories; we tell somebody else's stories over again. That is not our real province. Ultimately, I believe, we shall have a literature of our own which will be in its way as great as the literature of the printed word or the literature of the spoken word."

Successful at Play Writing.

William LeBaron is well qualified to hold down the post of scenario editor. He has been a magazine editor for many years, during which time he has had a hand in the development of many promising writers. Prior to his association with Cosmopolitan Productions he was editor of Collier's Weekly, and he is also well known as a playwright. Two of his best known hits are "The Very Idea," which played all last season at the Astor Theatre, New York, and "Apple Blossoms," the current musical hit at the Globe Theatre, New York. He is one of the few writers who have been able to make a success both at the magazines and at the stage. His association with the motion picture business is due, according to his own statement, to his belief that eventually the screen will attain as high a literary quality of its own as is enjoyed today by the magazines and the stage.

"There isn't any doubt in my mind," said Mr. LeBaron, "that so far as the scenario department is concerned, the screen is still in its embryonic state. Nor, in my opinion, will the motion picture come into its own until it has established a story source within itself.

Scenario Writers Can Improve.

"While we have today several scenario writers whose weekly salary mounts up to a thousand dollars, we have not one writer who is as expert in his or her field as any one of thirty or forty playwrights I can name is in the production of stage plays, or magazine writers in the production of magazine stories. I mean to say that playwrights and magazine writers have achieved a higher degree of excellence and perfection at their respective callings than have any of our scenario writers at the screen.

"Contrary to first impression, this is rather a hopeful condition, because it shows that, however good some photoplays are, there is still room for improvement. And the improvement lies with the producers. It is up to them.

"The idea, as I see it, is to encourage able writers to take up the screen. A magazine writer writes his story with the magazine in mind. The playwright writes his play with the stage in mind. The technique of the photoplay is vastly different from the technique of either of these. To adapt a magazine story or a play to the screen and to do it as it should be done requires a thorough knowledge of the screen's latitude and scope. We have playwrights who can take a magazine story and make a play out of it not only to do them proud, but to uphold the best traditions of the stage. But we have no scenarists who know their trade as well as the playwrights know theirs and who can turn out as good work comparatively.

Must Interest Able Writers.

"What we need is able technicians, writers who can adapt for the screen as successfully as playwrights adapt for the stage. We must interest able writers in this new form of expression. We must make it profitable for them both from a literary and artistic point of view and the financial point of view to devote their best energies towards the production and development of screen material. To do so we must compete with the stage. We must establish some sort of basis of reward whereby the writer will profit from his writings in accordance with their value as established by the public. Perhaps a royalty arrangement like the playwrights will do.

"But only when we succeed in establishing a field of able technicians who will be as thorough in their work as are the playwrights in theirs, will we have started right toward insuring and giving to the screen a high quality of photoplays."

Wilson to Make Serials for Manheimer.

E. S. Manheimer, one of the pioneers in the serial game, has recently signed up Ben Wilson, the screen star, to produce two serials for the current year. Neva Gerber will play the leading feminine role.

William Le Baron.
Scenario Editor for Cosmopolitan Productions.

Fox New York Exchange Leads.

The William Fox third annual drive for increased business which covered the entire country, has just concluded with the New York sales exchange, of which Louis Rosenbluh is the executive, as the leader with the greatest volume of new business to its credit. The standing of the salesmen, according to their respective sales ability, will be announced soon.

It is expected that Cincinnati, Dallas, Cleveland and Detroit will be close on the heels of New York.

Charging Abuse, Washington Managers to End Sending Films for Examination

CHARGING that exhibitors have abused the privilege, the exchange managers of Washington, D. C., have decided to discontinue the sending out of films for screen examination. It seems that several cases have recently developed where films that have not been exhibited in the theatres have been sub-rented or loaned to clubs and societies for private viewing. A number of the companies here are interested in the matter because of their ability to market their product and there is a rumor to the effect that the Federal Trade Commission is to be apprised of the condition and the business activities of the men in question investigated.

One complaint involves the unauthorized use of a feature film in Baltimore, where it had been sent for screen examination and in some manner loaned to a manufacturing concern for exhibition for its employes. This was brought to light when an exhibitor having a theatre in the neighborhood of this concern declined to book the production on the ground that it had already been seen by a large number of people. The exchange was deprived of a first run booking.

Screen Exhibitions in City.

One of the exchange managers stated that in the rush to do business with the Baltimore exhibitors the exchanges have been sending out for screen examination more films than any single exhibitor could view, and that at one time there were twenty-eight or thirty film cases in the lobby of one of the theatres to be shown after the close of the regular performance.

Cases were also reported where films were ruined during screen examinations by the carelessness of the operator in rushing the film through and because of worn-out machines, the exchange deriving no benefit from the transaction. On and after April 15 no Washington exchange will send out for screen examination in any out-of-town theatre any production. Arrangements are being perfected whereby regular screen exhibitions will be given in this city, to which all of the exhibitors will be invited.

The exchange managers are anxious to co-operate to the fullest possible extent with the theatre men, but are not desirous of subjecting their merchandise to unauthorized use and unfair trade practices. The matter of the unauthorized use of the films in the cases already reported will be considered by the Washington Exchange Managers' Association.

Start Work on "Marooned Hearts."

The newest picture announced for production by Lewis J. Selznick is "Marooned Hearts," written by Lewis Allen Browne, famed for his writing of the first Americanization picture, "The Land of Opportunity," released by Selznick through Select Pictures.

Prominent in the cast of "Marooned Hearts" are Zena Keefe and Tom Lytell. George Archainbaud will direct.

Mildred Harris' Next Picture.

Mildred Harris Chaplin's second First National release, "Polly of the Storm Country" is now ready. The release date will probably be set shortly. It is entirely different both in theme and treatment, from "The Inferior Sex" and gives ample opportunity for the display of versatility which Mrs. Chaplin is known to possess.

Expect Enactment of Laws Regulating Child Problems and Advance Deposits

WITHOUT opposition, two bills of importance to the motion picture industry, each introduced by Senator Cotillo, were passed in the New York State Senate on April 7 and stand a good chance of ultimately becoming laws through favorable action on the part of the Assembly. The first of these bills, if it becomes a law, will permit children between the ages of 10 and 16 years to be admitted unaccompanied in the motion picture theatres of New York City, and once inside the building, they will be seated with other children, and all will be under the supervision of a matron whose references have been approved by the children's society. The services of this matron will be paid, according to the bill, by the proprietor of the theatre, who will also pay not more than $15 annually to the children's society.

The bill serves to put the regulation of children inside rather than outside of the theatre and is a constructive measure which it is generally believed will become statewide in the near future. Children will be allowed within the theatres after school hours and up until 8 o'clock at night, likewise on Saturdays, Sundays and holidays.

Situation Fraught With Danger.

At the present time, thousands of children attempt to enjoy motion picture shows, but in doing so they seek to have any stranger whom they may chance to meet at the entrance to the theatre, buy their admission tickets. The situation is one which is fraught with considerable danger to the children and one which, it is hoped, the passage of Mr. Cotillo's measure will remedy to a considerable extent. It is believed, also, that if the bill becomes a law it will encourage photoplays more suitable to children.

The second bill passed in the Senate on April 7 amends the general business law in relation to money deposited or advanced upon a contract to be applied to payments when due. It is a bill of interest to all motion picture exhibitors in the country, who are now forced to pay anywhere from 5 to 100 per cent. of the amounts of their contracts and are frequently victims of fly-by-night film concerns. The measure is along safety lines, and would protect exhibitors in many ways.

The bill reads as follows:

"Whenever money shall be deposited or advanced to secure the faithful performance of a contract, which may be applied to payments upon such contract when due, such money, until so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance is made and shall not be mingled with other funds or become an asset of such trustee."

It is claimed that there are a number of film companies which have been enabled to begin business, or nearly so, on the so-called advanced payments, running into the tens of thousands of dollars and on which no interest is paid and which, becoming a part of the company's general funds, are frequently involved in bankruptcy to the loss of the exhibitor.

Arthur James Resigns from Fox Film to Form His Own Publicity Organization

ARTHUR JAMES, who successively directed the publicity and advertising for Mutual Film Corporation in the days of its greatest prominence, for the Metro Pictures Corporation for four years during its growth from small beginnings to one of the big factors in the industry and for Fox Film Corporation since July, will on April 17, begin business for himself. Mr. James will conduct a general advertising and publicity business, handling both personal and company accounts, giving special attention to campaigns on big pictures.

He will have his headquarters in New York City and will have branch offices in Washington and Chicago. John Bowman will be in charge of the Chicago office, with headquarters in the Monadnock Building, and the Washington representative will be Theodore M. Knappen, with headquarters in the Southern Building. Carolyn Lowery, who was formerly on the staff of the Morning Telegraph, will be attached to Mr. James' organization and will leave within the next two weeks for a trip to the Pacific Coast as a representative of Mr. James.

Praises Fox and Sheehan.

Mr. James made the following announcement: "It has been my belief, after an experience of more than six years in publicity and advertising activities for motion pictures, that as a selling force it represents 50 per cent. in business importance. I do not believe that publicity will make a poor picture a success, nor that an indifferent director or actor can be elevated to greatness solely by the same process, but I do believe that publicity will make a great picture greater and enable directors and stars to receive their true rewards both in fame and in money, if they are well advised regarding their relationship to the public and to the exhibitor.

"I tendered my resignation to Fox Film Corporation with a sense of deep personal regret because of the fine spirit which pervades the organization and because of the full and free opportunities given to me to be active in its behalf, and I cannot omit a word of the highest praise for the showmanship and the fine personal qualities of William Fox and W. R. Sheehan, the big figures in the great organization.

First Head of A. M. P. A.

"I am glad to say that I begin business for myself with the cordial good wishes of my friends and with active accounts with which the public and the trade will shortly be made, I trust, very much acquainted. The National Council of Defense and the American Business Association will receive my immediate attention together with motion picture clients. In each case I shall give the campaigns my personal attention."

Mr. James has been actively identified with the growth of the motion picture industry, having served as vice-president with the National Association and as the first president of the Associated Motion Picture Advertisers.

New Contract Indemnity Association to Seek Abolition of Deposit System

THROUGH the formation in Albany, N. Y., on April 7, of what is termed a Contract Indemnity Association of the New York State Motion Picture Exhibitors' League, of which Sydney S. Cohen is president, a most important step was taken toward doing away altogether with the necessity of a deposit on the part of the exhibitor by guaranteeing all film contracts between members of the state league and producers. A. A. Fennyvessey, of Rochester, has been named chairman.

The association is really the outcome of a movement that has been under way for some little time, and which came to a head at the meeting of the executive committee of the State Motion Picture Exhibitor's League in Albany. It is now proposed to take up with the manufacturers the question of doing away with the deposit system by guaranteeing the contracts which the members have with the producers.

The Charter Members.

The association starts with the following membership: George E. Simpson, Rochester; L. A. Buettner, Cohoes; C. A. Hayman, Niagara Falls; Walter Hayes, Buffalo; Sydney S. Cohen, New York; H. Manus, Charles Cranidies, A. H. Schwartz, S. I. Berman, Brooklyn; Raymond O. Gillette, Waterville; J. W. Schatt, Gowanda; W. Bernstein, Albany; T. Jelenk and W. Shirley, Schenectady; George Roberts, S. Suckno, Albany; Harold Franklin, Buffalo; George W. Jackson, Elmira; Harold Dygert, East Rochester; G. A. Roberts, Middletown; F. C. Howe, Ithaca; W. Huxford, Skaneateles; H. G. Lux, Utica; F. F. Peters, Hornell; James Papayanskos, Watertown; J. C. Ellis, Alexandria Bay; F. C. Bitner, Olean; J. W. Schwaartzwalder, Auburn.

Gus Konigswald, Brooklyn; W. J. McFarlane, Canadaigua; F. Kornbleite, Binghamton; William Smalley, Cooperstown; J. S. Burnham, Cortland; William Dillon, Ithaca; C. A. McCarthy, Hoosick Falls; Benjamin Young, Ilion; J. J. Farren, Rochester; C. L. O'Reilly, D. V. Picker, Charles Steiner, S. Saphire, New York; Ira Mosher, Buffalo; S. Rhonheimer, John Mannheimer, Brooklyn; C. P. Gilmore, Oswego; M. Fitzer, Emmett Cornell, Syracuse; Samuel Peyser, Staten Island; Jules Michaels, Buffalo; Bernard Grob, Lawrence Balognino, Leo Brecher, New York; Samuel Sheer, Corona; H. Rachmiel, H. Shapiro, Brooklyn; C. A. Tennis, Norwich; M. J. Kallett, Oneida; Benjamin Apple, Frank Barhydt, Troy; A. E. Mulligan, Saratoga; F. J. Koch, Rochester, and W. P. Blessing, Rome.

Heavy Bookings on Hank Mann.

Arrow Hank Mann Comedies are apparently becoming more popular with each new release. Letters and wires have arrived at the offices of the Arrow Film Corporation congratulating W. E. Shallenberger, president, upon the manner in which they are taking with motion picture theatre audiences all over the country.

The Hank Mann series have been booked into the largest houses in the land, among them Clune's Broadway, of Los Angeles, and the Capitol, New York.

Dramatic Critics of London Newspapers Give High Praise to "Broken Blossoms"

REPORTS received by Guy Croswell Smith, Ltd., foreign distributors for D. W. Griffith's "Broken Blossoms," indicate that this picture is attracting as much attention, and meeting with as much success in London as it did in New York. It is being presented three times daily at one of the most prominent theatres, the Alhambra, to capacity audiences. It is now in its third week, and as there has been no diminution in the crowds, it looks as if it were in for an indefinite run in order to accommodate all who wish to see it.

What is said to have been one of the most distinguished audiences that ever attended a London theatre was present at the premiere at the Alhambra, including as it did, Ambassadors, Cabinet ministers, Peers, Members of Parliament, Royal Academicians and celebrated authors.

Prior to the presentation at the Alhambra, a private showing was arranged by Emil Wertheimer, who controls the British rights. This was not only attended by leading members of the film trade in Great Britain, but by the dramatic critics of the leading English newspapers, and it is claimed that this was the first time that these critics have taken the cinema seriously and reviewed a film as they would a dramatic stage production.

A curious coincidence in connection with this showing of Griffith's "Broken Blossoms" is the fact that it was a Griffith film "The Birth of a Nation," which five years ago, achieved the same result with the New York dramatic critics. As in the case of "The Birth of a Nation" in New York, the unanimous verdict of the London critics on "Broken Blossoms" was favorable, and it was heralded as a distinct advance in the art of the cinema.

Great praise was given by the papers to the production and the wonderfully effective acting of Lillian Gish, Richard Barthelmess and Donald Crisp. William Archer, one of the world's foremost critics and writers on the drama, says in "The Star": "The production is technically a considerable advance on anything I have previously seen. * * * The acting is really remarkable. Lillian Gish makes a wonderfully pathetic figure of poor little Lucy. Mr. Barthelmess, as the Chinaman, produces admirable effects with great economy of means; and Mr. Donald Crisp, as Battling Burrows, is like an allegorical type of cruelty."

The "Post" said "it is quite an event in the history of film-craft and is one of the first steps on the road to really artistic wordless plays; while the "Morning Advertisers" says: "An extraordinary medley of love, purity, pathos, revolting brutality and incidents of life in the underworld admirably portrayed to the accompaniment of enchanting Eastern music, 'Broken Blossoms' holds one spell-bound without an interval from first to last."

The critic in "The Daily Chronicle" writes: "What is undoubtedly the finest tragedy ever set upon the screen has come to us from America. I have been waiting to see 'Broken Blossoms' for months, and now the picture surpasses expectations." Says "The Evening Standard": "It is a triumph in the creation of atmosphere, and most interesting of all, it shows that the art of the cinema is steadily advancing and is becoming, like opera, a blending of several arts. It is the last word in the art of the cinema," while "The Daily Sketch" says: "No words could add to the dramatic intensity with which the silent figures enact their story. There is 'atmosphere' produced by superb photography, an excellent setting to music, and the result is pure tragedy, such as the screen has never before achieved."

"The Daily Mail" says: "Depressing as the story may seem, the whole production is filled with a spark of genius which raises it above any film drama yet made and opens a new road for the expression of the highest dramatic art on the screen." "The Daily Express" says: "It is undeniably a wonderful film" and "The Daily Telegraph" says: "'Broken Blossoms' is a picture play which no lover of the screen art should omit seeing, if possible. * * * It holds us fascinated for more than an hour while the story is being unfolded!"

An interesting sidelight on the London pre-showing is published by the critic of "The Daily Express," who viewed the picture in company with Thomas Burke, author of "Limehouse Nights," from one of which "The Chink and the Child," the picture was adapted. He quotes Mr. Burke as saying: "Prejudiced against the cinema, I came to smile. I went away to cable my high appreciation. I did not think that the screen could be so used to convey the essential spirit of the story."

To paraphrase a familiar saying: "They who came to laugh remained to praise."

Mary Thurman Painfully Burned When Incense Burner Exploded

Mary Thurman, who is featured in the Allan Dwan productions, "In the Heart of a Fool," and "The Scoffer" under the Mayflower banner, was painfully burned in her apartments in Los Angeles, when a Chinese incense burner exploded.

Miss Thurman's face was spattered with burning incense. The presence of her maid in the room at the time, saved the little star from possible disfigurement.

Although her face was painfully blistered, physicians declare Miss Thurman will be able to commence production on the next Allan Dwan picture May 1.

Spring Is Here!

So much love-making has been going on among the boys and girls of Watertown, N. Y., in the motion picture theatres of that city, that managers are now about to use slides requesting their patrons to refrain. Newspapers in Northern New York have commented quite freely and often in an unsympathetically amusing way on the situation.

Laemmle to Revive the Star Series Plan; Six Players To Be Featured in 48 Pictures

PREVIOUS to the release of the "Big Twelve," "The Big Money Twelve," and the "S. R. O. Twelve," Universal released its pictures under the Star Series plan. While the three series have been most successful for exhibitors, there has been an insistent demand for a resumption of the star series plan, and Carl Laemmle, president of Universal, has not only agreed to put the old plan into effect again but to extend it considerably.

The star series plan contemplates forty-eight exceptional pictures produced in rotation by six popular Universal stars. The first picture under this policy will be released the first week of July, and will be followed every week.

Mr. Laemmle was not only guided by the expressions of exhibitors, but the leading exchange managers of the organization were consulted. At conventions held in New York and Chicago two weeks ago, the unanimous opinion of exchange managers was to the effect that the star series plan is the most popular, and one which enables any exhibitor to obtain high class Universal pictures suitable for his particular theatre and patrons.

Stars Who Have Been Chosen.

The stars chosen for the series are Harry Carey, Edith Roberts, Carmel Myers, Frank Mayo, Eddie Lyons and Lee Moran (co-starring) and one other star not yet named. Each of these stars will make eight pictures during the ensuing year.

"I believe," said Mr. Laemmle, discussing the star series plan, "that Universal will be able to give the best possible service to the maximum number of exhibitors under this plan. We have taken into consideration that some of our stars draw better than others in certain localities. An exhibitor now will be able to book pictures by the stars he knows are popular with his patrons. He also will be certain of eight pictures by each of the stars he books. He will be insured against competition for an entire year.

"We are announcing this new series now so that our exhibitors will know that they can count on first class Universal pictures with which to fill their theatres during the hot summer months.

"Particular attention is being paid to the selection of stories. We have had experts analyzing the kind of pictures in which our stars have made the greatest appeal in all sections of the country.

"Those are the kinds of pictures our exhibitors want and those are the kinds we are going to give them. Already a number of popular magazine stories by well-known authors, several original screen stories of unusual merit and the rights to several successful plays have been obtained.

Hubbard in Charge of Scenarios.

"Douglas E. Doty, known as one of the ablest fiction buyers and writers in the magazine world, has been engaged to occupy a prominent post in the Universal scenario department. He has just arrived at Universal City.

"Lucien Hubbard, a New York newspaper man of wide experience and who recently was the chief scenario writer for the Vitagraph company, also has just arrived at Los Angeles to take charge of the scenarios for the star series."

Clergy Rejects Sunday Receipts.

Ministers in Carthage, N. Y., declare that they do not wish the local moving picture theatres opened on Sundays even if the proceeds would be turned over to religious and charitable purposes. A few days ago, the local board passed a resolution to permit the theatres to run on Sundays with the understanding that the receipts were to go to local charities and to the churches. Without a single exception the pastors, through the local ministerial association, have declared themselves against the scheme, saying that they do not want any such funds and that the move was one that plainly commercializes the Sabbath.

We Have with Us To-day

Dynamic Ella Fabrique, Who Combines Feminine Intuition with Business Acumen

BEING just natural," as Ella Fabrique expresses her character, is the simple reason why Detroit's woman manager of a photoplay house has made a remarkable success of her work.

But that isn't all, for Ella Fabrique is a miss of 22 summers, pretty, plentifully supplied with the intuition of her sex,

Ella Fabrique
Detroit woman exhibitor.

lots of Detroit's dynamic energy, beside "being just natural." So she knows what her patrons want, and for these manifold reasons she is acquiring a young but substantial fortune through the sale of thrills, heart throbs and a great deal of laughter. It is not because Miss Fabrique just happens to know what her pleasure-seeking audiences desire that she watches them go away satisfied. It is because she has studied these audiences as well as her own emotions and has learned the provincial tastes appealing to that part of the city which her theatre serves.

So Miss Fabrique knows exactly just what sort of chills the folks like to have play tag up and down their spines, just the right kind of sob stuff to furnish a delightfully weepy time for her feminine subjects, and the variety of humor that will produce a regular man's-sized, vest-button-bustin' laugh.

A Vanity Bag? No, a Job.

When the war made men almost as scarce as brass nickles, and Warren and Cohen, owners of Detroit vaudeville and photoplay theatres, were scouring Detroit for a competent man to manage their Coliseum Theatre, a neatly dressed young woman appeared at their office.

"What do you want?" questioned Cohen, expecting an inquiry for a glove or a vanity bag lost in one of the theatres.

"A job."

Explanations followed.

"I never ran a theatre in my life," Miss Fabrique told Mr. Cohen, "but I know just the way the Coliseum fans would like to have one conducted."

The young woman followed this with a smile that would have done credit to Doug Fairbanks and so ended all argument. Her only stipulation was that she should not be annoyed by any mere men employes puttering around her and that she should be given free rein in the selection of pictures and in the conduct of the house.

Kids and Cats Denied Admission.

The managing of the theatre was even more than some men might dare to tackle. Among other disagreeable matters was the presence of a "gang" of youngsters, which the neighborhood harbored, of the sort whose chief ambition in life is to make themselves known by creating disturbances ranging from sheer devilishness to the innocent pleasure of bringing a cat into the theatre and then pulling its tail.

But the gang that terrorized the Coliseum in pre-Fabrique days died a sudden and ignominious demise. Miss Ella quite radically blacklisted every gangster and denied him admission until his reformation was complete. The grown-up kids that attempted roughhouse tactics were invited with severe respectfulness to enjoy the outside air. The house became a model of refinement.

The young manager's smile and her strictness are not her only assets by any means. She flings a wicked paste brush or tack hammer when it comes to sticking up posters, and if the operator should fail to appear on time she steps right into the asbestos-lined booth and shoots an accurately focussed film from the projecting machine, like a veteran. Other times she will hurry back to the box office and throw Uncle Sam's silver around like a bank cashier, or check up the releases with a pencil and turn out next week's program for the waiting printer.

Played Detective Successfully.

Nor is that all. When Warren and Cohen suspected a cashier and a ticket taker at one of their theatres of practicing a small graft whereby they pocketed a fourth of the box office receipts, they did not hire an expensive private detective to discover the offenders. Instead Miss Fabrique was sent to the theatre to be put to work. It was explained that she was a stranded actress whom Messrs. Warren and Cohen desired to aid until she could get an engagement. The very first day Miss Fabrique learned full details of the petty grafting as well as all parties concerned.

Miss Fabrique came to the conclusion many months ago that movie patrons relish the spice of vaudeville, no matter how amateurish, just as long as it is refined. Immediately she initiated an amateur booking office of Detroit talent which she furnishes to a dozen other movie houses; the cream of her amateur circuit she plays at her own theatre.

Miss Fabrique is maidenly reticent about the secrets of her success, but she has said that movie owners would do well to heed the fact that men follow women's notion of entertainment.

Big Demand Created for Cotton Pictures.

Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, is the fourth play by Max Marcin, author of "Cheating Cheaters," "The Eyes of Youth" and "The House of Glass," to be adapted for screen presentation. The picture was released recently on the independent market by Nathan Hirsh, president of the Aywon Film Corporation, and reports from buyers in the New England and Western territories are to the effect that the bookings are above average.

Buys Rights to "Road of Ambition."

Myron Selznick, president of Selznick Pictures, announces that he has purchased the rights to the novel, "The Road to Ambition," written by Elaine Sterne. "The Road to Ambition" was especially purchased by Mr. Selznick as a starring vehicle for Eugene O'Brien.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

This Shows Ella Fabrique at Work on Her Theatre.
Just proving that it is not alone the man but the woman that can put on movie programs.

Director Miller Overrides Precedent in Producing "The Law of the Yukon"

PRECEDENTS that have stood for years were completely disregarded by Charles Miller in making "The Law of the Yukon," the first of his series of specials for Mayflower Photoplay Corporation. The picture is about completed and will be released soon by Realart Pictures Corporation. It is inspired by Robert W. Service's famous poem in the volume, "The Spell of the Yukon," published by Barse and Hopkins, New York City.

More than 100,000 feet of film were exposed in making the picture this winter at Port Henry, N. Y. This amount was used in the two takes of all scenes and presented a heavy task to Mr. Miller in cutting to the required 6,000 feet for the final negative.

Director Miller has proved, according to Mayflower officials, that "atmosphere" in a dance hall need not connotate orgy and lust and that touches of "atmosphere" merely suggested can be made as effective as those actually represented.

In the scenes picturing one of the most famous dance palaces of the Yukon country, Mr. Miller has achieved an animated portrait of local color as it is found in the resorts of the Northwest, without resorting to the banalities associated with dance hall scenes since the early days of motion pictures. Not one drink is seen to be taken. Gambling is subtly suggested, not pictured. The female attaches of the place disport themselves with an abandon tempered by discretion. There is a fight but not the customary long drawn out, rough and tumble affair. It is brief but thrilling.

Director Miller is reported to have handled the scenes of tempestuous whirl of pleasure in the Alaskan dance hall so that they glow with life and color and yet are free from anything that might be considered objectionable.

George Eastman Sails for Orient from Seattle April 10

GEORGE EASTMAN, head of the Eastman Kodak Company, will sail for the Orient from Seattle on April 10 as one of a party of American business men who have been invited to be the guests of the Welcome Association of Japan. The party will sail on the Kashima Maru and is expected to spend eighteen days in Japan and one day in Honolulu, and arrive back in San Francisco on May 30.

The Welcome Association is made up of the leading men and members of the royal family of Japan. The party has been invited to visit Japan for the purpose of sightseeing and the promotion of intimate relations between Japan and America. Such national figures as Frank A. Vanderlip, president of the National City Bank of New York; Darwin P. Kingsley, president of the New York Life Insurance Company; Jacob Gould Schurman, president of Cornell University, and Lyman J. Gage, former secretary of the United States Treasury, are included in the party, made up of about a dozen leading men in American life.

Before leaving Rochester Mr. Eastman expressed the hope that labor difficulties would be settled soon. He said that in his opinion preference should be given to the building of homes and factories; that buildings of these kinds are absolutely essential, and all others should be deferred in their favor.

Mr. Eastman said that suspension of operations on all building projects in which he was interested would not be continued until conditions become stabilized. Recently Mr. Eastman caused the suspension of operations on all buildings in which he was interested, owing to the high cost of labor and material, and the fact that these two commodities had reached unreasonable standards and were still on the upward trend. Many millions of dollars were tied up by the suspension.

Carpentier Special Will Have Big Appeal to Americans Who Were Under Arms and Others

GEORGES CARPENTIER on the screen will be an irresistible attraction to the 4,000,000 Americans who were under arms in the great war, to their families and their friends. This, Robertson-Cole, which is to present the noted Frenchman in an American society drama pictured by John G. Adolfi, believes to be the surest bet in connection with the distribution of the Carpentier production which is to be released before many weeks.

It feels that the Frenchman's appeal to former soldiers and those who are close to the ex-service men will be more certain, even, and more powerful than the many other angles of appeal which Carpentier will have. In making this assertion Robertson-Cole is in no wise discounting the fame of Carpentier as pugilistic champion of Europe, his repute as a war aviator, his honors won through the highest decorations of France and her allies, and his social distinction in the great centers of the Old World.

The company, which will distribute the Carpentier picture, points to the eagerness with which Carpentier is being entertained in New York by American Legion Posts, and to the great call which has come for him from ex-service men all over the country. Robertson-Cole is counting upon the 4,000,000 former soldiers as the nucleus of a nationwide audience for the Carpentier picture which they feel will have a wider appeal than anything else of a similar nature ever produced.

Work already has been started in the Solax Studio, New Jersey, on the Carpentier picture. During the first two weeks that the noted Frenchman was in New York, John G. Adolfi, who is directing the production which Carpentier is making for Robertson-Cole, was busy in settling the details. He has now engaged a company which will support Carpentier adequately and little time will be lost in turning out this release, which is to be released in the late spring.

Ore-Col Film Buys Post Story.

The Ore-Col Film Corporation, recently organized in Portland, Ore., with A. D. Frost, president, and O. D. Woodward, vice-president, have purchased the "Black Sheep," by Will Payne. This dramatic story was published in the Saturday Evening Post in November and has just been issued in book form under the title of "The Scarred Chin." The continuity is being written by Mr. Arthur Maude.

The Ore-Col Film Corporation has secured the services of the well-known director, John B. O'Brien.

"Wedding Bells" for Constance Talmadge.

There has been considerable bidding recently among motion picture producers for the film rights to the delightful comedy, "Wedding Bells," which has had a successful run this season at the Harris Theatre, featuring Wallace Eddinger and Margaret Lawrence. But the prize goes to Joseph M. Schenck, who has just purchased the rights for Constance Talmadge. "Wedding Bells" is by Salisbury Field.

Did You Ever Seen Anyone Go Out and Meet Themselves Coming In? There's Some Mystery About This. Notice the Veil.
It is from Marshall Neilan's First National picture, "Don't Ever Marry." We know right well from these scenes that it is just what they are not going to do.

Hugo Riesenfeld, Director of Rialto, Rivoli and Criterion, Seen at Close Range

By EDWARD WEITZEL

THE achievements of Hugo Riesenfeld are well known to everyone who makes any pretentions to keeping in touch with the development of the motion picture. As managing director of the Rialto and the Rivoli Theatres, on Broadway, New York City, his face is familiar to the patrons of both houses. But of the man himself and the method by which he accomplishes a task that requires not only thorough knowledge of music but of showmanship in all its branches and imposes a vast amount of mental and physical application, only his intimates have any conception.

And on the twenty-fifth of this month he takes up his additional task as supervising director of the Criterion Theatre, in Times Square.

Evidently he belongs to that highly organized class of select souls whose one system of relaxation consists in accumulating new responsibilities and thereby lengthening their hours of work.

Quiet Efficiency Marks Riesenfeld.

In looking for the hidden springs of a man's nature, it is always well to begin by giving his temperament careful study. When Hugo Riesenfeld comes quietly through the door at the Rivoli or down the steps at the Rialto and takes his place at the conductor's desk, he reminds me of a man whose profession it was to perform the most death-defying feat known on the stage. This sounds like a strange statement; but I am referring only to temperament. In this, the cultured musician and the man who relied solely upon his nerves of steel and his powerfully developed muscles have much in common.

Curiosity took me back on the stage one night when my friend, the acrobat, was filling an engagement at a local theatre. His turn had just started and I stood in the wings and watched him do the first part of his act. It was hard, nerve-wracking work. When this was finished, he stepped into the wings and gave the motorcycle used in the act a last inspection, while the stage hands wheeled into place the lattice-work steel globe inside of which he was to ride. As he ran his eyes carefully over the machine, we chatted lightly of one thing and another, and not for an instant did he betray any quickening of the pulse from fear or doubt of himself. His attitude was that of a person who had made every necessary preparation and had himself so well in hand that his one thought was to accomplish the desired result with quiet effectiveness. When his music cue came, he bade me a pleasant good night and stepped out before the audience with that same air of unobtrusive efficiency that is Hugo Riesenfeld's chief characteristic.

His Reputation in Europe.

It is told of Mr. Riesenfeld that when he came to this country he was actually diffident about seeking an engagement on the strength of his past associations. A member of the Royal Imperial Opera Orchestra, Vienna, and numbered among Richard Wagner's musicians at Bayreuth, he was content to let his ability speak for him, and soon found recognition. As assistant conductor of the Century Opera Company and next as concert master and assistant conductor of the Manhattan Opera Company, he gained the reputation that made S. L. Rothapfel select him, in 1915, as musical director of the newly-erected Rialto Theatre. The first musician of any prominence to go into motion pictures when others of his class spoke of them as "cheap" and "vulgar," Mr. Riesenfeld revolutionized the presentation of the silent drama by using the best music of the masters to accompany the features and the other screen numbers, instead of improvising, as had been the fashion hitherto.

Other innovations of Mr. Riesenfeld's in the presentation of the moving picture are: Working out the theme in music as it developed on the screen; giving new music and new life to the program each week instead of playing the same worn-out pieces over and over again; establishing a music library which has 20,000 numbers and is still growing; making the program numbers harmonize with the feature; using real artists—Urban, John Wenger, Pogany—to decorate the stage and make the picture stand out as it should. In other words, combining art, music and pictures to make a real theatre instead of a movie house.

Hugo Riesenfeld
Managing director of the Rivoli, Rialto and Criterion theatres, New York.

Sunday Afternoon at the Rivoli.

The managing director's office at the Rivoli is a spacious, handsomely furnished room, with a large flat-topped desk near the Broadway windows and comfortable armchairs scattered about. A grand piano stands in one corner. It is the custom of Mr. Riesenfeld at times to serve afternoon tea in this room on the opening day of each week to those of his friends who care to drop in upon him. Very frequently the tea is attended by one or more of the better known film players. Gloria Swanson and Thomas Meighan were present the Sunday "Male and Female" was first shown at the Rivoli, and Dorothy Dalton came during the run of "Aphrodite" at the Century. Mary Miles Minter and Jeanie Macpherson, the scenario writer, have been among the director's guests. Friendly, informal affairs, these teas, with now and then an interchange of opinion on the merits of the program at either the Rivoli or the Rialto that is enlightening to both persons in the conversation.

Nearly all the guests have arrived by the time Mr. Riesenfeld has seen that the bills at both houses are in good working order and he is at liberty to sit down and store away a sandwich and a cup of tea where they will do him the most good. He comes quietly along the hall, enters the room with no indication of having just completed six or seven hours of the closest application to his arduous duties and is ready to discuss any and every subject that may arise, with a calm and cheerful tolerance of the other fellow's views that makes him an ideal host.

Trapping an Interview.

Last Sunday afternoon Mr. Riesenfeld was seated at the piano when I entered his office, running over a selection from the musical setting of "Dr. Jekyll and Mr. Hyde" to illustrate his answer to a question from one of his guests. Without the slightest intimation that I was trapping him into a short interview, I engaged him in conversation at the first opportunity. Words of wisdom followed—to which I listened and made mental note of. Presented in the form of aphorisms, their terse discernment stands out like an electric light sign in front of the Riesenfeld theatres:

The day is coming when Broadway from Times Square up will be a street of lights, illuminating practically nothing but motion picture music houses.

The public is demanding music—but the exhibitor must not mistake that demand as meaning more and more music.

You can give the public an hour of music for the same price that you now give twelve or fifteen minutes. Don't try it—it takes more art to keep your numbers down to twelve minutes or, better, five minutes.

Don't let praise of your music numbers turn your head. The music, after all, is only the trimming; the PICTURE IS THE THING.

Foolish critics talk about high-brow drama and low-brow pictures. Moving picture audiences form a world of their own. They do not judge pictures by drama standards nor dramas by picture standards. Nor do they go to the two kinds of entertainment for the same reasons.

The motion picture is the best friend music ever had.

Donald Crisp Will Direct Wanda Hawley's New Picture

PRESSURE of other work has forced Sam Woods to resign the assignment to direct Wanda Hawley in "Miss Hobbs," her first production for Realart Pictures Corporation, and Donald Crisp, well-known director of comedy dramas, has been obtained in his place.

Mr. Crisp has directed the last five pictures in which Bryant Washburn has appeared, the last of which, "The Six Best Cellars," has been reported to have enjoyed unusual success. He has for some time been known as a character actor for the screen, but recently has devoted most of his time to directing.

In the Griffith production of "Broken Blossoms" Mr. Crisp played the role of the prize fighter, and his work was described by dramatic critics as a masterpiece of screen acting. He is equally proficient as an actor and as a director, but in the later work has had his best success with comedies.

Tamar Lane Says "Mad Scramble" for Big Authors Is Producers' Camouflage

THAT too much stress is being laid on the importance of the "big author" to motion pictures is the belief of Tamar Lane, production manager of the Character Pictures Corporation. He says:

"It has been amusing during the past few months to watch the producers in their mad scramble to secure 'big authors,' vieing with one another to get an imaginary corner on the imaginary market. It seems time that some one gave the infant industry a new bottle of milk and scratched up the surface a bit. The producers who are scrambling to get these 'big authors' are merely covering up their inability to secure good stories by a camouflage of big names. The worst of it is that the exhibitors are paying dearly for it.

"This does not mean that Character Pictures is averse to buying the works of successful authors and playwrights, as we have already purchased several, but they were not bought because they were written by 'big authors,' but because they were 'big stories.' And that is what the screen needs. It matters not who writes the stories.

Neglect Scenario Writers?

"Before the 'big authors' were awarded such royal receptions and treated with such deference they should first show at least a sympathy in their motion picture work and evidence an ability to write as well for the screen as our own original scenario writers. The main trouble with the motion picture business today is that it has been paying too much attention to the 'big authors' and neglecting other and more able talent.

"If one searches the records of the motion picture it will be found that the 'big authors' have by no means contributed to the majority of successes to the screen. It has been lesser known authors and scenario writers who have done the most towards advancing the photoplay, such as John Emerson, Anita Loos, Frances Marion, John Lynch and C. Gardner Sullivan. These writers, having already proven their ability to create the material that is needed for the screen, are a much greater asset to the motion picture than authors who are unknown quantities."

Houdini Guest of Magicians.

Houdini, star of the Paramount Artcraft pictures, "The Grim Game" and "Terror Island," writes from Glasgow, where he is fulfilling a vaudeville engagement, that he has appeared in person at trade showings of the first named picture in London, Birmingham, Liverpool and Glasgow, and that the film is being received with high favor. Houdini was guest of honor recently at a session of the Glasgow society of Magicians.

Indications Point to Big Success for Directors' Ball

THE biggest affair of the season in motion picture social circles, as well as an after-Easter event of interest to the many friends and attaches of the industry, is the Motion Picture Directors' Association Ball, Hotel Biltmore, Saturday, April 10.

Interspersing the dancing, the music for which will be furnished by two Orlando orchestras, will be entertainment of a quality heretofore unknown in connection with an affair of the kind. Only members of the entertainment committee know what the great surprises are to be, and, after all they have said "it had better be good."

Supper will be served in the banquet hall adjoining the large ball room, and the entire seventeenth floor will be taken over by the association for the evening.

Many requests for invitations and tickets are now coming into headquarters from those who were unintentionally overlooked, and who desire to attend. According to advance sale of tickets it will be a big night for the picture producers, directors, players and their friends.

The continuity of the dance, for which many favorite numbers popular this season have been selected, looks as if lovers of fox trots to old fashioned waltzes will have their dancing ambitions realized. There are boxes in the M. P. D. A. headquarters, said to contain favors, which are being secretly guarded until Saturday night!

Ince Announces Series of Specials by Vance

THE first of a series of big special attractions written by Louis Joseph Vance and enacted by all-star casts will enter production at the Thomas H. Ince studios within the next ten days.

"Beau Revel," a modern society drama depicting the undercurrents of the transgressing smart set, heads the list of Vance stories to be pictured and produced under the personal supervision of Thomas H. Ince.

Louis Joseph Vance, who recently signed an agreement which gives the Ince studios exclusive motion picture rights to his original stories and published novels, is at present in New York City, where his work on the continuity of "Beau Revel" is nearing completion.

Big Features to Follow Vance Story.

Following on the heels of the initial Vance special will come six or eight more big feature productions from the pen of the noted author and traveler.

Thomas H. Ince and his casting staff are now engaged in selecting principals and players to portray the unusual characters suggested by the original "Beau Revel" story. The locale of the piece is along New York's Great White Way, where the "Beau Revel" of Broadway's "shimmy-ized" cabarets becomes entangled in certain romantic complications which involve his son, Dick, and lead to startling dramatic situations described by the author as establishing a precedent in originality and novelty of conclusion.

"A Child for Sale" Latest Ivan Abramson Production

THE civilized world has made rapid progress in art and science. Inventions that are making life worth while are the order of the day. In order to supply the energy necessary to mechanically perfect the realization of inventions, nature is being harnessed. Man stops at nothing! Progress, no matter at what cost! But is it progress; is it an age of enlightenment, when community indifference creates or fails to remedy conditions under which parents are forced to sell their children on the open market in order to save them from grim want?

Writers have from time to time attempted the thankless task of focusing on this deplorable condition the attention of the thinking public. It has been left to Ivan Abramson, the well-known author and motion picture director, in his last dramatic creation, "A Child for Sale," to center the attention of the public to the issue of the hour. Every angle of the problem, not sex, that the story sets forth is outlined in the various situations. Mr. Abramson possesses an advantage over other producers in that he is his own manager, author, scenarist and director, and in this way is enabled to put his ideas upon the screen exactly as he conceived them. "A Child for Sale" is perhaps the strongest of his long line of sociological photodramas, with beautiful love interest interwoven, which no doubt will command the close attention of every kind of audience.

One of the accomplishments of the picture is the evolution of Creighton Hale into a dramatic artist.

This Is a Case of Relieving the Deposit Value of a Fortune to Get a Square Meal.

Frank Keenan seen in Pathe's "Dollar for Dollar"—A Dramatic production that affords the star great possibilities for genuine acting.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

F. G. SPENCER, of St. Johns, N. B., is now at work making a number of changes on the Unique Theatre, St. Johns, N. B., costing in the neighborhood of $10,000. He has purchased property immediately adjoining, 100 by 200, on which he will build an annex. He reports business in the provinces as very satisfactory.

* * *

William Worthington, directing "The Silent Barrier," took the entire company, including Sheldon Lewis, Florence Dixon, Corinne Barker, Gladys Hulette and Jack Raymond, also 150 extras, to Gedney Farms Hotel, Westchester, N. Y., on March 23 to March 29 to make a series of special scenes. William H. Crandall, the proprietor, and Mr. Sheehan, the manager, together with many of the guests, assisted in the portrayals. The co-operation and the many courtesies extended by Mr. Crandall greatly facilitated the completion and accuracy of the reception and ballroom scenes.

* * *

J. M. Franklin, of Halifax, Nova Scotia, has forwarded to us report of the Fourth Annual Convention of the Motion Picture Exhibitors League of the Maritime Provinces of Canada. The booklet is a complete record of the motion picture interests of Canada and a ready reference to the general conditions of the Maritime Provinces. R. J. Macadam is president, J. M. Franklin is secretary and W. C. McKay, treasurer.

* * *

Joseph K. Barry, formerly of the Tanhouser Laboratories at New Rochelle, N. Y., is now representative for the Democracy Laboratories (formerly Edisons)2826 Decatur avenue, Bronx, New York City.

* * *

Lester W. Adler, New York Realart exchange manager, spent a week this month at Atlantic City in seeking a much needed rest.

* * *

George Betton Massey, in charge of the motion picture department of the Jacksonville (Florida) Chamber of Commerce, is one of the busiest men in that section, meeting and greeting the motion picture people who come to the town and setting forth the many inducements and advantages of locating there.

* * *

Arthur H. Ashley, formerly of the Vitagraph and World Films, now vice president and general manager of Poets Photoplays, Inc., expects to start producing his first feature on April 15.

* * *

Frederick W. Perkins, who is in charge of the motion picture work of the Department of Agriculture, was in New York last week, looking up the news weeklies and pictorials.

* * *

William Mock, of New Milford, Conn., announces that his new playhouse at New Milford will be opened on Monday, April 12. He has arranged to make it one of the events of the season with many attractive features.

* * *

Horace E. Mortimer, until recently connected with the Allen interests of Toronto and a former New York World and City News representative is now in the publicity department of Robertson-Cole.

Arthur Irwin, formerly with Select at St. Louis as branch publicity representative, has resigned and is now back in New York.

* * *

Bill Yoder, Pathe's branch manager at Dallas, was at the home office in New York week of April 5 in consultation with Elmer Pearson, general sales manager.

* * *

Realart Pictures Corporation will hold its convention and general get-together on Monday, May 17, at the Hotel Astor, New York.

* * *

E. H. Kaufman, of the Interocean Film Corporation, will have charge of the newly acquired Wohl Studio Equipment Company of Brooklyn for the territory west of Denver and the foreign market.

* * *

H. J. Klutho, who owns the Klutho studio at Jacksonville, Fla., is an enthusiastic booster of the merits of the Southern metropolis as a producing center. He says: "It's nearer New York and is the logical point of contact with the East."

* * *

George L. Sargent, Vitagraph's new director, commutes week-ends and beginning between Philadelphia and New York. Mrs. Sargent is in the "City of Brotherly Love," the guest of her mother-in-law.

* * *

William Danziger, who was recently appointed as the Universal publicity man at Cincinnati, has been brought on from that city to New York to write fan magazine news. Maurice Ridge succeeds him at Cincinnati.

* * *

Numa Pictures Corporation is negotiating for five or six acres of land on Long Island, where they will erect its own studio for the productoin of a new feature which is already in course of formation.

* * *

Byron Park, of the Park-Whiteside Productions, left this week for the middle west. He will visit Detroit, Cleveland, Chicago and other cities.

* * *

Louis Rosenbluh, manager of the New York exchange of the Fox Film Corporatoin, has the exchange reception room fixed up like a "palm room," giving a Cafe de Paris or Churchill atmosphere to it, which puts the exhibitors in a receptive and responsive mood.

* * *

Ben Morganroth, of the Republic Distributing Corporation, is back at his desk again, after five weeks of severe illness.

* * *

Jack Rose, character comedian, formerly with S. L. K. Corporation, is jobbing at the several studios at Jacksonville, Fla.

* * *

Dell Henderson, Harry Millarde and Charles Giblyn, all members of Motion Picture Directors Association, are working on the same floor of the Fox studio at Fifty-fifth street and Tenth avenue, New York.

* * *

A. Lincoln Ergott, special representative of the C. B. Price Company, Inc., sold the series of Indian drama, featuring Mona Darkfeather, to the Royal Films, Inc., at Washington, D. C.

William Dillon, of the Strand Theatre, and Charles Hamer, of the Crescent Theatre, Ithaca, N. Y., came to New York City in the early part of the week of April 5. Mr. Dillon went from New York to his home town, while Mr. Hamer left for Buffalo. While here they gave several big features the once over. The Star, Crescent and Strand theatres of Ithaca are to be consolidated under the ownership of the Ithaca Theatres Company, Inc.

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Edward Dustin, branch manager of the St. Louis Pathe office, was visiting the home office in New York the week of April 5 in conference with the head exchange manager, Elmer Pearson.

* * *

David Howell has been engaged to handle "The Whirlwind" for Selznick in Connecticut territory.

* * *

Julia Gwin, formerly a feature writer for Hearst publications, is now located at Atlanta doing work for the Atlanta Constitution and The Southern Picture News. She writes that her heart aches for New York and longs for her return here.

* * *

C. A. Meade, secretary of the C. B. Price Company, Inc., has returned from an extensive trip to Chicago, where he attended the convention of the state rights buyers and independent producers and sold the Mona Darkfeather Indian dramas in every territory he visited. At Kansas City the Crescent Film Company made the purchase. The Unite Film Service of St. Louis bought the state rights for its immediate territory. The Minter United Amusements purchased the rights for Detroit and vicinity. Dave Warner Films took the rights for Cleveland. Co-Partner Attractions, Inc., made the purchase at Pittsburgh.

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Harry Germain, formerly publicity director of the Rialto Theatre at New Haven, has been appointed manager of the house operated by the Paramount.

* * *

Arthur Leslie, the enterprising exploitation expert, is interested in promotion and organization work for two private corporations in the industrial field. As soon as plans have been fully developed he will make announcement in the trade journals.

* * *

J. Rantz and W. L. Brownell, who said they represented Robertson-Cole, were in Jacksonville, Fla., taking scenics a few weeks ago.

* * *

T. Kimwood Peters, former technical director of the World Film Corporation, will start in May on a world-wide expedition. The outfit is known as The Peters' Photographic Expedition, to penetrate every possible locality of the globe, proceeding via Hawaiian Islands to Japan, and so on. Mrs. Peters, who is an expert camerawoman, will accompany the expedition. The party carries credentials from the United States Army, Navy and Marine Corps, as well as from the New York Times Pictorial, The National Geographic Magazine and many religious, commercial and educational interests.

* * *

Pat Hartigan, for many years a Vitagraph player and a director for Kalem also known as a heavy lead in many productions, has been playing for Selznick under

the direction of Ralph Ince in a coming Selznick mounted Northwest police feature. "Out of the Snows," in which Mr. Ince also played the lead.

* * *

LeStrange, casting director for Selznick Enterprises, has one of the nicest little private offices to be found. But Mr. LeStrange finds about 300 ambitious professionals jammed outside his entrance every time he goes in or comes out. So the latest stunt conceived by his able brain is a fire drill. When he wants to get in he has a fire drill—and they all rush out—while Dick walks in without loosing a button or anything. The same when he wants to get out. Some stunt.

* * *

Pearl Doles Bell, author and artist and member of the Fox staff, rode the big elephant in the "spec" at the Garden Friday night, April 2, and made the hit of the show. Mrs. Bell is thinking of writing another circus story for William Fox—let's hope it's another like her first, "Her Elephant Man," in which Shirley Mason made her Fox debut as a star.

* * *

Arthur James, supervisor of advertising and publicity for Fix Film Corporation delivered a discourse to the members of the S. Rankin Drew Post, American Legion at the last meeting, which was held at Keen's.

* * *

Leo E. Dwyer, of Dwyers Brothers & Co., Cincinnati, arrived in New York Thursday, April 8. He will remain over the week-end.

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Walter McNamara, who went to the Coast as a scenario writer for Mack Sennett a couple of years ago, returned to New York on Wednesday, April 7. Walter is the author of "Traffic in Souls."

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Merritt Crawford, assistant publicity director of Fox, was the guest of honor at the wedding of Jack Latham, a medal of honor man on Easter Sunday. Latham is a lieutenant in the Machine Gun Company of the Seventh Regiment, New York, of which Mr. Crawford is captain.

* * *

J. Soskin, until very recently treasurer and general manager of the Sterling Films, Ltd., of Toronto, was in New York the week of April 5. The Sterling Films were sold this week to the Amalgamated Exhibitors Circuit of Canada. Mr. Soskin is making plans to launch out as an independent distributor and for that reason came to New York to view some special features that are available.

* * *

E. J. Walton is general manager of the Ybor City, Fla., theatres—Casino, National and Rivoli. Mr. Walton took these theatres over from the Lynch Enterprises on March 1. He formerly was a banker in the State of Washington. E. C. Travis is his business associate.

* * *

Phil Kaufman, managing director of Select pictures in Canada, came on from Toronto to attend the Selznick convention in New York. Phil is one of the best known and liked representatives in the industry.

* * *

W. A. V. (Bill)Mack, who was Selznick's Coast manager, is to assume charge of the Philadelphia branch office.

* * *

The special extra of Selznick News Weekly was photographed at 2.45 p. m. on Wednesday, April 7, and shown at the evening performance at the Capitol Theatre, New York, the same day. It was a portrayal of the employers' convention in connection with foreign labor at the Engineers' Club, New York.

Equity Reports "The Forbidden Woman" Breaking Records Wherever It Is Shown

EQUITY PICTURES second Clara Kimball Young production "The Forbidden Woman" is carrying away honors in every city in which it is shown, according to telegrams and box office reports from every exhibitor who has already shown the picture, and has broken records in all parts of the United States.

"The Forbidden Woman," by comparison, is causing new reports to issue in that it is even exceeding the results obtained by exhibitors with "Eyes of Youth" and promises to surpass that picture by many hundreds of days of additional rentals and longer runs.

At the Capitol Theatre, New York, the picture proved to be one of the greatest attractions in the history of that house. "The Forbidden Woman" opened to more than 20,000 admissions Sunday, and more than 22,000 Monday, which record Managing Director Bowes described as the largest business the theatre had known since it opened. In his statement on business done, which continued record breaking throughout the entire week, he credited Equity Pictures with having given the Capitol staff perfect co-operation in every respect.

At the California Theatre, San Francisco, the picture broke all records and the latter part of the week exceeded the business of the first half. This record was duplicated at the Kinema Theatre, Los Angeles, where it was described as "Clara Kimball Young's greatest production."

The picture opened at the Playhouse Theatre, Chicago, Sunday, March 28, and created a sensation the first day when it broke all records, and Manager George Smith was compelled to give a midnight showing of the picture to accommodate the crowds—this being the first time in the history of the theatre that the house had sustained a midnight showing.

The record breaking business established Sunday continued the entire week, in spite of the fact that it was Holy week, the one week in the year capacity houses are unknown and box office receipts dwindle perceptibly. To date, "The Forbidden Woman" has smashed all records held for the Playhouse, Chicago, and has exceeded by many thousand admissions, the record established there by "Eyes of Youth." The picture is booked for a minimum period of three weeks, and is now entering on its second weeks' record.

Marshall Neilan Announces the Cast for His Second Independent Picture

FOLLOWING "The River's End," which is being discussed as one of the most successful pictures of the year, Marshall Neilan will present "Don't Ever Marry," a comedy drama, from the magazine story of the same name by Edgar Franklin.

"Don't Ever Marry" is said to have a multitude of humorous situations. Mr. Neilan has assembled an all-star cast which includes no less than ten prominent players. Heading them is Matt Moore, brother of Owen and Tom Moore, who is best remembered for his work in "The Unpardonable Sin" with Blanche Sweet; "Heart of the Wild," with Elsie Ferguson, both of which were directed by Mr. Neilan; "Sahara," with Louise Glaum; "Glorious Lady," with Olive Thomas, and "A Regular Girl," with Elsie Janis.

Opposite Mr. Moore is Marjorie Daw, who has added to her wide popularity by her characterization of Mary Josephine in the first Neilan production, "The River's End." Previous to that she was with Lasky as well as leading woman for Douglas Fairbanks.

For the part of the alleged vampire, Mr. Neilan engaged Christine Mayo, who entered pictures after a short career on the stage and has recently come to the front by her acting in "Fair and Warmer" with May Allison, "Raffles" with John Barrymore and other pictures.

Betty Bouton, another in the cast, is a girl of rare beauty and may soon be one of the leading celebrities of the screen. She will be remembered as one of the supporting players in "Daddy Long Legs" and "Heart of the Hills" with Mary Pickford, and other successes. Wesley Barry, Marshall Neilan's 12-year-old boy star, plays the peephole kid and little need be said of his accomplishments.

League Will Investigate Finances of Co-operative Exhibitor Organizations

IN connection with a meeting of the executive committee of the New York State Motion Picture Exhibitors' League in Albany, the league officers were on April 7 authorized to carefully investigate the financial condition of all co-operative exhibitors' film organiations to ascertain just how responsible each may be from a financial standpoint and one which will protect the exhibitors' money. The methods of doing business will also be carefully gone over and at the conclusion of the investigation a full report will be sent to each member of the state league.

This move intends not only to protect exhibitors but likewise to destroy certain prejudices that have arisen by reason of bogus stock having been marketed and fostered on the general public who, finding their stock later on to be of little or no value, have turned the cold shoulder to the motion picture theatres and unreservedly declared the entire outfit to be crooks.

If it is found necessary members of the league, on advice from the officers, will utilize their programs and screens in protecting the general public from purchasing stock in motion picture companies whose sole object in organization is but to fleece the general public.

A report of the league insurance committee revealed that considerable saving has been made for the members the past year by reason of the liability insurance having dropped from 22 to 11 cents, while the fire insurance also decreased anywhere from 25 to 35 per cent. This was brought about by the league submitting to the insurance companies authentic figures showing the small losses that had been sustained in either liability or fire insurance in motion picture theatres and that these figures justified a lowering of the prevailing rate.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

Murray W. Garsson Preparing to Make Several Pretentious Two-Reel Films

AFTER a trip through the South and Middle West in connection with "A Dream of Fair Women," Murray W. Garsson, general manager of Foundation Film Company, has returned to New York. This picture is in two reels and features the winners of a Fame and Fortune competition conducted by Motion Picture Magazine, Motion Picture Classic and Shadowland.

Mr. Garsson reports that exhibitors are enthusiastic over the manner in which this picture is being received by their audiences as it provides the opportunity to see four of the country's most beautiful girls selected out of a list of more than 100,000, and in many instances exhibitors are conducting local beauty competitions. Newspapers and photographers are lending valuable assistance and local pride is being manifested.

Mr. Garsson is a believer in the appeal of the two-reeler, and is convinced that the time is coming when producers and directors will restore it to its former prestige. "America is the birthplace of the short story," says Mr. Garsson, "and has developed it into one of the great literary art forms, and what is true of the short story can be equally true of the motion picture."

"A Dream of Fair Women," in addition to its unique cast, is founded on Tennyson's poem of the same name, and because of the success of this picture, Mr. Garsson is planning to produce several pretentious two-reelers. New York, New Jersey and several Southern states were recently sold in this picture. Mr. Garsson will leave soon for a trip to the state right exchanges in the Far West.

Numa and Artclass Erect Big Studio on Long Island

A STUDIO comprising four stages and complete laboratory facilities is planned by the Messrs. Weiss of Numa and Artclass Corporations, to be erected on Long Island. According to the announcement, work will start within a month and it is expected that four companies will be at work by June. A ten acre tract has been purchased for the site.

Messrs. Weiss also state that quarters for a complete "agency" for supplying animals for the screen will be maintained on the land. There are already eighteen lions and two orang-outangs, and a camel and elephant are under contract, and Walter Beckwith is due to arrive from Cuba soon with five more lions.

Work will be started on further animal and adventure pictures presenting Gene Pollar, featured in "The Return of Tarzan" within a short time. Walter Miller Artclass' feature players will start work soon on the first of a series of society plays.

Both Numa and Artclass will remain at the Yonkers studio until the Long Island quarters are ready.

Harry Cohn Is Producer of Hall Room Boys Comedies

JACK COHN, president of Jack and Harry Cohn productions, has announced that Hall Room Boys Comedies are no longer produced by the National Film Corporation of America. This popular series is now being produced under the personal supervision of Harry Cohn in the Behrmann studios at Culver City, Cal. Three releases have been completed since the Cohns took over the Lehrmann studios six or seven weks ago.

They are "Oh, Baby!," "This Way Out" and "Four of a Kind." The latter was received at the New York office last week.

Jans Second Production Receives Much Praise at Private Showing

The second of the Jans Pictures, Inc., starring Olive Tell, "A Woman's Business," adapted from the book, "Nothing a Year," by Charles Belmont Davis, was privately shown recently and is said to have received great praise, exhibitors and buyers declaring it to be an exceptionally strong box-office attraction.

"A Woman's Business" was made under the personal supervision of B. A. Rolfe, and is the second of a series of super-features in which Miss Olive Tell plays the lead, and she is announced as having an exceptionally suitable role, while the supporting cast is above the ordinary, and that the production has been made in an elaborate manner.

Big Demand for Pioneer's "Dr. Jekyll and Mr. Hyde"

SHELDON LEWIS, in Pioneer's version of "Dr. Jekyll and Mr. Hyde," is reported as enjoying great success in all parts of the country. In New York territory the demand for this picture has been such that several additional prints have been ordered to fill first-run contracts.

Herman Rifkin, of the Eastern Feature Company of Boston, who holds the Pioneer franchise for New England, indicates that "Dr. Jekyll and Mr. Hyde" will be the greatest success that has ever been shown in that territory under the Pioneer banner.

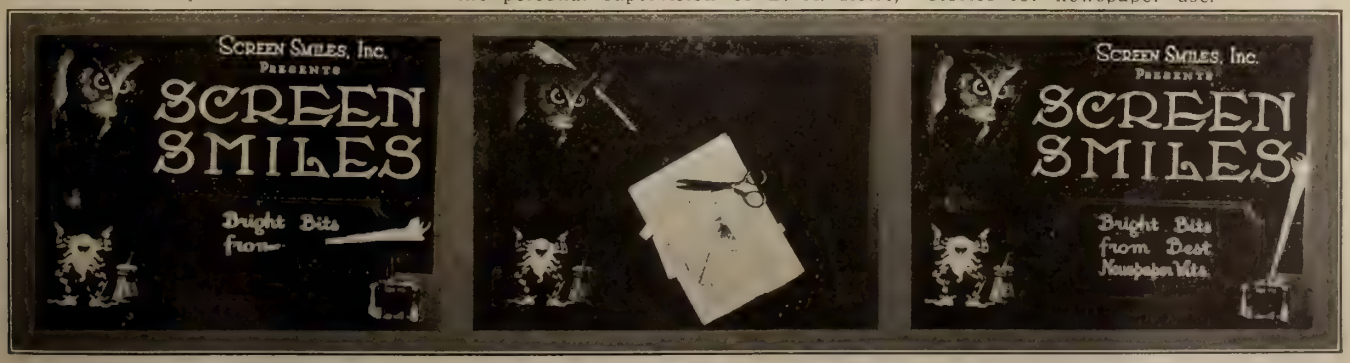
Every exchange of the Pioneer Co-operative Distribution System are announced as having doubled its order for prints, with the result that the laboratories handling the Pioneer work are running night and day.

Work on the other pictures, Marie Doro in "Midnight Gambols" and Emily Stevens and Montague Love in "The Place of Honeymoons," is progressing rapidly and these pictures will be released on the dates originally set. Mary Anderson in "Bubbles," which has been given a month's showing on billboards, is also meeting with success not only in the New York offices, but at other exchanges centers.

Feature Exploitation Planned for Kremer's "Screen Smiles"

The animated topical weekly, "Screen Smiles," will be given an exploitation campaign equal to that accorded the average feature film, says Victor Kremer. There will be a novel one-sheet, 22 by 28, illustrated, and serving as a stock sheet for each release, also a two-color herald showing cartoons and bright sayings from the reels.

There will also be a unique lobby display, presenting a glimpse of the science of animated photography, special slides and stories for newspaper use.



How "Screen Smiles" Is Introduced.

View shown in center dissolves into the one on left, then changing to completed main title as shown on right. This attractive series is released by Victor Kremer Film Features, Inc.

"Coo Koo!" That's What All Cameramen's Trained "Boids" Chirp.
Mark M. Dintenfass introducing N. M. Burk, auditor of United Picture Theatres, to the members of the comedy company that work at the Dintenfass studios in Jacksonville, Fla., making Coo Koo Comedies.

Louis Burston Enthusiastic Over the Future of Serials

SINCE attending the recent convention of state right men in Chicago, Louis Burston is more enthusiastic than ever regarding the future of serials. "The public is deciding the direction of film stories, serial and otherwise, just as it decides the direction of plays for the stage and fiction. Today's public demands a high tone of consistency, a swift succession of incidents and a common sense expression of the emotions of characters, with the result that the footage may be used for vital drama instead of unnecessary detail," he declared.

Mr. Burston negotiated many sales on "The Hawk's Trail" during the convention, and is now busily engaged in preparing for the market his next serial, with Francis Ford as the star, in which a novel effect is achieved by the appearance of miniature players in most of the scenes.

Quick Sales on Harry Carey Film

Film Specials announces that within three days it has disposed of by wire to state right buyers over fifty per cent. of United States territory on "The Square Shooter" starring Harry Carey. This is said to be the only Harry Carey picture ever offered on state rights, and inquiries for territory and bookings are being received from all over the country.

Fox Circuit Books Chaplin Reissues.

Following the showing of "The Champion," a Charlie Chaplin reissue, at the Rialto Theatre, the local Victor Kremer exchange announces a heavy demand for bookings. Ira H. Simmons, manager of the exchange, has booked the series, which also includes "The Jitney Elopement," "Work" and "By the Sea" for the entire Fox circuit of theatres, beginning with the Folly Theatre in Brooklyn,, April 12. The showing will range from two to four days.

Current Events Burlesqued in "The Weakly Indigestion"

RADIN PICTURES report that inquiries have been received from all parts of the country, following its announcement of the acquisition of A. Lincoln Miller's "The Weakly Indigestion," and it is expected that many contracts for territory will be closed within a short time. Several large circuits have expressed a desire to book these single reelers.

"This series is truly a novelty as nothing of its kind has ever been attempted before," says Matthias Radin. "It is a presentation of important current events of the day produced in burlesque and enacted by a cast of prominent comedians. Audiences have become accustomed to seeing News Weeklies and 'The Weakly Indigestion' will come to the people as a surprise on account of its timeliness and up-to-date comedy. The topics burlesqued are of great moment and occupy places of prominence in the affairs of the world. Miller sees them from a different angle and his pictured results are a comedy surprise."

New Type of Posters for "Hawk's Trail."

Louis Burston, who promised exhibitors something new in the way of slide material and posters for the serial, "The Hawk's Trail," starring King Baggott, announces that the first shipments were made recently. The "new" feature is the absence of ballyhoo slogans from the slide and descriptive matter, as well as from the picture itself. Exhibitors and buyers are reported as being pleased, and stating that it draws more money than the melodramatic matter formerly used.

Brandt Announces Extensive Program Now Under Way at Studios of National

JOE BRANDT, the new director general of the National Film Corporation, announces that an extensive program under way at National studios. Marion H. Kohn is concentrating on two-reelers while Harry M. Rubey, president of National is producing features.

The following productions are either finished or are now being filmed: twenty-six two reel comedies featuring Polly Moran; Grace Cunard in twenty-six two reel serio-comic westerns, and twenty-six single reel "Smiling Bill" Jones comedies; also twenty-six single reel issues of Will Roger's "Illiterate Digest.'

The National feature productions now ready are "Nobody's Girl," a five-reeler starring Billie Rhodes, and a seven reel picture "Parted Curtains" with Henry B. Walthall in the leading role. "The Valley of Silence," a five reel western comedy in which Betty Blythe is starred also appears on the list. In addition, the Norma Talmadge film "Captivating Mary Carstairs" is being re-edited, and Mr. Brandt reports that already considerable territory has been sold on this reissue.

George H. Davis, who is at present making his headquarters in Mr. Brandt's office reports that territory on "Confession" has been sold in record breaking time, all sections being disposed of except Ohio, Kentucky and Tennessee, and that foreign rights except continental Europe have also been sold.

Five Salesmen Appointed for Kremer's New York Exchange

VICTOR KREMER announces the formation of a sales force to handle the Chaplin reissues distributed by his exchange in New York and northern New Jersey, "The Champion," "The Jitney Elopement," "Work" and "By the Sea."

Ira H. Simmons, general manager of the exchange known as New York Independent Masterfilms, Inc., has picked five capable salesmen. George Faulkner, Jr., the son of George Faulkner, connected with the First National exchange for New Jersey, will handle northern New Jersey and M. Meyers, formerly with Aywon, will cover New York City; in addition there will be two other salesmen covering Brooklyn, and an extra salesman for the Bronx.

This sales force will be equipped with an extensive line of exploitation material and will assist the exhibitors in securing the fullest possible result with the Kremer attractions.

Cohns Advance Release Date for New Issue "Screen Snap Shots"

Following a conference with independent buyers, Jack and Harry Cohn have advanced the release date on the first issue of "Screen Snap Shots." This series is being produced in Los Angeles by Lewis Lewyn, a former newspaperman, and its purpose is to escort patrons of photoplay houses through the mysteries and intricacies of motion picture production, and to show famous stars as they appear in private life.

The first issue will be released in a few weeks and will contain studies of Nazimova, Bessie Barriscale, Bert Lytell, Alice Lake, J. Warren Kerrigan and others. It was shown recently to several buyers and, as one expressed himself: "It is the answer to one of my problems, it means entertainment and instruction for my audience, and is the type of material they all like."

Kohn Plans News Weekly.

The Marion H. Kohn Productions, which includes several features, including the Grace Cunard westerns, the Polly Moran comedies, the Smiling Bill Jones comedies and Will Rogers' Illiterate Digest, is planning to add another strong link to its chain in the form of a news weekly. Marion H. Kohn, president of the company, announces that negotiations are now under way, and further details will be anounced later.

Newspaper Tie-Up Working Well on "Hall Room" Films

THE newspaper tie-up undertaken by Jack and Harry Cohen in connection with the exploitation of Hall Room Boys Comedies is well under way. This tie-up is a mutual one, by means of which the newspapers who use the famous Percy and Ferdie Hall Room comic strips are given publicity in the film versions, and the films are given publicity in the newspapers.

More than eighty newspapers are now using the comic strip, and a great number are running a daily story to the effect that theatres in those territories are booking the Hall Room Boys Comedies.

The campaign is said to have resulted in an increased number of subscribers to the comic strip, so that there is very little territory left in which the adventures of the two boys do not appear in the daily newspapers, and theatre owners have reported increased popularity of the comedies.

Many Inquiries on Carey Film.

Film Specials announces a big demand for its Harry Carey feature, entitled "The Square Shooter," five reels. From every territory inquiries have been coming in by wire, mail and telephone, and they believe a record will be established in marketing this production.

We're Glad That at Least Some of These C omedians Use Their Heads Occasionally.
Hank Mann in a reclining moment in his latest Arrow comedy, "The Gun Riot."

Arrow Productions Selected to Meet Exhibitors' Needs, Says Shallenberger

IT was only after a most careful study of the field that rights to the new productions which this company now has ready for release, were acquired," says W. E. Shallenberger, president of Arrow Film Corporation. "Among them is 'Love's Protege,' in which Ora Carew is featured, which I believe to be an ideal subject for the independent field as it is today.

"There is in it a charming romance, a good mystery element, and a scenic setting that beats anything of the kind I have had the pleasure of seeing in months."

"Love's Protege" was photographed in the mountain country of the West, and is the type of story which has ever been popular. It tells of a beautiful mountain girl, Ruth, portrayed by Miss Carew, who, clad in rags and without shoes or stockings, romps through the five reels a veritable mountain flower. "It is a picture which will stand extensive exploitation. No picture in which Miss Carew has heretofore appeared offers her in a more advantageous role. She is given a world of opportunity to display her rare charm and winsome talent. At a preview given several western exchangemen recently, all were enthusiastic, predicting a great success for the picture."

Arrow announces a special press book has been prepared, in keeping with the spirit and beauty of the picture. All aids usual in the exploitation of feature productions will be provided.

Meade Reports More Sales on Mona Darkfeather Films

C. A. MEADE, secretary of C. B. Price, Inc., has returned to New York after attending the recent meeting of state right men in Chicago, and also visiting Detroit, Cleveland and Pittsburgh. In Detroit he sold the Mona Darkfeather series to Minter United Amusement Company, and in Cleveland he sold the Dave Warner films.

The Price company announces that more than half the territory has been sold on this series, and exhibitors report they are meeting with splendid success. Attractive advertising accessories have been prepared including an illustrated mailing card cataloging the releases.

The new production soon to be offered by C. B. Price Co., Inc., is announced as not only having a big star, but a title that will be valuable and will lend itself well to exploitation.

Victor Kremer Enthusiastic Over "Skinner's Dress Suit"

Victor Kremer, president of Victor Kremer Film Features, Inc., is highly enthusiastic over the possibilities of his recently acquired production, "Skinner's Dress Suit." "In my opinion it is one of the finest comedy dramas ever filmed. Starring Bryant Washburn, a screen favorite, the picture is even better than the story from which it was made, and which appeared originally in the Saturday Evening Post."

Comedy and drama are cleverly intermingled through the production, and the humor of the tale is enhanced by a series of cleverly written sub-titles rich in humor. A capable supporting cast of well-known screen players appear with Bryant Washburn. The lesson driven home of Skinner and his dress suit is applicable to thousands of men who have probably found themselves in Skinner's fix.

Rogers' "Illiterate Digest" a Clever Bi-Weekly Release

Will Rogers' "Illiterate Digest," the one reel novelty film which will be issued every other week by Marion H. Kohn Productions, will answer the demand for topical films according to Joe Brandt, eastern representative for the Kohn interests. This is described as a mixture of the editorial columns of a newspaper and its comic sheet. The wit and sarcasm of this Follies star being injected into a series of epigrams on current topics, interspersed with comical shots of the star.

The first three issues are now ready for release. A trade showing will be arranged shortly.

Jans Pleased with Press Reviews.

Herman F. Jans, president of Jans Pictures, Inc., has expressed pleasure at the manner in which his initial state right offering, "Love Without Question," was received by the trade in general, including buyers and critics of the trade press, as result of the trade showing at the Strand Theatre. He feels that this bears out his judgment as to the needs of the independent market and announces further that his second productions will soon be ready for a trade showing.

All Indian Cast Makes Arrow Offering Unique

THAT no more unusual picture was ever offered state rights buyers than "Before the White Man Came" is claimed by Arrow Film Corporation. This feature tells a story of a tribal war between two factions of Indians in the Old West.

The fact that every member of the cast is an Indian, and that the thrilling struggles of the western plains before the advent of the white man are done over again for the camera, is said to make it an ideal subject for road showmen and for special showings and worthy of a place on any program, also because of its historical and technical exactness.

Feature Ready for Release.

Arrow has already many letters and telegrams, and while territory has not yet been offered for sale, there is already a demand for the rights.

"This feature is ready for release," says Mr. Shallenberger. "We purchased it because we deemed it of the type needed at this time, and because it has received the praise of every exchangemen who has seen it."

Big Store Used for Comedy Scenes.

In the filming of Reelcraft comedy, "Bargain Day," in Chicago, some of the scenes were taken in Marshall Field's store, and it is said that this is the first time this establishment has been used in connection with a moving picture. The scenes were taken under the supervision of Frederick J. Ireland, vice-president and supervising director of Reelcraft Pictures Corporation, who is also chairman of the film division for the big drive to boost Chicago.

When a Peach Becomes a Bear.
Lucille Rubey appearing in "The Son of Tarzan" serial for the National Film Corporation.

Canyon Company Has Sold Majority of Territory on Franklyn Farnum Films

JACK WEINBERG, president of Canyon Pictures Corporation, reports that a majority of the territory on the Franklyn Farnum series of two reel westerns have been sold. Northern Illinois has been purchased by Doll-Van Film Corporation, 207 South Wabash avenue, Chicago; Florida, Alabama, Georgia, North Carolina and Tennessee by Savini Films, Inc., 63 Walton street, Atlanta; and Virginia and North Carolina by Truart Pictures Corporation, Seventh and Franklin streets, Richmond.

Arrow Photoplays Company, 1735 Welton street, Denver, has secured rights to Colorado, Utah, New Mexico, Wyoming and South Dakota; Apex Pictures, Inc., 414 Penn avenue, Pittsburgh, has West Virginia and Western Pennsylvania, while Strand Features, 201 Film Exchange Building, Detroit, has Michigan.

Indiana rights go to Doll Van Film Corporation, 1606 Merchants Bank Building, Indianapolis; Eastern Pennsylvania and Southern New Jersey to S. S. Bloom, 251 North Thirteenth street, Philadelphia; California, Arizona and Nevada to All Star Feature Distributing Company, 191 Golden Gate avenue, San Francisco; Ohio to the Greenwald and Griffith Exchange, Belmont Building, Cleveland; Greater New York, Westchester County and Long Island to Sol Lesser's New York exchange, Northern New Jersey to Frank Gersten, Inc., 130 West Forty-sixth street, New York.

Southwestern Film Corporation has secured rights for Texas, Oklahoma and Arkansas; Merit Film Corporation, 126 West Forty-sixth street, for New York north of Westchester County, Truart Pictures Corporation, for Maryland, Delaware and District of Columbia; Crescent Film Company, 315 Floyd Building, Kansas City, for Kansas and Western Missouri; and United Film Service, 3628 Olive street, St. Louis, for Eastern Missouri and Southern Illinois.

Sol Lesser, R. M. Savini, and in fact practically all of the buyers have ordered additional prints to take care of the demand, says Mr. Weinberg. The star in this series is well known for his work in feature production, while a prominent member of the cast is Buck Jones, who is now being starred in five reel features by another producing company.

Prizes Offered to Ministers for Best Sermons Based on the Modern Magdalene

MINISTERS throughout the United States and Canada are said to be evincing great interest in the contest announced by Lester Park and Edward Whiteside, 500 Fifth avenue, New York. Prizes of $500 down to $25 are offered without restrictions for the best sermons on the modern Magdalene. The sermons are to be made in connection with the new film, "A Good Woman." No definitions of the title are drawn—the minister who competes has the privilege of making the morality laws as stringent and conventional as he chooses, or he may throw the doors wide open and protect the fallen woman.

A committee of distinguished men will serve as the judges. Headed by Dr. Frank Crane, it will contain a well-known Catholic priest, a Protestant minister, a Jewish rabbi and a free thinker. Theological dogma will not enter into the discussions of the committee. They will judge each sermon on these points: "How convincing and logical is the definition of 'A Good Woman?' How much aid, salvation and religious good will be the fruit of the sermon? Is it what God Himself would sanction?"

The contest closes May 1. All sermons must be mailed before midnight of that date to be considered eligible. The judges immediately will read the manuscripts and decisions will be made as soon afterward as possible. The names of the winners will be published broadcast throughout the United States and Canada. Prizes will be awarded immediately after the decisions have been reached and the winning sermons will be published in a book for distribution throughout the world. All sermons must be accompanied by return postage.

A pamphlet has been published to aid the contestants in making a right start. It will be sent to any regularly ordained minister, rabbi, priest or theological lecturer on receipt of signed request. Address Sermon Contest Editor, Suite 203, 500 Fifth avenue, New York.

Company Formed by Hammell and Unger Will Reissue Mack Sennett Comedies

A NEW entrant in the list of state rights distributors is Majestic Pictures, Inc. J. J. Unger, formerly sales manager for Triangle, is president, and John A. Hammell, who was New York exchange manager for General Film and also for Pathe is treasurer.

The company has secured the negatives of the productions made by the old Majestic company and originally released through Triangle, consisting of one and two reel comedies made by Mack Sennett and distributed under the Keystone brand. From 150 to 200 of these subjects will be selected and reissued in blocks of twelve.

Many well-known players who have since been starred or featured in other brands of comedies appear in these productions, such as Alice Howell, Mabel Normand, Ford Sterling, Chester Conklin, Charles Murray, Fatty Arbuckle and others. Mack Sennett himself appears in several of these comedies, and many of the subjects have several of these comedians in the cast.

This company also has, in addition to the above, seven of these comedies which have never been released. Two are two-reelers and five are one-reelers; also several feature productions which will also be reissued, including Sessue Hayakawa in "The Typhoon" and George Beban in "The Italian."

National Announces Titles for Flanagan and Edwards Comedies

National Film Corporation of America anounces that the first four of a series of twenty-six two-reel comedies featuring Eddie Flanagan and George Edwards have been completed. "The Road to Ruin," "His Wife's Husband," "In and Out" and "A Burglar's Paradise" are the titles.

Releasing arrangements will be made by Joe Brandt, eastern representative of National, and the releasing of this series through its own organization is being contemplated by the company.

Herman F. Jans Second Picture Is Ready for State Right Market

Following the successful showing of the first Jans picture, "Love Without Question," many inquiries have been received regarding the second production, "A Woman's Business." This feature, made under the supervision of B. A. Rolfe is now ready for the market, and a release date will be set as soon as prints are forwarded to the various exchanges.

Foreign rights for this production have been sold to the Export and Import Film Company, and Canadian rights to Jules and J. J. Allen, while domestic territory is being rapidly disposed of.

"Secret Formula" Released for State Right Circulation

THE announcement is made by F. L. Ferguson, general manager of Efanel Film Corporation, that his firm has secured "The Secret Formula" for state rights distribution. Prints are ready and territorial sales are already in negotiation.

"The 'Secret Formula" is declared by Mr. Ferguson to be a story and production particularly adapted to the independent market—for houses where there is no time or inclination to build up stars or exploit any particular film-brand. Good entertainment for lovers of speedy and sensational photoplaying is the basic claim of Mr. Ferguson for the sale of his offering.

Details and exploitation matters will be explained by Efanel Film Corporation in correspondence with quick buyers. Managers who seek this information will find General Manager Ferguson ready to "do the needful" not alone in selling territory but in following up the sales in exploiting "The Secret Formula."

Radiosoul Opens an Exchange.

Radiosoul Films, Inc., have opened an exchange at 126 West Forty-sixth street for the distribution of "A Man There Was." This company is at present working on its second picture, "The Eternal Feminine," which will be released as a superfeature, and in which Victor Seastrom is again the director and star.

RUBBERNECKING IN FILMLAND

From Verdugo Foothills to the Peaceful Pacific and the Smell of Sad Sea Waves

By GIEBLER.

A RUBBERNECKING that stretches from the Verdugo Foothills to the Pacific Ocean; perfumed with the scent of the orange blosoms of Glendale on the north and the smell of the sad, salt sea at Long Beach on the south; and with Chic Sale, Isadore Bernstein, Al St. John, Gilbert P. Hamilton, Ward Lascalle, Louis H. Thompson, Helen Holmes, Sam, Jack and Abe Warner, a blood-thirsty tiger, and 'Slim" Pickett, as local color.

The trip to Long Beach was a pleasant picnic. Louis H. Thompson and Sales Manager Roberts, of the Special Pictures Corporation, chartered a fleet of taxicabs and invited the trade paper representatives and members of the local press to go down and look their studio over.

Sipping Soup a la Mode.

It was some party, the memory of which will linger long. We had lunch at the Hotel Virginia, a beautiful place overlooking the sea, and gave the aristocratic guests of the hotel a treat by allowing them to see a bunch of newspaper writers and movie people at their chow, and incidently showed them that we know how to sip our soup from the side of our spoons as well as those who eat in swell dumps all the time.

After lunch we went over to the studio and watched Ward Lascalle dope out stuff for a Comedyart film, and listened to him tell about what he thought about comedy directing. Lascalle is one of these chaps with ideas. In the first place, he doesn't believe in comedy stars.

No Limit to Humor, Says Ward.

"The star comedian is a specialist," he said. "Some of the best comedy stories ever written are turned down by producers because they do not fit the peculiar abilities of their stars. There is no limit on humor, and no limit to the number of comedy situations that can be evolved if the cast is big enough and flexible enough.

"The director should not be limited to one comedian and a cast that bend all of their efforts to working up to him and helping him put his gags over. We think the story should be the most important part of a comedy, and it does not matter what kind of a story we get, we'll find the actors to play it.

Just Look at "Slim."

"Los Angeles is the best place in the world for comedy types. I don't care what kind of a type a story calls for, whether it be white, black, big, little, old or young, we can find it in an hour or so. Take the comedy we are working on now. It calls for a very large actor—not a fat man—just a big chap. Look at Mr. Pickett over there."

I looked at Mr. Pickett. It was difficult to look at anything else as long as he was anywhere in the foreground. "Slim" Pickett is a gentle, young chap from Missouri who stands six feet, ten and a half inches in his socks, and weighs 250 pounds without them. I also talked to Mr. Pickett, who has a keen sense of humor along with his heft and is not at all embarrassed by his unusual proportions.

Perfect Proportions.

"You see," he said, "if I weighed any less with my height, I'd be skinny; and if I was any shorter with my weight, I'd be fat. As it is, I'm just about right."

"Slim" is an engaging chap and an actor of ability. He was playing the part of a bridegroom in the picture Lascalle was making, and his interpretation of "the silent agony that afflicts all bridegrooms" is going to get a laugh when the film is released, if nothing else does.

I was accompanied by A. MacArthur, Jr., the worthy advertising manager of this sheet, on the trip to Glendale. Going out I expatiated somewhat on the wonders of the Astra studio, and told Mac how I had once seen Ruth Roland making a scene for a serial out there with a cave full of tigers as a setting, and that as Miss Roland was working there again we'd probably see something thrilling.

Seeking a Legitimate Tiger.

Mac said he would just love to see a tiger in a scene, but when we got to Astra every last company was out on location. Louis J. Gasnier, the big boss of the place, was in the city on business, and Kenneth O'Hara, studio manager, was about the only object of interest on the lot.

"Ken" was so put out over the fact that he didn't have any stuff going on to show us that he offered to go out on one of the stages and act a little himself. We said that might do if he had a pretty fair-sized tiger to support him. But all the tigers were busy, he said, and he promised to phone in and let us know when they are ready to stage the big airplane stuff they are going to use in a few days, and we hit the Los Feliz road back to town.

Red Splashes on the Floor.

Going back Mac said that Sam Warner had told him they were using wild animals in "The Danger Trail," a serial that Warner Brothers are making with Helen Holmes as the heroine, and that maybe we could accumulate a thrill by going down there.

So we went down to Sam's place—and to keep anybody from getting jealous—Jack's place and Abe's place.

Too late again. But we almost saw a tiger. We went over to the stages where Gilbert P. Hamilton was putting the cast through the fifteenth episode of the serial, and the first thing that caught the old eagle eye was a lot of red splashes on the floor of the stage.

Helen Registers Ennui.

"Gee, Gosh, Heck," I exclaimed, quoting from Little Benny's notebook. "How many people have you killed here today?"

"No one at all," responded Helen Holmes. "It's been a quiet day."

"Then that gore," I said, pointing to the sanguinary spots on the floor and shuddering, "is nothing but property gore?"

"No," said Miss Holmes, yawning politely, "it is real blood—tiger's blood."

"How come?" I asked, quoting from Octavus Roy Cohen, and shuddering again.

"We had a tiger in the scene," responded Miss Holmes, "and it wanted to bite somebody, but it was not written down in the scenario that anybody was to be chewed up by a tiger, and the beast got so angry that it bit itself. Really, it's been a dull day."

Al Uses the Old Bean.

After this we went out on the lot and found Al St. John ornamenting a shady spot, and, using his heaviest thinking apparatus, doping out gags for his next comedy. Anyone who thinks the life of a comedian is just one long round of beer and skittles, has got some more mental exercise coming to him, according to Al.

"I write all my own stuff," Al told us, "because I can't find anybody that can produce the kind of stuff I want. Lots of people can write comedy stories, but few of them can figure up new gags; and that's what we have to have—new stuff, new situations, with laughs behind them, in front of them and all around them."

How Would a Prohibitionist Have Fared?

Al was a life-saver at Long Beach before he went into the pictures, and he told us about some of his experiences, and how he had fourteen lives to his credit; and how it was sometimes necessary for a life-saver to strike the person he is trying to save on the chin and knock him unconscious before he could be saved.

Speaking of the Pacific Ocean made me think of water (I'm very keen that way) and thinking of water made me think of prohibitionists and how they like to fool around water, and I asked Al if he had ever saved any prohibitionists.

He said he didn't remember, but at that moment a far-away look came into his eyes and a smile broke on his heretofore sad countenance. I believe the suggestion of water, prohibitionists and hitting somebody on the chin gave him the nucleus of an idea for a gag. At any rate, he looked quite happy, and we left him to his thought and went out to the Capital studio and buzzed Isadore Bernstein, who was just gathering up the managerial reins of the Capital Film Corporation.

Bernstein Prepares to Move Capital.

Mr. Bernstein is getting ready to move the Capital over to the new Berwilla studio on Santa Monica Boulevard as soon as the finishing touches have been added to the new plant. A new enclosed stage is to be built, and an apartment house included in the purchase of additional land, for the plant will be used as offices.

The Capital will have three units. The Neal Hart company is already at work. Helen Gibson and Lieut. Locklear will be working inside of a week.

After the Capital we dropped in at Christie's and watched Chic Sale lead a silver cornet band in a scene for "The Smart Aleck"; talked to Colleen Moore, the leading lady of the piece for a minute or so; said "Hello" to Al Christie, Al Cohn, Pat Dowling, Scott Sidney, and then called it a day and went home.

New Title for Charles Ray Picture.

Charles Ray's forthcoming Thomas H. Ince production, previously announced under the title of "An Old-Fashioned Young Man," has been changed to "An Old-Fashioned Boy." It will be released as an Ince-Paramount-Artcraft picture. The story is one of the cleverest of the Ince-Ray series and abounds with original situations and numerous dramatic "punches" singular of Charles Ray's "old-fashioned" wallop.

An Artistic and Financial Triumph

THE reputation of all fine pictures, worthy of that description comes as a matter of natural consequence. Pictures of the finer sort; those of exclusive atmosphere, artistic distinction and financial certainty are immediately recognized among showmen who pass the word along. In "THE FORBIDDEN WOMAN" with Clara Kimball Young, success in overflowing measure has attended exhibitions everywhere, especially where intelligent exploitation has been done. It is one of the season's most exclusive productions, of rare class and atmosphere. Playing engagements can be arranged thru any Equity Franchise Holder or by communicating with

EQUITY PICTURES CORPORATION

H. K. Somborn President — J. I. Schnitzer Treasurer

Aeolian Hall - - - New York

HARRY GARSON

Presents

Clara Kimball Young

in

"The Forbidden Woman"

From the famous book

By Lenore J. Coffee

Advertising and Exploitation

By Epes Winthrop Sargent

Denver Theatre Declares in on Line in Which Someone Presents the Story

EVIDENTLY the American theatre, Denver, has grown tired of letting the producers do all of the "presenting" in their advertisements, for this cross page elevens reads to the effect that "The American Theatre, Samuel Goldwyn and Rex Beach take plasure in Presenting——" the first Eminent Authors' picture. We

Across Page Elevens Offering Many Points of Real Interest.

don't see why not. The theatre is just as much concerned in the presentation as the producers. They are entitled to as much credit. That "presents" line is stupid, at best, and was originated to mark the Charles Frohman productions from those of Daniel and Gustave, and there it served a definite purpose, but presently Klaw and Erlanger began to present and now everybody's doing it.

This display offers some interesting points, and it gets over cuts in a manner which few newspapers can guarantee. Where the cuts can be printed up to show, this frame style is good, but it would be taking desperate chances in some cities to endeavor to put over so many cuts in the hope of having them reproduce. What we like most about it is the large, legible type faces, but the manner in which the author and the title are given equal distinction through the use of a reverse strip is not to be overlooked. This has been handled with exceptional skill.

—*P. T. A.*—

Meloy Ran a Seven Column Spread in a Paper with Only Six Columns to Page

HOW to get a seven column spread into a six column page is a problem suggestive of trying to put a quart into a pint bottle, but it was solved by W. C. Meloy, of the Strand, Shelbyville, Ind. Mr. Meloy wanted to use a smash for "Everywoman," and the mat was framed for a seven column paper. The local sheet used only six columns and most of the craft would have decided that it could not be done. Mr. Meloy was built of stronger stuff.

A 24-Sheet Flanked by Ten Threes Used by W. C. Meloy for "Everywoman."

He persuaded the newspaper to lift the bar in the chase and set the display across two pages, the space between the two type pages giving him enough for the seventh column and using only three columns on each page. It made a striking appearance and worked so well that it should pay to run an all type advertisement in that style just once if only for the attention it will attract. And for the same attraction Mr. Meloy used a 72 sheet stand, using a 24-sheet with five threes on either side. That seems to be going some. He had the boards, so it was simple matter to build it up with the material at hand, and there were ten different threes to work with for this picture. A photograph cannot do justice to the splash made, but it was some splash.

Mr. Meloy is a heavy advertiser as these two samples will show. One is a four twelves and the larger a fourteen. Shelbyville is

Two of Mr. Meloy's Newspaper Spaces.

not quite as large as New York or Chicago, but Mr. Meloy and his son, Paul, manage to keep the town stirred up to a pitch of metropolitan activity. They are not afraid to spend money on the papers and they go strong on stunts of the right sort to supplement the more conventional work.

—*P. T. A.*—

What Would YOU Do to a Man Like This?

SUPPOSE you were a man and suppose again that the Fox bathing girls came to town "in person," and suppose still more than some crabbed old press agent took the best part of a page to tell all about them and stuck in some pictures of the girls, and then added the line, "But ladies, this is a show you should not let your husband attend. Watch Your Husband." What would you do to a man like that? Yet that is what the press man of the Garden, Baltimore, did in the Sunday Sun. It was fine for the bachelors, but playing it low down on the husbands, but it made talk and perhaps some of the husbands were not out of luck. Let's hope so.

—*P. T. A.*—

Hangover Topline Gets Larger Space Than Advertiser Really Pays Cash For

PROBABLY this stunt will not work in many places, and certainly not in the cities, but a display with an overhang top line can be made to get a big display for a smaller space than the advertisement seems to suggest. The example is from Detroit and was used by the Washington for a contest page already described in these columns.

For the reason that the house took the entire page and laid off the space to the hook-up advertisers, it could lay it out as it pleased, but probably the majority of the papers will object to this broken space, but you can ask them, and if they reply in the

Give Your Lobby Photographs a Stage Effect

affirmative you can do better for your money than with a square cornered space.

It is good enough as an idea to make it worth the trying, say

Try This Overhang Sometime If You Get a Chance.

in the form of a cross page space for a couple of inches and a drop down the two middle columns. If you can make it stick, please send in a copy of the advertisement for reproduction.

—*P. T. A.*—

Pathe-Blackton 24-Sheet

ALTHOUGH this twenty-four sheet for the the new Blackton production does not come up to the Pathe art standard in the matter of effective drawing, it would not be surprising to find that people went to see what Miss Breamer was making such an awful face about. It is not as pleasing as most of the Pathe product, but it is striking, at any event. It will stand

A Pathe-Blackton 24-Sheet.

out well on the boards, which, after all, is the chief function of a stand of paper. There can be no question as to the attention it will attract.

—*P. T. A.*—

Teaser on Jack Dempsey

THE Princess, Milwaukee, used a teaser campaign to put over the Jack Dempsey serial, "Daredevil Jack." Many of the smaller exhibitors took full pages for this serial, but the Princess cleaned up with a ten inch showing just the lower portion of the face. This worked because the fans pride themselves upon their ability to spot the players and worried themselves sick trying to place this star, only to find, when the campaign broke, that he was not one of the regulars. As a result many of the fans "got" Dempsey who might not have been interested with a straight advertising campaign of any size.

—*P. T. A.*—

Here's a Photograph Frame Scheme

HERE is a way in which you can vary your photographic display when you want to call particular attention to the photographs. It is being worked by the New York Telephone Company to good effect in its window display in the training school. It has had made up a set of pictures about the size of the 22 by 29 lobby display photographs supplied by most production concerns, but showing the various aspects of the telephone service. Instead of being framed flat and being like the hundreds of other frames along Broadway, they use a cutout showing curtains parted and held aside by figures of girls.

The prints are set behind these like a cyclorama drop so that the sides curve in to the back of the frame, the degree of curvature being determined by the metal backings. Because the front frame would cut off a part of the picture were it to run completely around, the backings are made larger than the width of the picture, so that the frame barely cuts off the edges. With a light behind each frame these pictures gain a prominence denied the usual style of frame. Your tinsmith can make the backs for you and a local artist can paint the designs, which are better when done in black or grey since bright colors would detract from the photograph.

—*P. T. A.*—

Toronto Shows Two Excellent Examples of How to Put Cuts Into Ad. Layouts

USUALLY the five column space of the Strand, Toronto, shows to better advantage than the four, but for once the reverse is true and in this pair of displays the narrower measure gets the best of it, largely because the cut works so well. This work is now being done by George H. K. Mitford, and he has written copy to match the display. It starts off with an "If" followed by the premises of the story and suggests that this would make a capital offering, going on to say that this is just what the story of "A Girl Named Mary" is.

A Five Elevens and Four Fourteens from Toronto.

The small circular cut works to the situation described while the larger cut, though it tells nothing of the story, makes a good attractor none the less. In the left hand example we think that the effect would have been better had a larger cut been used and the circles dispensed with. The inner circles have a tendency to diminish the apparent size of the cut and without them the gain would have been double in that a larger cut could have been used which would have looked larger than it really was. The outer circle works well and would be sufficient. This is merely the application of the theory of lines. Lines within lines apparently reduce the size.

The panels on either side of the cut work well and are properly balanced, one telling the story and the second telling of Miss Clark in the story; selling from both angles. This is the essence of good advertising. You have two angles from which to sell, presuming that the story is all right. You can sell the star to her admirers and to those who may desire to see a person they have read about, and you can sell the story to those who do not care for stars but who may be interested in the play. And since there are two angles, the best approach is to deal with each separately, as has been done in this case.

—*P. T. A.*—

Dropped, But Still Good

THE Doric Theatre, Kansas City, which started out with a big issue and two and three color covers, has dropped down to a four page news print section with a coated cover. It is considerable of a drop, but the virtual four pager is so well edited that it does its work as well as the larger size. The first page gives a talk of the play, with the cast and smaller features, the second page is devoted to the story and the star, the third is given to general reading and the back page to the underline. It is a neat arrangement and the stuff is well written. It works better than an eight pager stuffed with black advertisements and a lot of dead clip stuff, though our cut and paste department now gives program editors smartly written news instead of dead press talk for his columns.

P. T. A. Is What You Need!

Press Book Ornaments Were Better Than Cuts

Too Much Cut Means Too Little Title as a Rule

CUTS may be valuable for attractors, but when they are permitted to crowd the title, then the cut ceases to have value. Here are two displays, the top part of one and the full layout of the other, both five elevens, from the Colonial, Toledo. In the lower example the figures

A Study in Cuts Versus Title.

stand on either side of the space and frame in the title, which is fairly well lettered. In the top the two figures are placed to the right and a second cut is worked in, with the result that the size of the lettering for the name is reduced and the title is so crowded that it does not gain a quarter of the prominence, though the reduction is only slight.

The fault lies with the cut placement and the consequent layout of the lettering. The two designs are so sharply in contrast that it is difficult to believe that they are the product of the same artist. The Semon lower half is the same in both displays and cannot be spoiled, but crowding with cuts almost ruins one space. Cuts are of value only when they help to get over the text, and at this late day no one is going to thrill at the sight of a man with a gun holding up another man. It has been done too often. It pays to stand right over the artist, although time does not always permit this precaution.

—P. T. A.—

Matching the Art Work to Title Sold the Production

NOT much exception can be taken to this four elevens from the Metropolitan, Cleveland, for "Even as Eve." William Friedman has not only used Adam and Eve, as many others have done, but he is almost alone in that he used our common parents without creating the suggestion that this is a play of the Garden of Eden. By giving prominence to the modern figures he has shown that it is a play of today, but the lighter sketch above gives the hint that the story is as old as the creation of humanity. With a striking cut to get the attention, he has built up with a clear display which fairly leaps at you from the page. It cannot well be hidden, no matter what else may be put on the page beside it. It cannot be blanketed by other open spaces and masses of type will only make it the more prominent.

In some sections "A drama of feminine wiles" would not be enough selling talk, but in such a case it would be a simple matter to run a twelve point bank of selling talk where that line now appears, leav-

A Three Elevens Showing Intelligent Work.

ing the typographical appearance practically as it is at present. About the only possible suggestion to offer is that the sketch of Chaplin might have been made about one inch higher without spoiling the display. Mr. Friedman builds his advertising on the theory that it is not space which counts, but what you do in that space to make people desire to see what you have to offer. He takes large spaces because he feels that large spaces have the better chance, but he knows that space alone never sold enough extra tickets to pay for the additional space.

—P. T. A.—

Crowded Spaces Look Bad and Do Not Sell Tickets

L. K. SIDNEY, of the Washington, Detroit, sends in a three fours which is too crowded to be distinctive. We think this would have looked better had the type been kept clear of the background. Had the figure been retained, but the landscape omitted to provide for mortising to

A Badly Crowded Three Fours.

let in the same copy in type, it would have stood out clearly and have gotten over much better than the hand lettering obscured by the design. An advertisement should be easy to read, and it does not help any to paint it on a cloud effect, no matter how artistic such an effect may be supposed to be. The mortise would have made this look like another advertisement entirely.

—P. T. A.—

Used the Press Book Cuts to Border Page Display

RALPH B. KRETZER sends in a page display for his Colonial Theatre, Springfield, Ohio, in which he has pulled out the press book page ornaments to border his opening gun for the serial.

A Full Page in Which the Best Part is the Border.

These top and bottom page ornaments were the best things in the book, but we do not believe that they were issued in cut form.

The presumption is that Mr. Kretzer realized the value of these sketches and had them reproduced himself. They give a touch to this display which none of the scene cuts could possibly have given. There is a trifle too much copy for the page, but it is all set to be easily read and is an intelligent example of the well filled page.

About the only comment to offer is that dropping the "featuring" out of the title would have been better, though staggering the words works well. There should have been white space under the "Lost." And think what a nice, economical title this, "The Lost City," is when it comes to billboards and light bills.

—P. T. A.—

Doesn't Even Boast a Printer

LATELY we have shown some good work from A. N. Miles, of Eminence, Ky., his last being the "It's Easy to Make Money with Moonshine" tack card. In sending in a program, to supplement his monthly page-a-day calendar, he explains away some mistakes by telling that he has to send his work over to New Castle, the next town. He does not even have a local printer and has to send away for his work, but that does not stop him from hustling where many small town managers would go past several printshops and never thing of getting out special stuff. Mr. Miles does not even have a local paper, but has to use the county sheet in which two other towns also advertise.

Framed His Closing Notice in Funeral Black

Playing Up the Cutouts Got a Pretty Lobby Show

USING cutouts on top of the marquis for a good showing for Edgar E. Duncan, of the Colonial, Lincoln, Neb. Helping along, he masked in his box office with a snow-clad hut, but the cut-

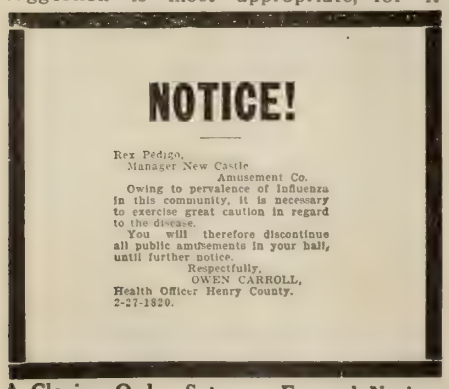
A Cutout Marquis Display Which Cleaned Up.

outs did most of the work. "Back to God's Country" offered plenty of material for cutouts, but Mr. Duncan adapted the cutouts to text, which gave a better effect than would the cutouts alone, and if you will look closely you will note that he arranged to illuminate the display at night with reflectors working from above, to make certain that the display would show properly.

—*P. T. A.*—

The Border Is Appropriate

WE do not know whether Rex Pedigo, of New Castle, Ky., deliberately selected a twelve point mourning border for this display or whether it is merely a happy accident, but the funeral suggestion is most appropriate, for it



NOTICE!

Rex Pedigo,
Manager New Castle
Amusement Co.

Owing to pervalence of Influenza in this community, it is necessary to exercise great caution in regard to the disease.

You will therefore discontinue all public amusements in your hall, until further notice.

Respectfully,
OWEN CARROLL,
Health Officer Henry County.
2-27-1820.

A Closing Order Set as a Funeral Notice.

frames a "flu" closing order. Through a misprint the order is dated "1820," which is appropriate, for health officers who shut houses on account of the influenza scare are a century behind the times. New York authorities refused to close the theatres, and yet in both epidemics we have had a smaller percentage of cases than towns in which the health officers scared half the populace to death.

—*P. T. A.*—

Splits 50-50 with Newspaper

DOUBLE page hook-ups are now so common as to be beneath the notice of advertising critics, who are even getting fed up on ten page specials and want full twelve pages, with colors back and front. It takes something out of the ordinary to permit a miserable little double decker to creep into the spaces where once it was received with honor, as a great triumph, but the Casino, Yuma, Arizona, seems to be entitled to a place in the hall of fame for getting a two page hook-up in a four page paper.

Putting it into percentages, a 50 per cent. split is going some and is better than a twelve page special in a 48 page issue. Twelve advertisers came in with the house and they all played up on the title to help along. It is not the size of the place, but the size of the man which counts.

—*P. T. A.*—

Kinema Can Handle Blacks But Does Not Always Win

LATELY we showed an example of the small spaces of the Kinema, Los Angeles, in which the handling of black and white was poorly done. This example shows a much better treatment of mass and gives plenty of room for display, but then it is a cross page elevens. It makes a

A Cross Page Elevens from the Kinema.

sightly frame and gets a reasonably good display, though we think that the name of the star could have been given a better display in so large a space. It is no compliment to refer to her as "Mary Pickford's only rival." She makes her own appeal, and to liken her to another player is to admit there is a rival; which is a rather cheap compliment.

We like the general layout and the handling of the program, which is set all in type save for number nine, which is the operatic feature announced in the black strip, which is thus made to do double duty as an attractor and a part of the program as well. The figures in the lower corners are the four singers in the operatic production, and their names are lettered in such tiny white letters that they scarcely show. Even at the cost of spoiling the artistic effect, we think it would have paid to use a mortise.

—*P. T. A.*—

'People Looked for Raise And So Made No Complaint

F. W. FREEMAN, of the Palace, Great Falls, Mont., booked "In Old Kentucky" lately, doubled his prices to a fifty cent top and not only packed them at those prices, but did not have to offer any apology. To do this he doubled his display advertising as well as his prizes. It looked like a bigger show, so the people expected to be asked to pay more and made no complaint. It all depends on the attraction and the handling.

If the show is a big one and handled in a big way, then prices can be boosted without ill effects, but the biggest story ever filmed, if advertised in the usual way, would have to sell at usual prices. Not wanting to trot out the much overworked "psychology" again, let's call it human nature and let it go at that. It is only human nature to respect what another seems to value. You can sell almost anything if you go at it properly, but it is well to remember that there will be a back kick if the article sold does not come up to expectations. It is not the selling once that counts, unless you are leaving that part of the country the next day. It is the balance between your attraction and its handling.

—*P. T. A.*—

Gary Designs Nifty Ad. to Supplement Press Book

R. C. GARY, the service man in the Goldwyn exchange, Kansas City, sends in a design to supplement the press book material for the Liberty. There does not seem to be a lot to it, but there is. It sells on the appearance of the advertisement itself. Reduction spoils the full

An Unusually Pretty Three Elevens.

effect of the display, which is nearly three elevens in the original, dropping 150 lines, but it gives an idea of the nice balance of the space.

The most certain way to sell an attraction is to tell about it, but now and then someone turns up an advertoisement which in itself is so tasteful as to create the impression that the story must be good because the advertisement itself is so sightly, and this display falls into that class. We think it sold more tickets simply because it was so good to look at. The reverse panel used only letters large enough to get over, and the art work is as good as they make it. We don't blame Mr. Gary for being proud.

Get Yourself a

P. T. A.

Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

This Man Gets What's Coming from Ad-films

Texas Manager Solves One Problem of the Showing of Advertising Reels

SOMETIMES it happens that managers suffer from overconfidence. They are not as good as they think they are. F. M. Ferguson, of the Hippodrome, Wolfe City, Texas, goes to the other extreme. He's good and he doesn't know it. He writes that he wishes this department gave more space to the consideration of the small town manager's problems, and then he shows that he is quite competent to handle his own by a casual mention of his work on the advertising film proposition which is keeping the rest of the exhibition world stirred up.

Mr. Ferguson sends in a bundle of advertisements for criticism and explains that he is in a 1,500 town, where he must place most of his reliance on newspaper advertising and circularizing because he is handicapped for material with which to work. Then he tells how he swung the ad reels and does not seem to realize that he was doing something.

Made It a Hook-up.

One of the local dealers in patent stock feeds was promised the use of a two-reel advertising film for Purina feeds for a week if he could get it run, and he came to Mr. Ferguson for a price. Mr. Ferguson purposely named a stiff price for the running of the reels and then, when the dealer wilted, he made a counter proposition.

He would run the reels at no cost if the dealer would make enough newspaper noise to make it sound like an event instead of a sting.

He did not want to add the reels to his program and have everyone wondering what his idea was, but if the dealer would take a page to tell about it, he would make no charge for running the pictures and help him whoop the thing up big.

Wolfe City is in a stock raising section and a majority of the people are interested in feeds. They would be interested in the pictures if they were presented in the proper light.

Creating an Atmosphere.

To shed the light the dealer took a full page in the weekly, which appears on Friday, announcing that the following week the reels would be run "in addition to" the Hippodrome's regular program. He told this in the top half of the page and Mr. Ferguson took the lower half to tell about the bill for the week. It was ostensibly his own space, but it was all paid for by the other man, and there was a special box announcing the showing of the advertising picture with "Every day something good. See them all" as the foundation of the announcement.

Mr. Ferguson laid out the space and helped address circulars printed up from the page after the forms were lifted down. Eleven hundred circulars were sent out.

The net results were:

Better than usual business the entire week for Mr. Ferguson.

The leader sold one carload of feed and ordered another.

Not a single person felt resentful at the showing of the reels. They knew before hand they would be part of the program and some even came especially to see them, while many others were influenced in part to come.

And then Mr. Ferguson winds up with the remark about solving the small town problems.

Mr. Ferguson's Ideas.

We do not think he needs much help. All he needs is a little more confidence in himself and the ability to realize that *every item* in this department *every week* is a solution of the small town problems, even though it may be told of the larger places. *All Mr. Ferguson needs do is adapt the idea to his own scale.*

He reads in the current issue, for example, how the Tivoli and Strand in San Francisco divided a feature and used a joint street float to boom "In Old Kentucky." He has head in previous issues of the eleven hundred other jazz bands hooked up with this First National attraction.

Long before the film comes to him the different jazz organizations will have been dissolved, but there is nothing whatever to prevent him from rounding up three or four local players, colored or white, planting them on a dray and sending them around town. He writes that he is not much on special stunts because he is handicapped by lack of material to work with, but this bar is purely imaginary.

Make Your Own.

Probably he thinks he cannot have a local fashion show. We think he can. Two local stores advertise clothes. If he talks to them as he talked to Stone about the feed, he can get them to show the new models. If he cannot there is an apparently larger store in Greenville, which takes space in the local paper. If the local stores will not come in, perhaps he can borrow a few dresses and a couple of models from McBride. It is just a case of talking enough.

He does not have to do things as big as a big town, and he cannot borrow camels and elephants from the winter quarters of some circus, but he can do stunts if he feels that he can. The only trouble is that the idea has him buffaloed. He is beaten before he starts, because he feels that he can do nothing. He does not start to try.

It's Easy.

It is easy once he gets the proper confidence, and some of the ideas from the small town men. They have to have ideas to keep from starving to death. Mr. Ferguson does not starve because he already has good ideas.

He knows that a direct mail campaign is the most profitable advertising he can do, if he does not overdo it. He limits this to once a month, saving it up for something big. He knows that newspaper advertising reaches most persons, so he settles himself down right in the middle of the front page. He knows his patrons likes and if he has something he knows John Jones will like and does not see Jones on the street, he calls him on the phone and tells him about it. He backs his newspaper work with circulars, which are put into all of the automobiles Saturday afternoon and night when the farmers are in town, and he gets out a snappy four page program.

We don't see that Mr. Ferguson has many problems, but if he has we'd like to know about them. We think he's "there" already.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Here's a Billboard So Big You Have to Walk Two Blocks to See It All.

They are making repairs to the lower story of the building in which Universal has its home office and the protective boarding has been bought up to advertise "The Virgin of Stamboul," and each time the Universalites go out to lunch they first walk around the billboard to get up an appetite. The largest painted sign on Broadway, also for Universal, is at the other end of this building, so no point of the compass is left unadvertised.

If You Cannot Afford Three Sheets; Try One

A Real Continuous Performance is Shown by Pittsburgh Manager's Unique Device

LOOKING around for something new for the engagement of Norma Talmadge, W. F. Mason, of the Grand, Pittsburgh, hit upon the idea of a really continuous performance. By the use of hundred foot strips, made for him by a local film advertising concern, he runs his performance straight through.

These film bridges represent the stage of a theatre, across the curtains of which are written the announcement of the succeeding film, the chief attraction being designated the "Grand Feature," while similar legends announce the comedies, news reels, scenics and other small stuff. Through their use the screen is occupied continuously.

The permanent value of the idea might be open to argument, but Mr. Mason runs no vocal or musical features and he likes the effect so well that he has continued the use of these bridges since the first production of "A Daughter of Two Worlds" for which it was originated.

Made Other Improvements.

This was only one of the innovations planned for the Talmadge opening which Mr. Mason liked so well that he has continued. He augmented the orchestra and finds that a band of twenty means money to him, so he kept them on. He also instituted a nursery, announcing that all children under five must be checked at the night performances. The creche was such a hit with the patrons that it has been continued.

Another improvement was an increase in the number of ushers employed. Six additional seat-chasers were put on and they were told that patrons must not be permitted to stand in the aisles. As soon as seats are vacated others are allowed to occupy them, but the parade of late comers up and down the aisles in search of chance seats has been done away with.

Patrons are seated as soon as they arrive if there are any seats vacant. If there are none, they are asked to remain at the rear of the house until someone leaves, when the usher at once fills them.

Moreover, Mr. Mason started in to exploit Miss Talmadge in the newspapers. He felt that in her he had a star who would get him his money back and he began with a two twos and plugged up to two sixes, which is good for a large town. Most of the real advertising is done in the smaller places, but Mr. Mason has found that he can make it pay in the city as well.

Taken by and large, he has reason to remember the Talmadge engagement, for in his effort to get the picture over he made permanent improvements in his house which are bringing him money.

There are hundreds of others who feel swamped by the cities. They feel that it is of no use to try and run a real theatre, so they drift along. Mr. Mason was taking it easy until he saw chances of big business in Miss Talmadge and started in to hustle.

Consider the one sheet.

One sheets cost less than bigger sheets.

You can buy more of them for the same money.

The more sheets you stick around the streets, the more people you'll attract.

More one sheets mean more patrons. So I favor one sheets as the best means of exploitation.

They've never failed me yet. When I had Constance Talmadge in "Two Weeks," her latest picture for First National Exhibitors' Circuit, I pinned a lot of faith to the one sheets I used to bill the town. When Norma Talmadge was booked in "The Daughter of Two Worlds," also a First National production, I never got stuck on the faith I pinned in one sheets.

So—consider the one sheet.

O. C. Lam, Rome, Ga.

Short-Sighted Newspapers Combine Against Theatres

HISTORY repeats itself. Years ago the New York theatres united to announce "We do not advertise in the New York Herald." Today the Saenger theatres in New Orleans have withdrawn from the States. According to their program announcement, the New Orleans papers united to double the advertising rates for theatrical announcements, although the amusement rate is almost always in excess of the commercial scale. According to the Saengerette the increase was almost double the old prices.

One paper broke from the combine, but the others stuck and apparently the States is doing a little club swinging and the Saengerette is talking back. The incident is to be regretted, but many publishers seem to think that because the theatres are making money they should be taxed all the traffic can stand. This is short-sighted. A reasonable rate will more than double the advertising patronage and the larger advertisements make it possible for the house to continue to pay its advertising bills with the increased attendance thus gained.

A newspaper is entitled to ask what it pleases for advertising space, but good business policy suggests a liberal treatment as being best for both house and newspaper. The country over the best revenues are gained through cooperation between house and newspaper. If business managers of publications would only compare their amusement advertising of ten years ago with the space today they would find the answer and listen to reason.

Used Sky Passes to Tell of Locklear Film in Brooklyn

MAXWELL M. CHETKIN, managing director of the Electra, Van Buren, Lexington and Koskioski Theatres, Brooklyn, distributed fifty passes from the roof of his Electra Theatre via the toy balloon route to advertising the coming of the Locklear film, "The Great Air Robbery." The stunt was widely advertised in the locality paper as well as in the larger dailies and on the screen and hundreds of adults gathered to watch a mob of youngsters fight for the coveted passes.

And Mr. Chetkin has built up an enviable reputation for his houses by donating the auditorium free for charitable performances. He argues that many people will come to church shows who will not otherwise attend and, having found the house to their liking, come again.

Soapbox Orator Touted for "Les Miserables" Ballyhoo

SOMETHING new in the line of exploitation was the use of a soapbox orator for "Les Miserables" at the Audubon Theatre, New York. Just before the showing of the picture a street talker started in to use the title as the theme for a talk on the brotherhood of man. Then he took up a collection and went into the theatre to see the film. Many of his more or less sympathetic audience followed him in, convinced by the collection that he was the real thing, though in reality he had been planted by the Fox exploitation department. It can be worked anywhere, but be careful to pick the right sort of an orator and stand ready with a club to chase him away if he gets too strong

Who Was It Who Said That the Ten-Cent Store Hook-Up Is Dead?

You can't tell that to the manager of the Oakwood Theatre, Toronto, who got not one but three windows in the Woolworth shop merely by being nice and playing the song while the store played up the picture. Ten-cent store managers are regular little Sis Hopkinses. They won't do nothing for nobody who won't do noth ing for them. But they are willing to swap publicity.

Painted Sodas Drew In the Thirsty Bostonians

Houses Dropped Rivalry and Instead Jointly Featured a First Run Play

SEVERAL interesting angles offer themselves in the recent joint booking of "In Old Kentucky" at the Strand and Rivoli Theatres, San Francisco, due to the fact that ordinarily these two houses are opposition of the most pronounced sort, yet, as told in a late issue, the fans who were unable to gain admission to one house went on to the other, forming a two-way parade which got real reading notices in the San Francisco papers.

San Francisco's "downtown" district is five blocks long with two houses under one management at one end of the line and a third house under the same ownership at the other. In between are the Strand and Rivoli, each making an independent fight for the business, which must first pass one or two houses owned by other interests.

Pooled Their Interests.

In such circumstances it was not easy to persuade these independents that the same attraction at both houses would pull more strongly than two distinct offerings, but the booking was accomplished and the houses were persuaded to make a joint advertising campaign. The combined newspaper space was less than that used by the two houses when in opposition and yet larger than either could afford singly. The billboards were on contract and the usual number were used, but double the usual number showed "In Old Kentucky."

On every piece of advertising the slogan "Too big for any one theatre" flared forth. It was probably this, more than any other one thing, which made the business. Instances have been known of not fewer than five first run houses using the same Chaplin comedy. It was done, for example, in Newark with "Shoulder Arms" and all drew crowds, but to use two theatres for a single feature suggested an interesting importance.

It suggested something out of the ordinary, and people felt that they must see the play, and at once. If it was too big for any one theatre it must be big, and as has been told people shuttled back and forth between the houses, the turnaway from each seeking to gain admission to the other. They stopped the promenade in a couple of days, after the newspapers ridiculed the proceeding, but they kept on coming just the same. Neither house could claim the other was getting the better of it. Both had all they could handle.

Wanted to See.

People wanted to see what it was all about. It worked on the same principle as the three ring circus. No one ever expects to see all three performances, but they feel that a circus big enough to have three rings must be three times larger than a one ring show. They felt that a two house attraction must be bigger than the average film and they crowded in.

Cooperation extended even to a street float designed by Frank Costello, of the Rivoli. It did not advertise either house, but merely the play and it carried a jazz band of five pieces, a Kentucky Colonel, a log cabin and a bunch of palms, which apparently did not come from Kentucky. A "Madge" in racing silks and mounted on a thoroughbred, served as an outrider. As Earl Hudson puts it, "they had all of Kentucky except the distilleries."

Makes It Worth While.

Probably either house could have played the cleanup business with the play for a week, but the advantage came in the talk created. The novelty of the idea appealed. People went into the downtown district to see "In Old Kentucky." The three houses of the opposition got the benefit of the turnaway, but for the week they were in second position in spite of big bills. The success of the scheme was so marked that it is probable that other big attractions will be handled in the same manner.

There is no reason why it cannot be done and the opportunities for extra advertising are attractive, to say the least. It looks as though the First National had started something that will spread all over the country. It will work with any extraordinary feature and it will work in any town between the size of New York and the smallest hamlet boasting two theatres. It would probably make more of a sensation in a two thousand town than in the cities and it would be interesting to see the experiment tried.

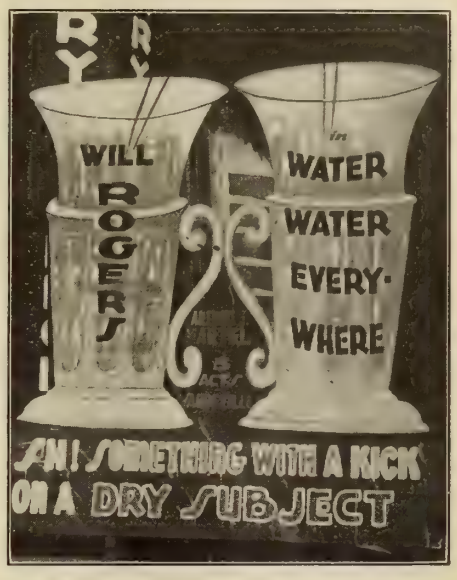
Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as "readers." Copy them when you play the film they refer to.

Know Where to Look.

Some time ago I sent you a proof of a single column reverse plate which you thought well enough of to reproduce. **Since that time we have received letters from all parts of the continent requesting samples.** —C. F. Givan, Lyric Theatre, Sussex, New Brunswick.

Nine Foot Sodas Made Drys Long for the Wetter Days

BOTH the old soaks and the youngsters who ask nothing better than ice cream sodas were irresistibly drawn to the lobby display of the Olympia, Boston, when Will Rogers was shown in "Water, Water Everywhere." The attractor was an easel display of two glasses of soda with a nice pink tinge which might have been strawberry or might have been the product of a wink.



A Pair of Nine-Foot Soda Glasses.

The lettering was appropriate and the effect was better than could have been gained with the usual lobby stills. It will work even better as the weather grows warmer and perhaps you can split the cost with some drug store or confectionery and turn the sign over to them for repainting after it has served your purpose. It will cut the cost.

Let the other fellow know your exploitation methods!

You Never Saw Palms in Old Kentucky.

But all the rest of the components of this San Francisco street float advertising "In Old Kentucky" are guaranteed to be the real things. It was jointly used by the Strand and Tivoli.

Don't Tell Your Troubles To a Cop! Tell Us!

Hook-up with Automobile Dealers Is Useful in Booming "Excuse My Dust"

MANAGERS who have booked "Excuse My Dust," a Paramount-Artcraft in which Wallace Reid is featured, have at command a self-acting hook-up with the Barley Motor Car Company, which they have only to ask for if they can locate the nearest dealer in the Roamer cars.

The story concerns the imaginary "Darco" cars, but a Roamer was used in the production and the Barley people were quick to perceive the advantages to be gained from a hook-up. Roamer dealers have been authorized to tie up with local showings in their advertisements and to loan cars and otherwise to work in with the local management.

Down in Cincinnati, where the active Oscar A. Doob is ever on the publicity job for Paramount productions, the hook-up has been worked to the limit and it has worked well.

Took Big Spaces.

One direct manifestation was the use of a display by the Roamer people 125 lines across four columns, headed "Romance in a Roamer," and dilating on the fact that "Wallace Reid, the speedy screen star, picked the Roamer to beat 'em all in his new Paramount-Artcraft picture, 'Excuse My Dust' at the Walnut." There was a cut of the car and a larger cut of Reid at the wheel; the latter gaining the greater prominence through size and placement.

This was followed by another large display, with a scene from the play and the argument that "The Roamer comes through in a pinch."

But this was only the commencement. A man who could look not unlike the star in his goggles was engaged to run a car through the streets with pennants telling the story, and Doob planted a photograph of the stunt in the Post. And just in passing it is worthy of note that he landed the picture with the automobile editor and not with the dramatic man, that he might leave the latter open to approach from the theatre angle.

When the novelty of the Wallace Reid driver wore off, the pretty daughter of the head of the Hanauer company, local agents for the car, took the wheel for the rest of the week. The fake Reid was all right for one time, but Mr. Doob knew that for a steady attractor a pretty girl would be better.

For another angle the Roamer owners were invited to be the guests of the Hanauer Company at the showing of the film, and this was made the basis of a big window display on automobile row. Probably no one bought a car just to get a pair of free tickets, but it all helped the publicity drive.

And Smaller Houses, Too.

All of this helped to get the picture over big for the Holy Week show at the Walnut, but the advantage will not be held to the first-run house. Even the suburban houses in the Cincinnati territory will have the advantage of co-operation and the car will be sent wherever the picture is to be played.

The same idea is being worked in other parts of the country. Where the lobby permits a car is parked as an attractor, and it is surprising what an attractor a car can be made. Most everyone either has a car or wants one, and people who would never think of going into a lobby to look at the stills will enter to look the car over, and can be sold on the show through an appeal to see how it runs in the film. Where there is a local automobile show in progress there is nothing but press work, and where there is no show at least a special demonstration at the warerooms can be put over.

Of course, it is mighty good advertising for the car, but it is good advertising for the house as well, so managers should worry!

"The Tradepaper of Features" is Moving Picture World—distinguished from all other publications in its class by its great number of exclusive text features that help sell tickets

It's Easy to Borrow an Automobile.

All you have to do is to book "Excuse My Dust," tell the Roamer people about it and ask them to help you ballyhoo. Maybe you can get a joy ride to boot—you might try.

Bandit Scare in Southwest Helped "Soldiers of Fortune"

JUST to show they overlook no chance, the Richards and Nace enterprises, operating the Strand, Phoenix, Arizona, used a flash throwaway to advertise "Soldiers of Fortune." In staring type it read "Rumored Heading Toward Phoenix," with "Mexican Bandit Border Raiders" in even larger type. There was a "$5,000 Reward" which ran into "would be a small item if the rumor could be verified or the attacks stopped." This ran into a suggestion that to see the type of men who conducted the raids it was necessary only to see the Richard Harding Davis play.

This sort of thing will work only along the border where there might be supposed to be some danger from a raid, but it shows the value of a timely hook up with the news for getting attention.

Offers Cut Attractors for Individual Tie-up Spaces

BECAUSE tie-up double deckers are becoming too common, and also because the shortage of print paper some newspapers are cutting down, Oscar A. Doob, of the Cincinnati Paramount exchange, has started using cut attractors for individual tie ups, and these have worked in several places, notably Charleston, W. Va., and Springfield, Ohio. Cuts are supplied to all who will use them on a given date, and the idea of the tie-up is used to sell the individuals a larger than usual space.

The result is scatter ads which work well; perhaps better than a double page. Certainly they work better where the hook-up page has been used two or three times.

In Springfield Mr. Doob also induced one of the papers which was deep in a Limerick contest to use "Everywoman" for the theme of the contest poems for the week. He is also working the stunt of carrying around with him some exceptionally fine window cards used for the premier showing and in use ever since. The small rental gives the use of cards which most theatres could not afford to have constructed, and the cards are "playing dates" as regularly as the film.

Bronx Lobby Panorama Advertises "The Capitol"

USING a panorama of Washington as a lobby attraction for "The Capitol" was one of the schemes which helped to fill the McKinley Square Theatre in New York. Sydney S. Cohen built up on this with handsome paintings of the star and scenes, and a lavish use of bill boards. The triple drive brought in big business and proved again that it pays to advertise.

How About YOU?

I enjoy reading the Moving Picture World and it is a great help to me, but I do wish that you would devote more space to solving the small town exhibitor's problems. F. M. Ferguson, The Hippodrome, Wolfe City, Texas.

We'll Be Glad to. What's your problem? Kick in!

Spent Five Cents to Sell Blocks of Seats

Combined Fashion Show and Cutout Marquis for Select's "Out Yonder"

COMBINING a fashion show with Select's Olive Thomas feature, "Out Yonder" brought in real money to George J. Shade, of Sandusky, Ohio. He had just made a clean up with "The Imp" for which, at Carrier's suggestion, he used ten cut out 24-sheets, and he liked that idea he asked for something else. Carrier suggested on Olive Thomas Fashion Show and helped to put it over. It was the first time live models had been employed in a fashion show in Sandusky so it was a novelty as well.

Local stores were interested and contributed the garments. To get their money back they had to come into the general advertising scheme, turning over their window displays and hooking in with their own newspaper announcements.

Had a Runway.

To be up to date, a runway was built down the centre of the house and on this the girls paraded to give the audience a good look. The bald headed row ran clear to the back of the house and to judge from the way the men and women fought to get early choice of seats you could not tell whether it was a bargain sale or a free distribution of cocktails.

The models were carefully selected for looks and ability to wear clothes and a little toe dancer was put in to give a little more life to the performance. She made the hit of the show when she came down the runway in a kiddie farmer suit leading an infantile pig dressed in baby clothes. Naturally the pig protested at the indignity of having to wear clothes and this gave point to signs on either side of the porker reading "Selznick pictures are always a hollering success."

The show went over so big that Mr. Schade took the trouble to wire the home office of his appreciation of the cooperation given by the exploitation man. Naturally he felt good over two broken records in three weeks.

Carrier also arranged for a hook-up page helped to plan a layout for the marquis. Mr Schade goes strong on the decoration of the marquis and scarcely a week passes that he does not have some unusual scheme of decoration. The photographer counts on a job every week and seldom is disappointed.

The general scheme was the lighthouse with a woman's figure in relief upon the rocks which formed the foreground. Apparently the lighthouse was placed back of the sign to give the perspective. At the end of the awning was a large oval of the star.

Saves Money with Corrugation.

It will be remembered that Mr. Schade uses corrugated board in place of the more expensive beaver board, stiffening with lath and weatherproofing with cheap varnish, which prevents a washdown.

The Schade decorations are more than locally famous and people make a point of going past the theatre to see what he has done. He could get along without newspaper advertising if he had to, for practically the whole town gets the news from his cutouts, but he backs this up with liberal spaces just to make certain that he gets them all in—and usually he does.

Long ago, Mr. Schade discovered that it pays to do something out of the ordinary, and since then he has never been content merely to open the doors at the stated hours and see if anyone comes in. He goes after them.

Sold Big Blocks of Seats on a Five-Cent Investment

SELLING big blocks of seats on an investment of four cents for postage stamps and one cent's worth of letterheads is the stunt lately pulled by Frank Holland, of the Murette Theatre, Richmond, Ind.

On the letter heads he wrote to the principal of the Richmond High School and the President of Earlham College calling attention to the fact that he had "Soldiers of Fortune" from the book by Richard Harding Davis, and asking that the students be advised.

Both letters were posted on the bulletin boards and watching the sale Mr. Holland satisfied himself that this direct approach had been the cause of large sales to the students of the two institutions. It is a useful stunt for any book-play by a standard author, and can be worked in any town.

Used Local Angle to Get Interest in Masked Woman

BECAUSE of a somewhat similar title lately used, T. L. Kearse and Tom Morrow, of the Strand, Charleston, W. Va., wanted a new idea for a stunt for "Everywoman" and it seemed to be up to Oscar A. Doob, the Paramount publicity man in Cincinnati to dope something new. He used the old "masked woman" but he gave it a new twist by offering prizes to the first ten to penetrate her identity, adding "she has lived in Charleston for the past fifteen years." She was sent around town in a car bearing banners to this effect and each afternoon and evening the car was driven into the enclosure at the Auto Show, then running, operated by the agents for that make of car. There she sat for a considerable time, touting the show and at the same time making the Hudson booth popular on the floor. And the guessing was difficult though the girl was an assistant cashier whose face was familiar to most patrons.

Another new angle, which comes too late to be of use, was the stress laid upon the fact that this was a morality play, as an offset to the lenten feeling. Store tie-ups were used with special cards, and the tie-up advertising was scattered instead of being centered upon a double page layout.

Will Use Boy's Band to Push Selznick Films Around Ohio

JAMES CARRIER, the Selznick exploitation manager in Cincinnati, has engaged a boy's band of 42 pieces to boom Selznick films in his territory this summer. They will follow the "In Old Kentucky" idea of parades and ballyhoo concerts as well as stage performances in the interests of the Selznick pictures and will be booked over a route which is already rapidly filling up. If this keeps up bands will put electric signs out of business as business getters.

Help Others As They Help You! Send Your Own Stunts In!

A Lighthouse to Get Heavy Houses.

How George Schade, of Sandusky (he's the man with his hands in his pockets), used a cut-out mounted on corrugated board for his lobby decoration.

Bid for "Pollyanna" Poetry; You May Get a Gem

This Veiled Woman a Man, But the Stunt Will Work as Well

BUILDING up on the plan book suggestions, the Select publicity office has sent out a good suggestion for "A Fool and His Money," working a change on the familiar veiled woman of mystery.

The stunt is to have a man land at the railroad station, well dressed and prosperous, but apparently in a daze. He hands out money to women, planted for that purpose, and goes to the hotel where he continues his peculiar actions. Someone tips off the papers from the station and the man is located at the hotel, where he tells the reporters his wife has left him taking with her their only child, and that he has learned that she is in town. Questioned as to why he gave money away, he cannot explain.

The stunt is run as long as the interest holds; (it may be good for two or three days,) and is blown off either by having the supposed wife telephone the newspapers that it is another case of "A Fool and His Money" similar to the story at the blank theatre, or else a mysterious disappearance can be staged, the room broken into with the police and reporters and a placard discovered announcing that "A Fool and His Money" have moved to the theatre. The latter seems to be the better scheme if the hotel people can be trusted to play their parts and convey the suggestion that they fear a suicide.

The World's Projection Department is alone in its class. "Better Projection" is being studied by the future manager of the picture theatres—the present projectionist.

Looks Like a Before and After Advertisement.
How the Alhambra Theatre, Milwaukee, emphasized the quality of the role Norma Talmadge plays in her First National release. Red lights are used for the smiling face and green for the sorrowful countenance, flashing alternately.

Used Contrasting Faces to Emphasize Duality of Story

MATCHING his lobby attractor to the story, with a novel design not particularly difficult for other exhibitors to adopt served as the most striking exploitation angle used by George Fischer, manager of the Alhambra Theatre, Milwaukee, to put over a recent special feature attraction.

This design covered the panel over the entrance to the lobby and represented the "glad" and "sad" poses of Norma Talmadge as she is seen in "A Daughter of Two Worlds," her initial release under his distribution contract with First National Exhibitors' Circuit. By means of varicolored electric lights, the two large portraits of Miss Talmadge were given lighting effects that well emphasized the idea they were intended to convey.

The first portrait of Miss Talmadge was taken from a 24-sheet and represented one of her happiest and most striking poses. Around this portrait was circled a string of red electric lights. The other picture of the star was an emotion pose carrying with it a sad expression. Green electric lights bordered this picture. The lights flashed alternately, plainly bringing out the idea of the daughter of two worlds.

Another artistic touch which brought out the contrasting idea of the title was brought about by the use of a tenement scene and a picture of a luxurious home in various lobby frames. This is also utilized in the paintings flanking the two faces, as shown.

Gave Orphan's Matinee with Candy Trimmings in Denver

FIVE hundred children from the orphan asylums of Denver were the guests of the American Theatre one recent afternoon to see Jack Pickford in "The Little Sheperd of Kingdom Come." Arrangements were made with the street car company for transportation of the children in homes along the car line while the inmates of institutions off the car routes were brought in automobiles, all of the conveyances carrying appropriately lettered banners. Each child was given a generous package of candy to complete the treat and the kiddies have added Goldwyn and the American to their lists of patron saints. The orphan's matinee is a common stunt, but it is always effective press work and it brings joy into the lives of many little ones who know few joys. The local Goldwyn publicity man worked in with the theatre in putting the stunt over.

Wonder If That Little Nurse on the Right Is an Orphan?
A portion of the crowd of 500 kiddies who were the guests of the American Theatre, Denver, and the Goldwyn exchange. The lucky kids were the ones off the car lines. They came in automobiles.

Glad Thoughts Won Prizes in New "Pollyanna" Contest

OFFERING prizes for the best comment on "Pollyanna," the best story about the star, the best essay on the play and the best "glad" thought, put "Pollyanna" over strong in Richmond, and the judges included the assistant superintendent of schools. The best glad thought was turned in by a thirteen-year-old who wrote:

I do not mind school
But I'm glad to remember
We're nearer to June
Than we were last September.

Pick up the glad thought idea for your own use if you have not yet played the story. Another stunt was to work in with a local paper on a special ten cent matinee and the results were so good that other special performances will be arranged.

PROJECTION

By F. H. RICHARDSON

Think of the Future

CHESTER KITZMAN, projectionist, Duluth, Minnesota, is with us again. He says:

It has been many moons since you have heard from Me, I and Company, but now I want a bit of information. At the last regular meeting Duluth Local Union 509, the members ordered the appointment of an Educational Board. The reason is that Duluth men are thinking of the future. The members appointed were brothers Ray Ferguson on electrics, Roy Brainerd on machine repairs and my 'umble self on optics.

Now what I want is all the data I can possibly get on projection optics, and I know of no one better able to give it than yourself. You know there is a very great deal to optics, once one starts at the bottom.

I have the Handbook, Hallberg's Electricity, the lens charts and the question booklets, all of which are a great aid to the projectionist. I attach check for price of lens charts, to be sent to Frank Poulin, Liberty Theatre, and subscription to the Moving Picture World (the projectionists' friend) for myself.

Kindly let me hear from you as soon as possible and if there is any charge a check will be forthcoming at once.

There will be no charge, Brother Kitzman, because if I undertook the matter of supplying data "in full" it would mean a check for very decidedly more than a thousand dollars, which is out of the question to you—also to me, for I could not possibly spare the time.

But I will start you off by propounding a series of questions, indicating where the answer may be found in the Handbook:

1. Why is a core necessary in upper carbon? (Page 285).
2. What objection is there to cored lower carbon with D C? (P. 286).
3. What is the economical capacity limit of a carbon? (About five amperes below the point where needling or penciling begins.)
4. Does the projection light eminate from the arc? (P. 290).
5. What is the "arc stream" and what purpose does it serve? (P. 291).
6. What becomes of the carbon? (P. 291).
7. What is the economical limit of amperage? (P. 292).
8. What is the most economical angle of crater to lens? (P. 295, with addition of later data that the most economical limit is 55 degrees from perpendicular. A fifty-five degree angle gives 10 per cent. more light than does a 45-degree angle, and anything straighter than 55 is apt to bring about lower tip interference. The correct angle may be maintained by projecting image of crater (side view) to floor or ceiling or wall, and at proper place marking thereon the correct angle, to which the crater may then easily be held.)
9. What is the intrinsic brilliancy, per unit of area, of the crater of an electric arc? (P. 293).
10. What would be the approximate c. p. of a round crater .5 of an inch in diameter? (P. 293).

Next week and for several succeeding weeks ten more questions will be asked. We would suggest that unions take up the study of these questions somewhat after the plan to be pursued by Duluth.

As to Mazda Lamps

Ort L. Van, Manager and Owner Van's Movie Chautauqua, Butte, Montana, asks:

Here is a question which will, I think, interest others as well as myself. I have been informed by supply houses that in order to use a Mazda for projection it would be necessary to reduce my voltage to thirty.

I have a 3 KW. 110 volt generator; also I expect to be in towns were they have 110 volt A C. Thought that in case of emergency I could use the 110-volt current. Several manufacturers of portable projectors using Mazda advertise that it can be connected to 110-volt lines.

Why cannot I use a 900-watt lamp on either A C or D C lines? Can get universal motors for projector, and want to use regular line voltage (110) if possible, to save expense of carting transformers and rheostats around.

Can you advise me as to where I can get thorough information as to Mazda equipment? Also what type of condenser is best for use with Mazda? Also what objective is best adapted for use with Mazda? Have heard that a wide diameter (F3) lens is best. Have been told that there is a "universal" objective on the market.

I show in halls and distance of projection changes with pretty nearly every place I stop. Would a universal lens answer my purpose? Or is it best to carry an assortment of lenses?

As to Voltage Problem.

We have, up to now, purposely steered pretty well clear of the Mazda proposition. This because we did not care to go deeply into it until such time as it had passed the experimental stage and become somewhat stabilized.

We expect to go to Lynn, Massachusetts, very soon, to look the whole Mazda proposition over, size it up and get into closer touch with it.

As to your voltage problem, the projection Mazda lamps are made for both high and low voltage. The equipment advertised sets forth the truth, but the said equipment may itself contain voltage lowering apparatus so that a low voltage lamp can be used. However, while you can get 110-volt Mazda projection lamps, they are not so efficient as the twenty and thirty-volt lamps. We have not at this time any figures as to relative length of life of the twenty-thirty and 110-volt lamps. To sum up, you can get a 1,000-watt Mazda projection lamp, which you can use on either A C or D C supply lines, but the lamp will not give as much illumination as will a 1,000-watt twenty or thirty-volt lamp. It would take up too much space to explain why; also we are not ourselves so very well posted on that end of the proposition—yet. It is a matter of larger filament and higher amperage in the low voltage lamp. You can get the low voltage lamps, with a special transformer and a very compact rheostat, but perhaps for your work the 110-volter will answer best. That is for you to determine.

Consult the Mazda Men.

The only present place you can get anything like full instructions on Mazda is so far as we know, from the Argus Lamp and Appliance Company, Cleveland, Ohio. We will write requesting them to send such instructive literature as they have. Our recollection is that they put out an excellent instruction book on Mazdas.

Don't ask me what condenser is best, when different Mazda manufacturers are unable themselves to agree on that point. I refuse, as yet, to be interviewed on that point. Both the corrugated and plano convex have their advocates and their good points. Yes, it seems to be pretty well settled that a wide aperture objective is best with the Mazda. Am not sure whether F3 is right or not. Consult the Mazda men.

At one time there was a "universal" objective, called the "Allen," made and exploited. Don't think there is any such lens made now, and anyhow we cannot recommend them. Better carry such assortment of objectives as you will need.

The Rolling Stone

We are in receipt of a letter from a member of Local Union 306, New York City, in which the following questions are asked:

(A) What is the pay of projectionists in Los Angeles, California? (B) Would it be easy to find occupation there? (C) Would I be required to take out license, and if so, what examination would I be required to pass? (D) Can my union card be transferred to that state so that I would not have to pass another examination? (E) I also am an amateur photographer. Could I get a position as assistant cameraman in some studio there? (F) Last of all, I would appreciate your opinion as to whether or not I should go.

I am a projectionist of fifteen years' experience, five of them in Europe and ten in New York. All my family is in Los Angeles. I am receiving fifty dollars per week in my present position.

Letter Is Characteristic.

This letter is characteristic of what we may term the average projectionist. This good brother has, according to his own admission, been a projectionist for fifteen years, yet in all that time he seems not to have taken even the most remote interest in learning the most ordinary facts

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you ofe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Schiller Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

concerning the practice of his profession outside of his own immediate vicinity. He is a member of the projectionist organization, yet he knows practically nothing whatever of its workings.

It is quite evident that he has not interested himself in the projection department, or has read it to little purpose, because some of his questions have been answered repeatedly, though others he has profounded could not be intelligently answered by any living man.

We have answered him, as best we could by mail, but we also wish to use his letter to point the fact that the leaving of a good position to seek other fields, in which the pasture may or may NOT be green, is seldom if ever wise.

There is an old adage, "The rolling stone gathers no moss." That saying is no longer true as applies to mere money, but it is true in that the wanderer seldom builds up those associations of friendship which are, after all, the very cream of life. And when one leaves those associations, which, like many other things are little valued until they are gone, and a position which pays at least as well, and probably better than any procurable in the new field, it would seem that the move were unwise, indeed.

We believe that, other things being equal, the man who remains in one place, building up a local reputation and a circle of personal friends, is very much more wise and better off than he who elects to chase the will-o'-the-wisp of fortune from coast to coast, and (usually) back again.

Dowser Change-Over

From W. H. Boggs, Wallace, Idaho, comes a letter and sketch covering a change-over device invented by himself and his companion projectionist in the Grand Theatre, Wallace, whose name appeared in an earlier communication, but seems to have been misplaced. Brother Boggs says:

We have two old style Simplex projectors, set about four feet apart. Objectives are ten inches from port opening, which, with angle of the machine, gives a distance from front wall to dowser handle of 24 inches.

The dowser operator is constructed from half-inch pipe as follows: To the wall, at a suitable height above machines, fasten two ordinary floor flanges, A-A, plate one.

Into these flanges screw two half-inch nipples about four inches long, and on the end of each place an elbow, screwed down tight.

Next, construct part C, plate one, as shown, of length to join the two elbows. "C" is of half-inch pipe. "Y" is a union, "4" and "4" a T.

Put this into place but do not screw it into the end elbows tightly. Leave it loose enough so that it can easily be revolved at least a quarter of a turn.

"D" is a piece of pipe of suitable length, joined to "Z" by an elbow, so as to form an operating lever or handle.

How It Is Done.

Next, cut from flat iron about five-sixteenths by three-fourths of an inch two pieces, "H" "H," which must be clamped to pipe "C" rigidly, so that when dowser is closed they stand as per "H" plate three.

The clamping may be accomplished by bending the ends of "H" over and squeezing it down with a suitable bolt, or by means of a connection as shown at "H."

Next, connect "H" "H" with the respective projector dowsers by means of flat iron bars of same dimensions as "H" as shown in plate one.

Do NOT make a rigid connection at "V," plate two.

Parts "I"-"I" which connect parts "K"-"K" to dowser have groove IV, into which the stem of the dowser handles fit and are clamped by a bolt, so that when handle "Z" is moved outward, rotating part "C" and raising the end of parts "H"-"H," to which parts "K"-"K" are attached, the dowser is rotated, as indicated in plate one, in which the dowser is shown in both its open and shut positions.

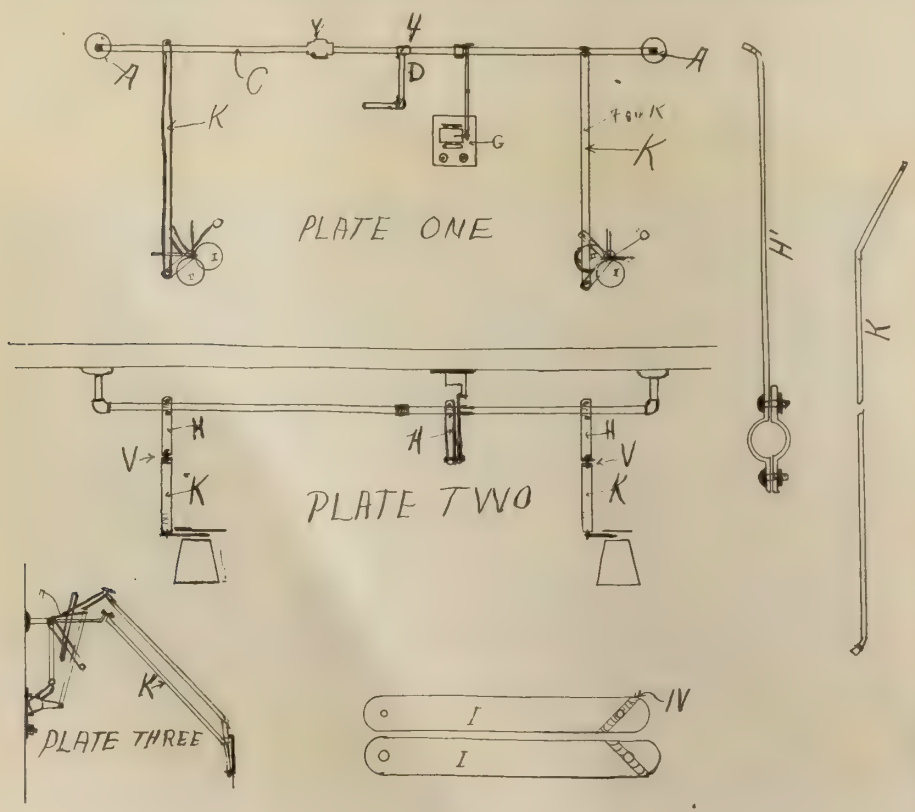
It is, of course, understood that grooves IV are made opposite, so that raising parts "K"-"K" have opposite effect.

For instance, raising part "K" of left hand projector opens dowser, whereas raising part "K" on right hand projector closes dowser, and vice versa.

The construction of parts "H"-"H" and "K"-"K" is shown at right hand side of drawing.

In addition to performing this duty the device operates a motor starter for each projector, so that a single movement of handle "Z" starts the motor of the idle machine, stops the running motor and dissolves the picture.

Mr. Boggs has promised us a working model in the near future, when we will be able to give a detailed description of the motor starter and stopper end of it.



Long Distance Lens Chart

A New York City projectionist makes inquiry concerning the new long distance lens chart as follows:

In the long distance lens chart, March 6 issue, in the third paragraph, "Measure condenser opening. According to diagram at top of page if the condenser center were 24 inches from the aperture and the crater diameter five-eights of an inch, what size spot would you get, in horizontal diameter, at the cooling plate."

As far as I am able to dope it out what you were trying to explain was this: If you have a five-eights crater and wish to have a distance of eighteen inches from center of condenser combination to aperature, you must have a 6.5 and 17.5 condenser combination, and they must be meniscus bi-convex at that.

Am I right, or have I got it all wrong? Have bought all the books you have published, as soon as they came out, and now these lens charts have me guessing.

Thought I was pretty well posted on projection, but am beginning to suspect I still have considerable to learn.

In Position to Advance.

When a man begins to suspect that he is in good position to advance. It is the I-know-it-all chap who remains at a standstill.

The lens charts are very simple, once you understand the underlying principles involved.

First, you must grasp the facts set forth in the paper read by the editor of this department before the Society of Motion Picture Engineers, and afterward published in this department, concerning the tremendous loss of light between the aperture and objective under certain conditions, viz: When the distance is short between condenser and aperture and the working distance (distance aperture to first factor of objective) of the objective long, as is almost invariably the case where high amperage is used.

To Be Used With Understanding.

The high amperage chart is something to be used with understanding. Let us suppose a case. We have an amperage which demands a sixteen-inch distance from center of condenser to aperture when working with ordinary condenser combinations.

We have a six-inch working distance. By laying that proposition out on paper, in accordance with the charts submitted with the article in question, you will discover the loss of light between aperture and objective to be very large.

You will also discover the fact that the improvement in the condition will come from getting the condenser further away from the aperture, without materially affecting the distance of the crater itself from the condenser.

Let Us Assume—

Let us assume that the crater measures, across its face horizontally, five-eights of an inch. We know that a spot one and three-quarters of an inch in diameter is about as low as we can go and get a constant pure, white light. We look at the table and find that by using a 6.5 meniscus and a 17.5 bi-convex we shall get the condenser back two inches and have a one and three-eleventh-inch start. Now two inches may seem too little to bother with, but if you again lay out the ray, using an 18-inch distance instead of a 16, and consult the diagrams named we shall find a considerably greater percentage of the light will be picked up by the objective.

To sum the whole matter down, the high amperage chart is designed to get a greater distance between condenser and film, in order that the light ray may have less divergence beyond the aperture, hence a greater percentage of it be picked up by the lens and sent forward to the screen.

The only difficulty in its application lies in the fact that until there is sufficient demand for lenses of these focal lengths, lens makers, who are already pretty busy, probably wont make them.

Becomes Progressive

George H. Signor, Buffalo, New York, says:

I think you will be surprised to receive this epistle. Have been intending writing for a long time, but lacked nerve. I occupy the position of second man in the projection room of Shea's Hippodrome. When you last visited Buffalo, and our theatre, you were not sure of giving a lecture, and I had the misfortune to miss it.

I had the Projection Departments on file for four years up to 1915, but since that time have neither bought or borrowed one. Read the account of the light ray experiments, but could not see the benefit to be derived from their study.

Wakes Up.

Now, I realize the great amount of work involved in the making of the tests and experiments from which the various charts and tables sprung, and give full credit to those who, through their collaboration, established the tables. It was and is the very greatest step ever taken in the right direction toward the perfection of projection practices.

Fortunately it is never too late to learn, and I wish I right now had all those copies of the World I missed, that I might follow through its work during the missing years, and know what comments and what experiments have been made by other projectionists.

Paper Covered Handbook.

I have all the handbooks, even to the little paper covered one writted by you and put out by the Nicholas Power Company in 1907. Had them more for reference than for study, though I surely did need to study.

The third edition of the handbook arrived and went on the shelf of my library with the others. There it calmly reposed until three months ago, since which time I have been doing some honest-to-gosh digging in the field of knowledge, and fully intend to continue.

Don't just know what got me started, but the beginning was with the optical system, that being, I think, the most important and least understood branch of technical projection—also the branch least understood by the average projectionist.

I suppose you eagerly look for the day when the moving picture projectionist will be recognized as one of the really important cogs of the machine. Well, maybe that day is not so far away. It is too bad we have not more men like yourself to aid in the ringing about of better conditions, which ust, however be preceded by a waking up the men themselves to a greater respect their profession, and along those lines also have worked wonders. There, I e confessed and feel better already!

They Blunder Along.

he case of brother Signor is typical of e experience of many others. They under along for years, indifferent to everything, failing to realize the possibilities for improvement in knowledge, or the need for study of the technique of their profession.

The something, perhaps so slight that it is in itself unnoticed, happens, which starts them studying. Maybe they consult the handbook and something catches their attention sufficiently to cause them to study that one point.

They become interested. That thing leads to another, and presently they hunt up the projection department, which is then read with new understanding and from an entirely new and different standpoint.

Projection Experience

MOTION PICTURE

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And it is then but a short while, usually, until we get a letter from the new convert expressing regret for all the wasted years.

Never Too Late.

No, friend Signor, it is never too late to get busy, and the moving picture industry and the projection rooms of the country need men who *will* get busy and thoroughly learn the technical end of their profession.

That there is increasing interest in study and advanced methods was made evident when we recently lectured before the American Projection Society at their club rooms, Columbus Circle, New York City, on the optics of the projector. The American Projection Society has its membership among the best men in New York City, and usually that class of projectionist is inclined to think he is already pretty thoroughly supplied with knowledge.

We, however, found our audience to be intensely interested, willing and eager to learn, and not in the least inclined to the view that further study is unnecessary.

Some Will Ridicule.

There are still those who will indulge in ridicule, or who will sneer at you, brother Signor, but you can well afford to ignore them because they represent an element whose opinion has very little value.

The reason the Buffalo lecture was pulled off at the last moment, fathered by the Exhibitors' League instead of by the union, was that the union either did not reply to letters we sent them offering to give them the lecture, or refused to make the necessary arrangements—we have forgotten which. We think those who heard what we had to say that evening concluded that the union committed the error of allowing a worth-while thing, which should have had their energetic support and enthusiastic indorsement, depend for its life on the Exhibitors' League.

We doubtless will be in Buffalo again, in due course of time, and it may be that Local 233 will then see the thing in a different light. We hope so. Meanwhile, our compliments to you, and to the other progressive Buffalo projectionists—for we are sure there are others, though up to this time there has not been very much visible display of that fact to this department.

A Suggestion

It has occurred to us that, due to the fact that many portable projectors have both reels side by side in what is the carrying case when the machine is traveling, and that at least one semi-professional uses the same plan, it would be well to abolish the old title or name, "Upper Reel," substituting therefor the name "Feed Reel."

It seems to us that the latter is really what it is anyhow, since it feeds film to the mechanism. What do you fellows think about it?

How Do You Read?

When you take up this department to read, in what spirit do you come? There are three distinct classes of readers. There is the one who reads purely for amusement. He wants to see what other projectionists have to say, and what reply Richardson makes. He likes to get an occasional laugh, and to be entertained, but beyond that he has no interest.

When he has done reading he has finished, thoroughly and completely with that particular issue of the department. Not one shred of its real purpose in life has reached his intellect. If there has happened to be a good joke he remembers it, but of knowledge he has acquired none at all.

The second man is he who reads to pick flaws, to ridicule or to sneer. He gets even less than the first, because he is not even amused. He learns nothing from what he reads, hence reading is to him a mere waste of time.

The Real Readers.

The third class are the real readers. Realizing the fact that there is always much to learn, and that no man lives long enough to acquire complete knowledge of any one business through the slow process of practical experience, he reads to learn.

He approaches the reading of the Projection department intent upon making his own anything he may find therein which is of value.

Errors he will condone, well knowing all humanity is prone to make them. He cares nothing for crudity in expression if there is an idea of value hidden therein.

He Is the Helpful One.

It is this class of reader who is the helpful one. It is for his benefit that we work, strive and toil. It is to him we look for commendation or for competent, friendly correction or criticism when we err, as often we do, being but human.

The careless reader amounts to little because if he is careless in such an important matter he most likely is careless in his work, hence he is a real detriment to the industry.

The reader who is of the scoffing kind is entitled to little consideration from us or from any one else. But the one who reads to learn; who knows that by reading he can learn, and who studies to improve, is the yeast in the hope of the profession, because it is he who will eventually make it a well-paid profession instead of a mere trade.

As to Transformers

J. J. R. McLoughlin, Poland, New York, asks:

"In your opinion which is best, Power's inductor or Bell & Howell's inductor-compensarc?"

Both are good room transformers, but especially in view of the fact that you are only a comparatively short distance from the factory, should it ever be necessary to have repairs made I think it would be well to purchase a Power's inductor.

In our view it is at least fully as good are the other device, and there is the advantage named.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

PHOTOPLAY EDITORS
Copy Freely and Give Credit Occasionally

"Clip and Paste"

Specially Written for Moving Picture World.

PICTURE SHOWMEN
Copy for Live Fillers In Your Program

HARVEY GATES is adapting to the use of May Allison on the screen "Held in Trust," a story to be produced by Metro. Miss Allison is one of the most popular of Metro stars, and the new feature is expected to give her unusual opportunities.

Harry Carey has begun work on "Crossed Claims" under direction of Reeves Eason, with Mary Charleson his leading lady. Miss Charleson, the fans will recall, is the wife of Henry B. Walthal.

In Pauline Frederick's presentation of "Madam X" for Goldwyn, William Courtleigh will play Louis Floriot and Casson Ferguson will play the young barrister.

Hedda Nova and her director husband, Paul Hurst, will give the name of "Hurst-Nova Pictures" to the series of photoplays on which they soon begin the work of production. They will make the screen plays on the West Coast.

J. Warren Kerrigan has completed "The House of Whispers" at Brunton studios, and has started on "The Coast of Opportunity," an original story by Page Phillips.

Donald Crisp will direct Wanda Hawley in her first Realart picture, "Miss Hobbs."

Henry Kolker has completed "The Heart of Twenty" for Brentwood, and is making preparations for filming "The Little Widow," with ZaSu Pitts in the featured role.

Polly Moran will again be seen in the role of "Sheriff Nell," made famous in the old Keystone days. Harry Wulze will write the plays for Miss Moran, and they will be produced by Marion H. Kohn at the National studios.

Ethel Clayton has renewed her contract to make Paramount-Artcraft pictures for a long time. A feature of the new contract is that it calls upon Miss Clayton to make two photoplays at the London, England, studio of Famous Players-Lasky.

A Salvation Army uniform still thick with the mud of Flanders was loaned Martha Mansfield for the forthcoming production, "Civilian Clothes," by Irene McIntyre, because of her intense interest in the story when it was presented on the stage. Miss McIntyre and her sister, Gladys, were the most popular Salvation lassies in France with the A. E. F.

Marguerite De La Motte has been engaged to appear in the first of the Tom Terriss productions to be made at Western Vitagraph.

Ann May, Harry Meyers, Lydia Knott and Walter Perkins support Charles Ray in "45 Minutes from Broadway."

Mary Beaton, who has been working in Metro productions for the past three months, has been summoned to New York by Maxwell Karger to play an important role in "Clothes."

William D. Taylor, Lasky director, has begun production on "The Boy," from an original story by Julia Crawford Ivers, with Lewis Sargent and Lila Lee in the featured roles.

Will Rogers is about to start filming "Alec Lloyd, Cowpuncher," from the story by Eleanor Gates. Helen Chadwick will play opposite.

The latest Benjamin B. Hampton feature, "The Dwelling Place of Light," has been completed, and work will begin shortly on "The Money Changers," by Upton Sinclair.

In his new picture, "Smilin' All the Way," David Butler is supported by Leatrice Joy, Lydia Yeamans Titus and Rhea Haines.

Ethel Clayton, now at work on "All in a Night" for Paramount, states that she will go to England to make two films in October.

Florence Deshon plays the leading feminine role in Maurice Tourneur's new picture, "Caleb West, Master Diver."

Elsie DeWolfe, who appeared as the Madonna in D. W. Griffith's screen spectacle, "Intolerance," plays the role of the woman in "Democracy—The Vision Restored" under the direction of William Nigh.

Talent seems to be wasted in the realm, as they say, of the silent drama, for Robert Dunbar, who is Metro's "Alias Jimmy Valentine," was for twenty-five years (and before entering pictures) one of the best known tenors on the American concert stage.

Frank Currier has a prominent role in Douglas MacLean's and Doris May's "Lucid Intervals," soon to be completed in the Thomas H. Ince studios on the West Coast.

Willie Collier, Jr., otherwise known as "Buster" Collier, the son of the stage comedian, has been engaged for the Famous Players-Lasky stock company, and will shortly begin work on the West Coast.

Elaine Stearn's story, "The Road to Ambition," will be presented on the screen by Myron Selznick, with Eugene O'Brien starring therein.

Psycho-analysts will have their theories presented on the screen when "The Dark Mirror," starring Dorothy Dalton, is released. The story of the plot deals with complications resulting from the subconscious knowledge of one character of the life of another. It was founded on the book by Louis Joseph Vance.

Olive Thomas, with Larry Trimble, her director, has gone to the Selznick West Coast studios in California to make two pictures.

Edith Day, the star of "Children Not Wanted," has gone to London to play the leading role in an English production of "Irene" and to make a picture version of George Bernard Shaw's "Pygmalion and Galatea" under the personal direction of the author.

George Melford has completed shooting Sierra Nevada mountain scenes for the Artcraft picture, "The Translation of a Savage," based on Sir Gilbert Parker's story. Melford will shortly take his company on an Australian liner for ocean scenes.

Conway Tearle will play opposite Zena Keefe in "Marooned Hearts," of which Lewis Allen Brown is the author. George Archainbaud will direct.

Kathlyn Williams and Margaret Loomis will have prominent roles in the support of "Conrad in Quest of His Youth," the picture in which Thomas Meighan will star as soon as he has finished "Civilian Clothes."

"The Shadow of Rosalie Byrnes," which is soon to be released, and in which Elaine Hammerstein is starred, includes the following supporting company: Edward Langford, Anita Booth, Alfred Hickman, Fanny Cogan, George Cowle, Lillian Wiggins, and Juliette Benson.

"The House of Toys," to be created for the screen by "Flying A" forces, will give a certain Western exhibitor a chance to again distinguish himself. When "A Doll's House" was screened at his theatre this imaginative showman advertised, "Bring the Kiddies."

"The Girl from Rector's" is coming to the screen, with Geral Bacon starring Lucy Cotton in the title role.

"Wedding Bells," a converted stage play, will soon be screened, with Constance Talmadge doing the star role.

Grace Darling and not June Caprice, as originally intended, will be the star in Burton King's screen presentation of "The Hidden Path."

"Get Me Right. These Here Kids Must Woik"—"Out of the Snows" and into the Fire Is Shown at the Right.
Robert Henley, the Selznick director, is shown in the center. Scene at right is from "The Woman Got Sent," with Zeena Keefe, from Selznick's latest release.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Ramona Film Is the Latest Picture Producing Firm Formed in Los Angeles

THE latest picture producing concern to have been formed in Los Angeles is called the Ramona Film Corporation, with a capitalization of $100,000. Ray Rockett, formerly business manager of the Balboa Company at Long Beach, and recently manager of the purchasing department of Universal, is president and general manager; his brother, Al Rockett, is assistant general manager and secretary; E. H. Christensen is vice president, and S. G. Buchan is treasurer.

The capitalization of the new company is to be increased in a short time, when the name of the company will probably be changed to the Rockett Film Corporation.

The first production to be made by the new organization will be filmed in one of the Hollywood community studios, but the company will build its own plant, either in Hollywood or Santa Monica, for future activities. The plant will be built large enough to rent space to other producers besides the Ramona units, of which there will be six, if the present plans are carried out.

The Rockett Brothers has left for Chicago and New York to establish their eastern connections and to look over a supply of stories on which they have obtained an option. On their return, in about six weeks, they will begin production immediately on their first picture.

Oakman-Dean Marriage Announced.

Wheeler Oakman and Priscilla Dean, who were married in San Francisco early in January, have at last admitted the fact to the public, and have established a home in Hollywood. Miss Dean and Mr. Oakman met and became engaged soon after the picture, "The Virgin of Stamboul" was begun, in which Miss Dean was the star and Mr. Oakman the leading man, and it was while they were on location for the picture in San Francisco that they decided to marry, and to keep it secret as long as they could.

Special Pictures to Make Dramas.

The Special Pictures Corporation, producers of the 1400 foot Comedyart release, has just announced its decision to film a series of two-reel dramas, the first of which will be ready for the screen about the middle of May, and the others to be released at regular intervals thereafter. The success in their ability to boil a two-reel comedy down to a thousand feet decided the Special Pictures officials in their resolution to make the dramas, and it is their intention to boil down four and five reel material into two reels, thereby giving it greater punch, faster action and uninterrupted tensity.

Bullfighter Completes First Film.

Enrique Molina, noted comedian and bullfighter of Spain, who came to Los Angeles a few months ago, has completed his first film in this country at the head of his own company. Senor Molina went to the Mexican border to film comedy bull-fight scenes, but made interiors and other location stuff in a Los Angeles studio. The comedy, which is called "The Suicide of Charlot," and is 1000 feet in length, was made from an original scenario written by the star and under his direction. It is now undergoing the process of titling and editing, also under the supervision of Senor Molina.

John Burton Dead.

John W. Burton, veteran stage and film actor, died on March 27 as the result of a stroke of paralysis that came over him as he was leaving for a Los Angeles studio on the Tuesday morning previous to his death. Mr. Burton had improved so much on the day following the stroke that he was able to sit up and eat a good breakfast, and he planned to return to the studio within a day or two. But a second stroke came and he never recovered from it.

Mr. Burton was born in Wisconsin in 1857. He made his first stage success when he played with Clara Morris in "Article 47." He was best known in the west for his interpretation of "David Harum," several years ago at the old Burbank Theatre. He leaves a widow here, and one brother in the east.

Under New Contract.

Buster Keaton, for three years with Roscoe Arbuckle in Paramount comedies, has just let it be known here that arrangements have been made between Joseph M. Schenck and Metro whereby he, Buster, is to make a series of two-reel comedies for Metro as soon as he completes his work in "The New Henrietta," the Winchell Smith play now in course of production at Metro. Keaton's contract covers a period of several years, and calls for eight comedies a year, which will be produced under the management of Lou Anger at Metro's western studio.

Washburn Gives Blood to Son.

Bryant Washburn, Paramount star, underwent the operation known as blood transfusion one day last week when his blood was injected into the veins and arteries of his infant son, Dwight Moody Washburn. The little one has been ill for a long time, and it was decided by the physicians that the transfusion was necessary. Mr. Washburn did not suffer any ill consequence from the operation.

The Child Grown-Up.
Nazimova does exceptional emotional work in "The Heart of a Child" for Metro.

Sennett Beauty Marries.

Myrtle Lind, a Mack Sennett bathing beauty, was married on February 25 to F. A. Gesell, of Los Angeles. Miss Lind declares that she will retire from the screen.

Scenarist Leaves for Portland.

Eve Sturtevant, writer of screen plays, has left Los Angeles to accept the position of scenario editor of the American Lifograph Company, of Portland, Ore., where she will have full charge of editing all stories and plays to be produced by the American Lifograph Company. W. E. Keefe, formerly with D. W. Griffith and Adolph Zukor, is production manager for Lifograph, and with Miss Sturtevant, will write and produce two-reel comedies to be known as Lifograph-Keefe Comedies.

The first of these comedies is to be a satire on society life. Eugenia Guilbert, a classical dancer and talented actress as well, plays one of the leading roles; Clara Morris and J. Parke Jones play the other two most important roles. Bob Grey, formerly with the Lasky Company, is directing.

J. D. Williams Returns East.

J. D. Williams, president of the First National Exhibitors, leaves for his home in the east this week. Mr. Williams has been in Los Angeles for a few weeks, and during that time has closed a number of very satisfactory deals for the First National, among them the $250,000 contract for first run privileges with the Kinema Theatre. Mrs. Williams, who accompanied her husband on his trip, returns with him.

Reginald Warde Leaves.

Reginald Warde, film exporter, returned to New York on April 6, after having spent several weeks in the film colony on the west coast.

Moreno Begins New Serial.

Antonio Moreno, Vitagraph serial star, has begun work on a new serial drama from the pens of Cleveland Moffett and Albert E. Smith, president of Vitagraph. The serial has not definitely been named as yet, but it may be called "The Adventures of Moreno." Moreno's present serial, "The Invisible Hand," is being run in Mexico and Spanish speaking countries under the title of "The Adventures of Moreno." When this serial is finished Moreno hopes to go to Spain to film a picture.

New Theatre for Escondido.

A modern theatre building, to cost $30,000 is soon to be erected in the business center of Escondido, Cal. The house is being constructed for A. H. Nelsen, and will have a seating capacity of 1000. The equipment will include one of the latest types of organs.

Sam Cohn Leaves Shurtleff.

Sam W. B. Cohn, who has been filling the post of studio publicist for C. E. Shurt-

leff, Inc., at the Metro studio, has left for Toronto, Canada, to take over the direction of exploitation for the Allan interests, which comprises sixty theatres in this country and Canada. Mr. Cohn will make his permanent headquarters in Toronto.

To Release "Buddy Post" Comedies.

The new "Buddy Post" comedies in two reels that are being made at National are to be released through the Goldwyn exchanges, according to an announcement from the National Film Corporation in Hollywood. Although not a fat man, Buddy Post, the star of these comedies, is a young giant in height, measuring six feet six inches. The first of the series is called "Love and Loot," and was directed by Mark Goldaine. Helen Howard plays the feminine lead.

Famous Organist Calls.

Dantes Belleau, organist of the T. & D. Theatre of Sacremento, paid a visit to the World office during his recent vacation in Los Angeles.

Metro Official in L. A.

J. Robert Rubin, secretary and general counsel of Metro Pictures Corporation, is in Los Angeles on his first visit to California. During his stay Mr. Rubin is spend-considerable time at the Metro studio, and has seen Nazimova, Bert Lytell and Mitchell Lewis at work on their productions.

Goes Over to Special Pictures.

V. E. Hampton, for three years and a half chief accountant with the Famous Players-Lasky exchange, has severed his connections with that organization and has joined the sales force of the Special Pictures Corporation.

Irving Lesser Arrives.

Irving Lesser, brother of Sol, and eastern representative of the Sol Lesser interests, has arrived from the East.

Studio Shots

FRANK KEENAN has left for New York to dispose of his eastern holdings, and then will return to the west coast, where he will establish his permanent home.

Pauline Frederick, Goldwyn star, has been chosen queen of the California Raisin carnival to be held at Fresno on April 30.

Clara Kimball Young has left for New York, to be gone for several weeks.

Jack Dempsey is filming the final scenes for his fifteen-episode serial at Brunton this week.

Stuart Holmes, one of the noted heavies of the screen, is "villaining" in the Benny Leonard serial, "The Evil Eye," at U City.

Fay Tincher, who has been having a vacation of about three months, is back at work in a Christie Special entitled "Belinda's Bluff."

Jack Gilbert, who is playing an important role in the Maurice Tourneur production, "Caleb West, Master Diver," wrote the continuity of the story for the screen.

Peggy Hyland, of the Samuelson films, has left for New York, where she will sail for other European ports to be gone from the United States about a year.

Director Colin Campbell has taken the Dustin Farnum company to Mt. Baldy to film snow stuff for "Big Happiness."

Charlie Murray's first picture under his new contract with Mack Sennett will be called "By Golly!" and will be directed by Murray.

House Peters' new feature, "The Great Redeemer," from the H. H. Van Loan story, is nearing completion under Director Clarence Brown.

The Eddie Polo serial, "The Vanishing Dagger," now in its seventeenth episode, will be released the middle of April instead of June because the Art Acord seal, which was scheduled for April, could not be finished in time.

Rupert Hughes has come from the east to see his latest play, "Scratch My Back," run off at Goldwyn before it is given out to the public.

Annette Kellerman has returned to Brunton from an extended location trip to San Francisco.

H. H. Van Loan has left for New York, where he will write plays for Norma Talmadge, Eugene O'Brien and Owen Moore.

Production on "The Son of Tarzan" at National, with Jack Hoxie as star, is being held up until Joe Brandt, new production manager of National, arrives from the East to assume his duties.

James Kirkwood is playing opposite lead in the current Louise Glaum picture for J. Parker Read Productions.

The Bert Lytell company from Metro are spending the week on location at Chatsworth, Cal.

Paul Hurst, director, has settled his breach of contract suit with National Film Company.

Minna Grey, star of G. B. Samuelson Productions in England, has come to Los Angeles to take part in American made pictures.

"Why Change Your Wife" Breaking Records of Preceding Artcraft Specials

FROM the offices of the Famous Players-Lasky Corporation comes the announcement that Cecil B. De Mille's latest Paramount Artcraft superspecial, "Why Change Your Wife?" has started on a career of record breaking in first-run cities that promises to eclipse the box-office performances of any of the super-specials yet released, not even excepting Mr. De Mille's previous production, "Male and Female."

Starting with an engagement of record-breaking length and receipts at Grauman's Rialto in Los Angeles, according to Famous Players-Lasky, "Why Change Your Wife?" so far has not failed to set new attendance figures in any house in which it has played, and last minute reports indicate that this unique record is not due to be interrupted the present week at least.

From John P. Goring, Kansas City, the following wire was received: "Starting today on the third consecutive week of an indefinite run, 'Why Change Your Wife?' at the Royal Theatre bid fair to eclipse any production heretofore presented in Kansas City. It has already shown to 58,000 paid admissions, which is 20 per cent. of the total city population. This De Mille masterpiece will easily exceed the record of 'The Miracle Man' at the Royal Theatre by several thousand dollars."

In Denver the production opened simultaneously at the Rialto and Princess theatres, and the opening was the occasion for the follownig telegram: "Receipts at both Rialto and Princess broken by wide margin on opening day of 'Why Change Your Wife?' Much bigger business than on any other super-special ever released. Crowds highly praise picture."

Rain was encountered at the opening at the Euclid Theatre, Cleveland, on Sunday, nevertheless, F. E. Walters felt justified in sending the following wire Sunday night: "Despite heavy rain here today indications are that 'Why Change Your Wife?' will surpass record made by 'On With the Dance' for opening Sunday at the Euclid Theatre. J. Kuhn, managing director, Loew Enterprises, sincerely believes that 'Why Change Your Wife?' will break all previous records for the house, including that of the longest consecutive run, four weeks, held by 'On With the Dance.' Public enthusiastic in approval and praise of the production."

At the Superba Theatre, Raleigh, N. C., the picture broke the single day record for receipts by several hundred dollars, and the telegram further stated: "Every record for attendance and receipts in Raleigh broken. House packed. Lobby crowded since eleven this morning. Line-up half block long. Compelled to stop selling tickets at seven-thirty. Crowds enthusiastic and every indication great business will continue to end of run."

Easy to See That "The Family Honor" Is at Stake in This Compelling First National Drama.
Three dramatic views showing why the honor is resting in the balance. King W. Vidor heads the cast.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Authors League Does Not Favor a Legalized Censorship of Pictures

AT a recent meeting of the Authors' League leading authors of the country took a unanimous position against state censorship of motion pictures. Now that some of the best modern novels and more important magazine contributions are being adapted to motion picture form, the authors realize that they cannot afford to have their literary works when translated to the screen mutiliated by the stupid action of politically appointed censors. The following is a statement of the position which the Authors' League adopted:

"Legalized censorship of the film is a dangerous departure in a free country. It is no less dangerous than a censorship of the press or the stage, for it places a ban upon ideas. The indecent, improper and immoral film can be eradicated by the same methods as are used against indecent, improper and immoral books or plays. It may make the passing of films a matter of political influence and result in consequent abuse of power. It does not reflect public opinion, but merely the professional views of the censors themselves. The experiment which has been tried in other states does not warrant making such a radical departure from the principles upon which our Government is founded. Nor does there appear to be the necessity for that departure. Great as has been the improvement of the film in recent years, it would be greater and more rapid were the menace of censorship eliminated and the art allowed to develop along its natural lines, governed by common sense and the good taste of the American people."

The Authors' League also approved plans, in co-operation with the National Board of Review,

Among those present at the meeting were Henry Syndor Harrison, George Creel, George Middleton, Rex Beach, James Hopper, Juliet T. Bottle, Gelett Burgess, Arthur Somers Roche, Channing Pollock, Leroy Scott, Orson Lowell, Percy Mackaye, Cleves Kinkhead, Rupert Hughes.

New Screen Magazine Has Good Subjects.

In the Universal New Screen Magazine No. 62 may be seen Elmer A. Sperry's latest invention—the most powerful searchlight in the world. It throws a shaft of light of one billion two hundred and eighty million candle power. By concentrating the rays of one hundred and fifty or two hundred powerful searchlights, scientists believe a shaft of light can be produced that will be seen in Mars, our nearest planet neighbor. The New York sky line at night is shown under the powerful gaze of a Sperry searchlight.

Another feature shown in this reel is the bean that helped win the war. It did not rest on the shoulders of one of the dollar a year men. From this bean, oil was produced for Liberty motors, also castor oil.

Burton Holmes' Views Show France and Siam

THE Paramount-Holmes travel release for April 18 presents a journey of ease and comfort in Siam, and is called "Up-Country in Siam."

The noted photographer and lecturer makes the trip in a special car attached to the royal train of the brother of the King of Siam. The itinerary diverges from ordinary paths of travel and traverses country seldom seen even by the veteran tourist of the kingdom. In addition, the cameraman has the distinction of being a member of the royal party. Under the King's prestige opportunities were afforded to take pictures of people, localities and incidents seldom if ever previously photographed. Special celebrations were arranged for the benefit of the camera, and the film record of the journey includes a smiling motion picture of the entire royal party.

"Lovely Lorraine," the subject for April 25, has managed to retain its sunshiny, smiling demeanor despite the ravages of war. The travel weekly shows the rural district of one of France's two disputed provinces. Quaint village scenes, local customs and peasant dress feature the pictorial visit among the inhabitants. One of the features of this release is the scene showing pretty village girls doing exquisite "pailette" work—attaching tiny spangles by the thousands to gauzy fabrics, making shimmering creations for the wealthy women of fashion in large cities. The picture gives an accurate and interesting account of the daily lives of the population in this district.

Effect of Noxious Gas on Human Beings Shown by Fox

THE building of a tube under the Hudson River for vehicular traffic between New York City and New Jersey, a project now being planned, presents many engineering difficulties, not the least of which is the question of how to dispose of the carbon monoxide gas given off by automobiles. As this gas is a deadly poison, one can readily see the necessity of eliminating it from the tube without delay.

In Fox News No. 51 are shown tests conducted at Yale University by the Federal Bureau of Mines to ascertain precisely the effect of motor exhaust gas on the human system. An automobile equipped with an aeroplane propeller that drives the exhaust gas into a specially prepared chamber is shown, and then one of the scientists courageously goes into the sealed chamber to see what happens to his system. In order to prevent outside air penetrating the chamber, the door-jam is covered with broad strips of adhesive tape. From time to time the subject thrusts his hand through a small vent in the door to allow specimens of his blood to be taken for microscopic and other tests.

When the subject emerges he is so overcome that he falls into the arms of a fellow scientist. In order to resuscitate him oxygen is administered, which rids his blood of the noxious fumes.

Pathe Shows Land Plane Launched by New Method

AN unusually big feature of Pathe News No. 26, which should interest all classes of people in this country because of the enormous appeal and increasing popularity of the air sport, is the startling method recently perfected and employed by the U. S. Naval Air Force for launching land warplanes from the water. Since the beginning of the war the navy has been experimenting and rapidly improving this branch of the service. The cameraman who secured the shots did a remarkable bit of photography, as it was necessary for him to operate from a speed

Three Views Taken from the Paramount-Burton Holmes Travel Picture, "In Lovely Lorraine."
Number one shows what was once the Hotel de Ville. Next is shown the Verdun waterfront, and the last picture shows devastated Arras.

boat of the fastest type to keep up with navy experimentors and record the feat from all the difficult angles.

This innovation, shown in the current issue of the News, is the latest method of launching a land plane from a sea-sled. To accomplish this remarkable feat, the highest rate of speed must be reached. The plane is first placed on the sea-sled, which is a peculiarly-built, high-powered motor boat. When the boat attains a speed of 55 miles an hour the terrific momentum forces the plane to rise and seems to actually lift it into the air. In this manner the warplane rises without the usual "start" or "getaway." The value of this novel method of launching is the saving of fuel, which formerly was swiftly consumed in starting the plane on its journey.

Variety Is Keynote of Goldwyn April Releases

THE Goldwyn educational releases for April 3 and 10 present a number of interesting subjects, which are as follows: Pictograph No. 7034, in addition to a Bray technical drawing, which shows the formation of the ear and how it operates in communicating sound waves to the brain, introduces an interesting industrial subject called "The Leviathans of the Lakes," showing the loading and unloading of coal and ore by machinery.

"The Silent Witness" shows how Judge F. B. House, of New York's traffic court, tries to interpret the wild gesticulations of an Italian attempting to explain an automobile accident. A cartoon comedy of the "Jerry on the Job" series completes the reel.

The Goldwyn-Ford Educational Weekly for April 3 covers the activities of a lumber camp, and is called "Cut and Dried." The picture shows the lumbermen working knee-deep in the snow, and presents scenes of great interest in the lumber woods.

Process of Rug Weaving Revealed in Ford Weekly

THE entire process of rug weaving, from the time the pattern is designed by the artist until the product is completed, is shown in the Ford Educational Weekly No. 196, "From East to West," distributed through the Goldwyn exchanges.

The film first follows the work of the artist who outlines the pattern and paints in the colors. Then the pattern is traced on cards that are perforated and joined together until they look like the record for a piano player. The needles of the machine go through these perforations, drawing the various colored threads which weave the rug and form the patterns. Following the needles is a knife which cuts the threads and leaves a soft nap. Each step in the growth of the rug is shown in a picture that provides a clear explanation of a complicated process.

Some Things Worth Knowing

That a number of high school principals are contemplating the exhibition of the feature film, "A Man There Was," before the pupils. This picture is an adaptation of Ibsen's "Terje Viken," which is taught in the schools of Scandinavia.

* * *

That according to a report from the motion picture committee in Syracuse, Harry Gilbert, manager of the Regent Theatre, is showing the following pictures to the children, extending over the period from March 6 to May 1: "The Rescuing Angel," "Wagon Tracks," "Arizona," "Girls," "Evangeline," "An Innocent Adventuress," "The Virtuous Thief," "Louisiana," and "The Heart of Youth."

That "An Equal Chance," produced by the National Organization for Public Health Nursing, with the cooperation of the New York State Department of Health, gives a vivid description of the work of the district nurse in the country, and details of nursing technique. This organization is located at 156 Fifth avenue, New York City.

* * *

That it is estimated that there are three hundred consolidated schools in the state of Iowa, with another two hundred either organized or in the process of organization. Many of these schools are providing a room in which projection apparatus may be installed.

* * *

That recent additions to the Iowa State College film library are "Auto Starting and Lighting," "Making the Desert Bloom," War Review Nos. 30 and 31, "Uncle Sam, Insurance Agent," "The Oliver Chilled Plow," and "The Making of Hats."

* * *

That a moving picture machine is being purchased by the First Presbyterian Church at Astabula, O.

* * *

That the Central Association of Racine, Wis., are contemplating the establishment of a children's theatre. Address recreation office.

* * *

That the biblical film "From the Manger to the Cross" was shown in the Acri Theatre, Marietta, Pa., for two performances, on Sunday, March 21. This was the first time that moving pictures had been shown in Marietta on a Sunday. The Vitagraph Company is handling this film.

* * *

That the exhibitors in Rochester have been thinking of the sick and the afflicted in the hospitals, as well as the children and old people in the various public and private institutions. They feel they would like to bring a little joy into the lives of these people, and are formulating a plan either for carrying the pictures to the institutions or giving free entertainments to groups of them in the theatres. This was undertaken with great success by Mr. Wells in the theatres of Richmond, Va., some years ago.

* * *

That the Shredded Wheat Company at Niagara Falls, N. Y., has installed two new Simplex machines in its big factory. The company plans to show pictures three times a week at the noon hour for its employes and one night a week, when employes may bring their families. Simplex is installing the machines.

* * *

That a committee has been formed under the direction of the Visual Education Department of the New York City Board of Education, which is now working out a course in biology and zoology as a first step toward a larger use of films in connection with the curriculum.

* * *

That a practical plan has been worked out by District 75, of the Evanston, Ill., schools. They have used such film subjects as "Liquid Air," "Hygiene," Magnetism" and "Science"; and as aids in geography, "Tonga in the South Seas," "Padas River, Borneo," "Australia—Showing Habits, Customs and Animals," "Venezuela with Its Asphalt Lakes," "Smyrna and Her Vegetable and Plant Life." Many other subjects also have been shown, such as hog raising, production of oleomargarine, and the products of Ceylon.

* * *

That the Cleveland high schools are using film during the noon hour, when three to four hundred pupils gather in the auditorium to watch the entertainment.

That the following feature productions have been used successfully for special programs in theatres: Famous Players-Lasky, "Alarm Clock Andy" and "On With the Dance"; First National Exhibition, "In Old Kentucky"; Fox, "Eastward Ho!"; Goldwyn, "Street Called Straight"; Hodkinson, "Desert Gold"; Equity, "Eyes of Youth"; Select, "Country Cousin"; Universal, "Great Air Robbery" and "Marked Men"; Vitagraph, "Pegeen."

* * *

That religion and educational work are to be taken into the factories of Des Moines by moving pictures this spring under the auspices of the religious extension department of the Y. M. C. A. A mobile moving picture outfit has been purchased, and a series of noon-day meetings for employes in the larger factories of the city is being worked out. The films will be obtained from the "Y" headquarters in New York City.

* * *

That the Universal Exchanges are offering in the International News No. 13, the official pictures of the remarkable exploits of the German sea raider, "Moewe." These pictures will be shown in four installments in the news reels Nos. 13, 14, 15 and 16.

* * *

That the Fox News No. 51 has views taken in the shop on Fourteenth Street, New York City, where thousands of hats are turned out yearly to be worn by Salvation Army lassies.

Another of the features of this issue is the motor boat that travels at the rate of sixty miles an hour over an inch of water. It is equipped with an aeroplane propeller mounted on the deck.

* * *

That the Pathe News No. 24 gives views of the Sinn Fein demonstrations, which are sweeping Ireland at the present time. This issue also has exclusive pictures of the explosion that turned the Italian warship, Leonardo da Vinci, upside down at Tarento, Italy.

* * *

That Kinograms for April 6 contained the following interesting subjects: President Wilson's summer home on the Charles R. Crane estate, Massachusetts; the storm-swept west; a Mexican bread line—Mexicans who were lured by stories of fabulous wages flocked to San Antonio and are now public charges; Atlantic City in the throes of an Easter throng; West Point class just back from France undergoing strenuous athletic instruction, and other news equally important.

* * *

That one of the latest Americanization pictures was made by Harry Levey, of the Universal Film Manufacturing Company's Industrial and Educational Department. It is based on a scenario by Nicholas Murray Butler, president of Columbia University. It is called "Is America Worth Saving?"

* * *

That the Gaumont News for April 6 has some interesting scenes showing the departure for Alaska of a salmon fishing fleet from Alameda, Cal., New England farmers being taught tree surgery, the kite tournament at San Mateo, Cal., and Yale winning two races in the first regatta of the season at Philadelphia, Pa.

* * *

That the Paramount Magazine for April 18 proposes to define the thickness of the human cranium in a subject called "Mental Acrobatics." This issue has also "Three Minutes of Wit and Wisdom" from the Smart Set Magazine, and an animated cartoon by Pat Sullivan, one of the "Felix the Cat" series.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Louis Thompson, of Special Pictures, Plans Two Comedyart Film Expeditions

LOUIS W. THOMPSON, president of Special Pictures Corporation, Los Angeles, arrived from the coast Wednesday, March 31, and remained until the following Friday night, when he left for New York. He stated that the object of his visit to eastern points has chiefly to do with the starting of a camera expedition to Europe and Africa, for the purpose of securing scenic pictures, which will be run with his Comedyart productions.

The first camera expedition will have three expert cameramen, and will leave for London early in May. From that city each cameraman will depart for his appointed territory. One will go to Norway and Sweden, another has been assigned to France, Holland, Spain, Portugal and Italy, while the third will devote his activities to Africa.

The second camera force will embark at San Francisco, in about six weeks. Two of the cameramen of this party will visit Japan, China and Siberia, and the third will devote his entire time to the South Sea Islands.

The negatives of the scenics taken by both expeditions will be developed by the Artcolor process which, Mr. Thompson guarantees, gives faithfully the perfect natural tints and tones of the scenes taken. The Special Pictures Corporation controls this process which, Mr. Thompson says, is entirely different from any other process of the kind in existence.

Artcolor in Comedyart Pictures.

These Artcolor scenics will be used in the organization's Comedyart productions, each comprising 1,400 feet of comedy, 400 feet of Artcolor and 200 feet of novelties. These novelties contrast scenes of former days with similar scenes of modern days. Take, for example, the ever-interesting topic, courtship. This will be treated as it was carried on years ago and also as it is conducted now, affording amusing contrasts which entertain both young and old.

Each of these Comedyart productions includes a comedy, a scenic and a novelty, thus affording the exhibitor all he needs as a complete filler for the feature selected for his program.

Mr. Thompson explained that the word "Comedyart," as used by his company, means the combination of a comedy and an Artcolor scenic. These Comedyart pictures are now released at the rate of one a week.

Mr. Thompson announces that his company is arranging for three more comedies a week, each of which will include two single-reel comedies and a 500-foot comedy. The title of these comedies has not yet been announced. The object in making these untitled comedies is to meet the wishes of numerous exhibitors, who desire to fill out their programs in this way, it was explained.

Has Secured 3,000 Contracts.

During the interview, Mr. Thompson made known that over 3,000 contracts had been signed for Comedyart productions during the week beginning March 22, and that they were signed by representative exhibitors throughout the United States and Canada. In making these contracts Mr. Thompson was guided by the following policy, which his organization has determinedly adopted:

"One hundred per cent. representation at reasonable service prices and, positively, no favors shown."

"The 3,000 contracts, referred to as being secured in one week, are the result of this liberal and fair policy," Mr. Thompson added.

In Sixty Theatres the First Week.

"Comedyart has now been in existence for two months and released the first picture, March 28, in sixty of the leading, first-run houses in the United States. All the leading circuits in the United States, with a few exceptions, have been signed," said Mr. Thompson.

He stopped over in Chicago to familiarize himself with the Chicago office, located in the quarters of Greater Stars Productions, on the eighteenth floor of Consumers Building, and expressed himself as being well pleased with the work of C. E. Davies, who is manager for Chicago and tributary territory. This territory includes, in addition to the city, Illinois, southern Wisconsin, western Michigan and the river towns of Iowa.

New Entrance to Randolph Lures State St. Promenaders

THEY also find comfort who "only stand, and wait" at the Randolph since the new $60,000 entrance and lobby on State street was built. Previous to its completion, two months ago, there was no satisfactory nor adequate means of sheltering the standing line at this theatre, which is owned by Jones, Linick & Schaefer. The old entrance on Randolph is necessarily small and, not being enclosed, it holds no attractions for theatregoers in zero weather.

But the new lobby!

It is a boon to the Randolph as well as to the tired man or woman who has to wait in line for a seat. It is superbly distinctive in line and color scheme. Panels of old rose tapestry above a wainscoting of Italian marble; artistic, hand-carved marble urns, settees and benches; solid mahogany easels for the portraits of stars and handsome announcements of coming attractions, and an exquisite electric fountain as a centerpiece, bespeak artistic discrimination and nice good taste.

A Spacious Lobby.

Quite as much can be said in favor of the practicality of the extra entrance, as of its aesthetic value. As many as 400 can comfortably find room, as the lobby measures 125 feet in length by 25 feet in width. About three-fourths of this space is enclosed and is particularly appreciated in rainy or in cold weather, when it is comfortably heated.

The plan for a new entrance was conceived originally as a competitive measure. State street, in this vicinity, is already a popular thoroughfare for movie fans, and promises to be still more of a Mecca in view of the projects already under way for erecting two fine picture houses nearby. In fact, the Randolph is already realizing the commercial advantage of being on State street. Business has increased noticeably.

Manager Louis J. Jones reports that the record day, thus far, occurred Sunday, March 28, when "Huckleberry Finn"

Beautiful State Street Entrance to Jones, Linick & Schaefer's Randolph Theatre.
The panels of old rose tapestry above a wainscoting of Italian marble make an attractive appearance.

brought receipts close to $2,000. Othere recent big successes have been "On With the Dance," with Mae Murray, and "The Copperhead," with Lionel Barrymore. First run privilege on all Paramount specials has been secured. The Randolph has a seating capacity of 800, and exhibits from 8 o'clock a. m. until 11 o'clock p. m. Admissions are 50 cents for any seat, between the hours mentioned.

For the week of March 29, the first releases of Constance Talmadge in "In Search of a Sinner" and Norma Talmadge in "The Woman Gives" were shown at this house to fine business.

Steadily and surely the Randolph is becoming recognized as the theatre where the cream of moving picture productions can always be seen.

Annual Meeting of Equity Held at Blackstone Hotel

THE yearly meeting of the officials of Equity Pictures Corporation was held at the Blackstone Hotel, Wednesday and Thursday, March 31 and April 1. There were present Harry Garson, producer and director; Herbert K. Somborn, president, and Joseph Schnitzer, general manager. Clara Kimball Young also participated in the proceedings, when she could spare the time from filling engagements at prominent theatres, which had been arranged by Harry Reichenbach, her exploitation and publicity manager.

As the result of the sessions on Wednesday and Thursday, it was decided that Equity will make four pictures this year, with Clara Kimball Young as the star. Her next production will be "Mid-Channel," adapted from Sir Arthur Wing Pinero's play of that name, in which Ethel Barrymore starred for over a year, at the Empire Theatre, New York City.

The average approximate cost of each of the four stories for the Clara Kimball Young superfeatures, for the present year, will be about $175,000. The management of Equity is making a great effort to secure big plays and special stories.

The policies outlined at this annual meeting regarding Equity and the Garson studios will be given out later.

Miss Young made a personal appearance at the Playhouse, Pantheon and Chateau Theatres during her stay, and was enthusiastically received in each instance.

Lubliner & Trinz, Balaban & Katz and Ascher Bros. have booked all the forthcoming Equity pictures for this year on their circuits, Mr. Reichenbach informed the writer. He also stated that "The Forbidden Woman," during its run at the Playhouse, on Michigan avenue, is topping the receipts for "Eyes of Youth."

Small Town Movie Lovers Willingly Pay Good Prices

W. A. THOMAS, owner of the Court Theatre, Auburn, Ind., and of the Valentine Theatre, Defiance, O., visited the city last week. He manages both these houses and reports very fair business. The Valentine is a new house, seating 900 persons, and was opened March 10. It cost $125,000 and will be devoted to road shows, vaudeville and pictures. Admissions for picture programs run from 25 cents to 55 cents, the latter price ruling when superfeatures are shown. Admissions for road attractions are from 50 cents to $2.00. The Rex and the Elite, each seating about 250 persons, and charging 15 cents for children and 25 cents for adults, are storeroom theatres in Defiance.

The Court Theatre, in Auburn, Ind., charges 10 and 20 cents for ordinary programs and 35 and 50 cents for special features, which shows that picture lovers in country towns appreciate good pictures at their real value.

Chicago's New Exchange Buildings Is Now Assured

FROM all that can be ascertained at the present writing, it appears pretty certain that the film building, which has been long talked about, on the site at the northeast corner of Clark and Kinzie streets, a block north of the Chicago River, will be built in the near future.

A bond of $50,000 has been furnished the N. A. M. P. I. by E. G. Welch, who holds the lease of the property, that the building will be constructed, and it is understood that another bond of $100,000 has been furnished the owners of the property by the N. A. M. P. I. and Thomas Butler, of the Eastman Kodak Company, as assurance that the building will become an accomplished fact.

The only hitch at present is connected with the number of square feet which have been signed up by the various distributing concerns. Before construction begins, the owners, Daley & Stanhope, insist that 100,000 square feet is the minimum space that must be contracted for; whereas the space signed for at the present time amounts to only 87,000 square feet. It is expected, however, that the demand of the owners will be met.

The rental of a square foot is $1.50, so that the demand of the owners means that the minimum annual rental must be $150,000.

Exchanges Facing Difficulties.

Great difficulties are being faced at the present time by the exchanges of Fox and United in the Mallers Building, at the southeast corner of Madison street and Wabash avenue. These exchanges must vacate their present quarters by May 1, and manager E. C. Eckardt, of Fox, and Jack O'Toole, manager of United Picture Theatres, Inc., are at their wits' end to find suitable locations.

The enforcement of the present city ordinance is so strict, in the matter of housing films in the Loop district, that it is practically impossible to secure suitable locations.

The owner of the Mallers Building has displayed unwonted harshness in listening to anything like reasonable terms and wants sky-high rentals for the privilege of an extension of time that will tide over the difficulties until the building on North Clark street is ready for occupancy. Metro, whose offices are in the same building, luckily, has a lease until December 1, 1920.

When I saw Manager O'Toole, Wednesday, last week, he had almost made up his mind to rent a barge, out in the lake, to store his films. It is easy to find convenient offices for the members of the exchange force; but it is impossible to find a convenient place for the films.

Manager Eckhardt, of the Fox Film Corporation, told me that he had offered the owner of the Mallers Building, for the present quarters, a yearly rental that was almost three times the yearly rental paid up till May 1; but it was refused.

The collapse of the project for a film building at Ninth street and Wabash avenue consumed much valuable time; but, I believe, in the long run that the building on North Clark street will prove the best possible film headquarters, under the existing fire ordinance.

Her Lunch Hour.
Margarita Fisher seen in American's "The Dangerous Talent."

"The Woman He Chose" Opens Indefinite Run at Ziegfeld

F. O. NIELSEN, of F. O. Nielsen Feature Films, has amalgamated with the Mickey Film Corporation and is general manager of both organizations, with headquarters in offices of the last-named organization, on the fourth floor of Consumers Building, 220 South State street. Ludwig Schindler and Arthur Lowy remain sole owners of the Mickey Film Corporation, while Mr. Nielsen has charge of the bookings of both organizations, thus saving overhead expenses.

The leading features now being handled are "Mickey," "Someone Must Pay," "Persuasive Peggy," the reissue of Chaplin's burlesque on "Carmen," with Peggy Hyland; "Open Your Eyes" and "The Woman He Chose," the latter a six-reel superfeature for which Mr. Nielsen owns the sole rights to the United States and Canada.

"The Woman He Chose" will be given its premiere Chicago showing Saturday, April 10, at the Ziegfeld, where it is booked for an indefinite run.

H. O. Martin, widely known as a successful salesman of territorial rights for superfeatures, will have exclusive charge of the sales and allotment of territory for "The Woman He Chose" in the United States and Canada.

Mr. Nielsen states that business is brisk and that four prints of the re-issue of Chaplin's burlesque on "Carmen" are being booked solid, all the time.

Goldwyn's Business Tip-Top Throughout Middle West

E. C. JOHNSON, division manager for Goldwyn Pictures Corporation in the middle west, has returned from a stay of two weeks in New York City, where the officials of the organization discussed the new selling policies for the coming year.

Before visiting the Metropolis, Mr. Johnson had just finished a trip, which occupied three weeks, visiting the branch offices in his territory. He reports most favorable conditions for the organization in every city visited.

Mr. Johnson's headquarters are in Goldwyn's Chicago office, at 207 South Wabash avenue.

F. O. Nielsen and H. A. Hill Purchase the Logan Square

O. NIELSEN, of F. O. Nielsen Feature Films, and Harold A. Hill, owner of the Star and Arrow Theatres, this city, have purchased the Logan Square Theatre from Harry W. Thompson.

The Logan Square is located in a high-class neighborhood, on the northwest side, and seats 1,350 persons. It is a thoroughly modern house, with an orchestra of twelve musicians. Nielsen and Hill will install a large modern organ.

The presentations at the Logan Square,

under the new ownership, will be directed by G. H. Drummond, who was formerly manager of the Kinema and Auditorium Theatres, Los Angeles, for William Clune. Mr. Dumond resigned his position, about three months ago, to come east.

Messrs. Nielsen and Hill announce that the Logan Square programs will be selected from the latest and best productions, irrespective of make. Short subjects of the most approved merit will be shown also.

On Sundays, vaudeville only will be used at the Logan Square. The acts will be booked by the Western Vaudeville Managers' Association.

Big "U" Mid-West Managers Hold Meeting in Chicago

A MEETING of Universal exchange managers in middle western territory was held in the Chicago office of the company Saturday, Sunday and Monday, March 27, 28 and 29. Its object was to discuss future policy and to formulate plans for carrying it out.

The following were present: Harry M. Berman, general manager, New York; Bill Armstrong, district manager of Pacific coast territory, with headquarters at Minneapolis; Curley Culvert, manager, Kansas City; H. F. Lefholtz, manager, Omaha; Joe Roderick, manager, Minneapolis; Edgar B. Haynes, manager, Des Moines; George Levine, manager, Milwaukee; I. L. Lesserman, manager, Chicago; Sam Benjamin, manager, Oklahoma; I. Gettelson, in charge of the feature department, Chicago, and Morris Hellman, in charge of the short reel department, Chicago.

Manager Lesserman announces that Lubliner & Trinz, of Chicago, have booked "The Virgin of Stamboul" for more days over their entire circuit than have ever before been given to any super feature. This picture has been booked for an indefinite run at the Playhouse, opening Sunday, April 18, on Michigan avenue. This will be its initial showing in Chicago.

Harry A. Rice, Chicago publicity manager for Universal, went to Bloomington, Ill., Tuesday, March 30, to exploit "The Great Air Robbery" at the Chatterton Theatre, where it was booked for a run of five days.

New Milwaukee Manager for United.

B. E. Bristol has been appointed manager of the Milwaukee branch of United Picture Theatres, Inc., by Manager Jack O'Toole, of the Chicago office. He succeeds L. F. Thurwachter, who resigned in order to resume his law practice.

Conditions in Milwaukee are very good for everyone in the business, Mr. O'Toole states. All theatres, both in the downtown section and in the outskirts, are doing excellent business.

Manager Grauman Joins Benedicts.

J. S. Grauman, branch manager of the Chicago office of Metro Pictures Corporation, and Miss Irene Sinsheimer, daughter of Mrs. Ida Sinsheimer, 4735 Drexel Boulevard, Chicago, were married Wednesday, March 31, at the Hotel Sisson, this city. In the evening the bride and groom left for Colorado Springs to spend their honeymoon. They will be at home, at the Hotel Sisson, after April 15.

Mr. and Mrs. Grauman were presented with a beautiful silver flower vase, handsomely inscribed, by the Chicago office force.

Mr. Grauman has held his present position with Metro for the past two years. Before coming to Chicago he was branch manager of Metro's Milwaukee office.

Around Chicago Picture Theatres

By Mary Kelly

Clermont Has Clean Policy; Bookings Please the Mothers

WHAT is suitable for children to see on the screen? is a question that is a determining factor in booking features for the Clermont on North Clark street. By adopting this conscientious attitude Manager John Frundt has won a reputation for having one of the cleanest screens in Chicago, and has passed up much that is objectionable in the way of film literature. Mr. Frundt's sensible argument is in part:

"Children are natural students. Details which receive only a passing glance from an adult will often furnish food for extensive thought in a child's mind. If the youngsters see something new, something that has never happened or been allowed to happen in their home, they are going to be impressed, and oftentimes they will go away and imitate."

"Are you sure that this policy of elimination, in choosing features, will please adults?" Mr. Frundt was asked.

Women's Help Valuable.

"It is pleasing the mothers, at least," he answered, "and they make up a large percentage of our patrons. In watching pictures, mothers involuntarily decide whether the subject and its treatment is healthy entertainment for a child. I have talked over photoplays with women and have learned to judge more from their standpoint.

"A slight thing will often bring their voluble condemnation. I recently decided not to book a popular picture now on the market, because of the heroine's insatiable desire for cigarettes. A little of this sort of thing is not so objectionable, but often it is overdone, and too often it is upheld by the scenario writer, which gives the picture a low moral tone."

Manager Frundt exhibits an even standard of pictures, which he finds more profitable in his community than the less uniform policy of showing a superspecial one night and something less than mediocre the following night. The Clermont seats about 600 and about one-sixth of its patronage consists of young folks. The size of the theatre does not warrant having an orchestra. A player organ was installed four years ago, shortly after Mr. Frundt became manager, and this is proving a satisfactory substitute for an orchestra.

Music at the Jackson Park Attracts City-Wide Patronage

NOT every day does an orchestra leader and all pick up its impedimenta and leave a theatre just so as to follow the manager who has left for a bigger field. Yet this is exactly what happened at the Jackson Park Theatre, two years ago, when Leo B. Salkin was appointed managing director of the house. Mr. Salkin has attained a rare degree of success in the art of managing and his record shows that there has always been an underlying bond of loyalty between his house staff and himself. Not only his musicians but other employes also are the same who have been associated with him in his former positions. In a recent interview he asserted that organization is the most potent force in building a theatre's reputation.

"We came because we like your music"; that's an oft-heard comment from visitors at the Jackson Park which attracts a city-wide patronage, although it is located on the far south side on Stony Island avenue and Sixty-seventh street. The musical part of the show is directed by Sam Haase, who, with fifteen musicians, gives programs that are sufficiently varied to appeal to all tastes.

The advisability of enlarging the Jackson Park or of building a new theatre across the street is now being considered by Edward Bloom, the owner. By the purchase of a site directly back of the lot on which the theatre stands, additional space for 800 seats would be available, thus making the entire seating capacity 2,320. If this plan is carried out, the Jackson Park will be the largest one-floor house in Chicago. The other proposition provides for a still larger theatre, with a balcony, which would seat not less than 3,000. The fast-growing district of Jackson Park will soon warrant such a project.

Empty Seats a Rare Sight Under the Roof of the Linden

BUSINESS at the Linden is booming, thank you." Manager Thomas Johnson answered cheerfully (as a manager would with such a message) and reached for his ledger. "There!" he said with modest triumph as he opened page after page that told the story of prosperity. "Do you wonder why we put on daily matinees and then can't take care of them all?"

No need to wonder, even without the rare privilege of a glance at Manager Johnsen's bookkeeping, because, after attending an afternoon show at this popular picture house, you're quite convinced that the box office isn't worrying.

The Linden, if it were on State and Madison streets, would hardly have a more enviable location. For Halsted and Sixty-third is a hustling, bustling corner, with a continual ebb and flow of humanity that keeps traffic cops and the Linden busy.

"Eleven years ago, when it was first built, this theatre was to the south side what the Orpheum was to the 'loup,' a lively center of attraction," Mr. Johnsen said. "At that time it was running vaudeville. Three years later it was re-established on a moving picture basis exclusively."

Manager Johnsen has had a chance to watch developments. His first position at the Linden was that of drummer in the orchestra. From there he worked forward toward the front of the theatre, until, three years ago, E. Thomas Beatty, proprietor of the Linden, and also of the Englewood Burelseque Theatre across the street, made him manager.

If every evening does not witness a process of holding out the crowds, Manager Johnsen says there's something wrong. At present there is no apparent means of remedying the tight situation. Not an inch of ground in the neighborhood is available; nor is it possible for the theatre to be enlarged. By a compact seating arrangement it holds 788, balcony and all.

Interested comments from passers-by have rendered it advisable to present matinees at noon, instead of one o'clock p. m., so as to accommodate a special noon patronage. This change will take place soon. Saturday morning matinees for children is another pending innovation. Records show that from 300 to 400 children have been attending the Saturday and Sunday matinees. So special weekly programs with an appeal to juvenile fans will soon be presented.

Among Busy Exchangemen

Universalites of Pittsburgh Give Showing of "Stamboul"

THE Pittsburgh Universal exchange held an elaborate trade showing of the new Priscilla Dean production, "The Virgin of Stamboul," at the Olympic Theatre, Sunday afternoon, March 28. The large house was packed to the doors, and the picture made a big hit. A ten-piece orchestra played the musical score of the picture and added much to the presentation.

Universal can always be depended upon to put over something new at their trade showings, and they are always looked forward to. This time they had several chorus girls, who were playing at a local theatre, as usherettes, garbed in oriental costume, very much in keeping with the nature of the production, and as one of the boys said, "Mighty pleasing to the eye."

Johnston's Cause for Joy.

W. R. Johnston, assistant manager of the Pathe exchange, was back on the job again the first of April, after six weeks spent in the hospital, the victim of a general breakdown. While Mr. Johnston was in the hospital there was an addition to his family at home, in the shape of a baby boy. So there is double cause for felicitations.

From Universal to Circle.

William A. Welsh, who was with the Universal as bookkeeper for several years, is now connected with the Circle Film Attractions, of which John McAleer is manager, in the capacity of roadman.

Construction Cost "Kills" Film Building.

The First National Exhibitors Exchange will move from 414 Ferry street, Pittsburgh, to the building formerly occupied by the General Film Company in Ninth street, on or about July 1. The United Artists will also move to the same building at the same time, and it is likely that some of the other exchanges will secure space in the building also.

The above announcement will come as a surprise to many, as it was expected that another film building was to go up in Forbes street, adjoining the building at 1018. It now develops that the cost of erecting a new building such as the city demands would be prohibitive at the present time and that project is now abandoned.

Honeymooning In New York.

Jack Frazier, salesman for United, and for several years shipper for the First National, married Florence Glass, of the First National force, last week. The happy couple took a short honeymoon trip to New York. Congratulations!

Armenian Girl's Personal Appearance.

"The Auction of Souls" is playing a circuit of towns in West Virginia at present, Aurora Mardiganian, the heroine of the play, appearing in person at all engagements. The attraction is cleaning up everywhere.

Pitsburgh Personals.

Ralph Abbett, manager of the Indianapolis office for Universal, paid the Pittsburgh office a visit one day recently on his way back from New York. He is assistant manager Herbel's old boss, and maybe each wasn't glad to see the other.

Sig. Schlager, special sales representative for J. Parker Read, Jr., was in Pittsburgh, week of March 29 conferring with Joe Bloom, the W. W. Hodkinson exchange chief, regarding the distribution and exploitation of "Sex," the newest Louise Glaum vehicle, in this territory.

Bronstetter More Active.

T. C. Bronstetter, formerly manager of the Triangle Film Corp., but at present president of the Tri-State Theatre Corp., has taken over the active management of all their theatres, relieving Mr. Dunmeyer, of Butler, treasurer of the company, of some of his many duties.

Field Representative Ira Aronson, of the National Pictures Theatres Corporation, acted as personal representative for Louis J. Selznick, at the grand and formal opening of the Venango Theatre at Oil City, Pa., March 22.

Altoona's One Big Day.

It so happens many times that two or three film roadmen will hit the same town on the same day, but we think that last Friday, March 26, was the Mecca for the Knights of the Celluloid in Altoona, and you can imagine what Jake Silverman and A. Notopolis were up against. First came Mann of Pathe, then Graham of Republic, and Meltzer of Select, Ainsworth of All Star, Carroll of Fox, Griffith of United Picture, Kruse of Paramount, Harry Rife of First National, and then Burgun of Universal popped in. Some array, we'll say!

Detroit Exhange Notes.

Ralph Peckham, for the past year special representative in Ohio for Lewis J. Selznick, has been appointed Detroit manager for the Republic Distributing Corp. He was formerly in Detroit with the Universal; later he organized the Criterion Film Exchange, and managed the Detroit office of Unicorn.

Republic and Select Co-ordinate.

The Republic office has moved down with Select on the fifth floor of the film building. Select will merely do the physical handling of the film. Ralph Peckham, as manager of Republic, will maintain his own selling organization.

J. M. Duncan.
Manager of the Vitagraph exchange in Detroit.

Detroit Personals and News Briefs.

Sam Pelzman, formerly with Select in Washington, has joined the sales staff of the Detroit Select office.

H. A. Ross, assistant sales manager of Famous Players-Lasky Corp., spent April 4 to 8th at the Detroit office conferring with Manager C. W. Perry.

E. F. Tarbell, division manager for Vitagraph, has been spending the past ten days at the Detroit office conferring with Manager J. M. Duncan.

W. D. Ward, Universal manager, is after first prize in the $7,000 contest which ends July 3rd. In the recent contest, Mr. Ward took second prize.

Henry Zapp, well-known film salesman, has joined the Pathe staff in Detroit, and will travel in the state

Hyman Attractions Center in Detroit.

Arthur S. Hyman Attractions have closed their Chicago office and brought Warren G. McCoy, former manager, and Leo Carrow, former shipper, to the Detroit office, where they will continue their associations.

Among Atlanta Exchangemen.

O. P. Hall, home office representative of National Picture Theatres, Inc., spent several days in Atlanta recently getting the new local office in working order. The Atlanta office, it is stated, has already passed double its quota on franchise sales for the new organization, and Mr. Hall is enthusiastic over the reception which has attended their entry into this territory.

Arthur C. Bromberg Attractions have made arrangements to handle the North Carolina territory for the distribution of their Hank Mann Comedies through the Hygrade Pictures Corporation, of Charlotte, N. C., on account of the better shipping facilities for handling this territory from Charlotte. Bromberg Attractions have just closed a deal for the Essanay-Chaplin specials for this territory.

Booming Atlanta's Own Feature.

Wassman & Stephens have opened the W. & S. Feature Service, and at present are launching first-runs on "Husbands and Wives," a production filmed in Atlanta, in which the biggest of Atlanta's social favorites appear. The story is from the novel "Making Her His Wife," by Georgia's gifted writer, Mrs. Cora Harris, and Vivian Martin is the star. For its premiere in Atlanta, Mrs. Harris will make a personal appearance, it is announced.

Woman Exchange Manager.

Al Livezy and E. W. McWhorter, formerly short subject salesmen out of the local Pathe office, have gone over to the Republic, under that well-known woman exchange manager, Mrs. Anna Sessions.

Florida Exchangeman Busy.

Down in Jacksonville, Fla., D. H. McGee, general manager of the Exhibitors' Booking Association, is running a busy exchange. His service pretty well covers Florida, with a line of independent features kept up to date. McGee's exchange is located in the Realty Building.

in Big Distributing Centers

Baltimore Exchange Notes.

Louis H. Bell has booked "The Great Air Robbery" to the American Flying Club of Baltimore, and it will be shown under the auspices of this club at Albaugh's Lyceum Theatre during the week of May 5. Mr. Bell will handle the publicity and advertising campaign for the picture when it is shown by the Club.

Airplane stunts will be conducted by the Club during the week that the picture is being shown. Mr. Bell has been transferred to the Washington, D. C. office of Universal. He began his duties at that office on April 5.

Palan Now Screenart Manager.

The Baltimore branch of Screenart Pictures will now be under the management of S. Palan, as Michael Siegel has resigned to become again associated with the sales force of Universal to work out of the office of the Baltimore Film Exchange, 412 East Baltimore street. Mr. Palan has been covering the Virginia territory for Screenart and has been in the film business for five years. He has covered the Pennsylvania territory for Mutual and Capital and has also been in the exhibiting end of the business. He managed the Savoy Theatre in Wilmington, Del.; was assistant manager of the Metropolitan Opera House, showing pictures, in Philadelphia, Pa., and owned the Riverside Theatre in Bristol, Pa., which he sold recently to Louis Hirsh of that city.

Loftus Becomes Realart Manager.

Charles C. Loftus has succeeded Lou D. Lyon as Baltimore representative of Realart Film Company. Mr. Loftus has been in the amusement business for eleven years and at one time was associated with the United Booking offices in New York City.

During the war he was in the Quartermaster's Department of the U. S. Army, and spent 26 months overseas. He was released from the army last Thanksgiving day, and he says it was a day of thanks to him. He operated a show called the "Q. M. Frolics," while in France, after the armistice was signed and took it around to various army camps.

Baltimore Exchange Personals.

Having made quite a record for himself in booking towns in the West Virginia territory, H. M. Williams left again this week to travel over the Virginia territory. Mr. Williams booked 22 theatres out of the 24 towns he visited on his West Virginia trip.

Rosa L. Breen, who is the bookkeeper at the Baltimore office of Screenart, visited her home in Philadelphia, Pa., over the Easter holidays.

Hellman Joins Goldwyn.

Frederick R. Hellman has joined the forces of Goldwyn in the Washington, D. C., office. Mr. Hellman has been acting as traveling representative of Wallace Hugh and Palmore & Homand for several weeks.

Payette Representing United.

George N. Payette is now representing the United Picture Theatres, Inc., in the Baltimore territory. He is a brother of John J. Payette, who is well known in this city. George Payette at one time managed the York Theatre in Washington, D. C., for Harry Crandall, and he has been in the film business for four years. He has also been associated with the Mutual and Roberston-Cole companies.

R. C. Harrison, formerly traveling representative for Screenart out of the Baltimore office, has now joined the sales forces of Vitagraph and is connected with the Washington, D. C., office.

Holmes Buys Out Nolte.

The interests of Charles Nolte in the Baltimore Theatre have been bought out by Frank T. Holmes. Mr. Holmes, who has been managing the Aladdin and New Belvidere theatres, which are under the general direction of Mr. Nolte, has resigned and will devote his time to his newly acquired interests.

The Dwyers Working to Capacity.

Leo Dwyer, of the Dwyer Brothers & Co., is back in Cincinnati from New York City, where he went to appoint a new manager for their New York branch. While there he installed J. A. Kent, formerly manager of the Cincinnati exchange, for Mutual. Mr. Dwyer said the sales on Cosmographs are increasing so rapidly that it is taxing the capacity of their factory at Moorhead, Ky., to turn them out.

Allan B. Moritz Will Head Buffalo Exchangemen's Body

ALLAN S. MORITZ, manager of the Buffalo office of Famous-Players-Lasky, has been elected president of the Buffalo Motion Picture Exchange Managers' Association, succeeding J. E. Kimberly, who recently resigned as manager of the local Republic office and whose resignation from the managers' association was accepted at the last meeting. The exchange men have appointed a Grievance Committee with the following personnel:

J. H. Greenwald, Fox, chairman; Frank S. Hopkins, Universal; Archie Moses, Select; Harry Marcy and W. Allen, Vitagraph. This committee will take up a complaint only in case of the Hoy service, which was recently engaged by the Buffalo organization, fail to adjust the matter.

Any exchange manager having a complaint against an exhibitor cannot serve as a member of teh Grievance Committee. The next meeting of the association will be held April 10.

Mrs. George Hickey Dies.

Buffalo exchange men and exhibitors were shocked on Friday, April 2, to hear of the death of Mrs. George Hickey, wife of the manager of the local Goldwyn office. The body was taken to Oswego, the home of the deceased, for burial.

"Stolen Kiss" for Hippodrome.

Henry E. Wilkinson, manager of the Realart Buffalo office, reports the signing of a contract with Harold B. Franklin of Shea's Hippodrome for the presentation in this big house of Constance Binney in her second Realart production, "The Stolen Kiss." Miss Binney appeared on the Hippodrome screen April 8-10 in "Erstwhile Susan," and drew capacity audiences. Mr. Wilkinson reports 20 contracts closed in the Western New York territory during the week of March 29.

Interest in Lloyd Series.

C. A. Taylor, Pathe Buffalo skipper, reports much interest in the new series of Harold Lloyd comedies, bookings on which are now coming in rapidly. Contracts on the Dempsey serial also continue in great shape, Mr. Taylor reports. "His Royal

Lost and Found Column: "The Man Who Lost Himself"—Found Out to Be William Faversham in His First Selznick Picture.
Noted stage star is shown here in three telling scenes in "The Man Who Lost Himself," which will be released shortly.

Slyness," was shown at the Strand for the entire week of April 4. Mr. Taylor is painting up his trailer preparatory to hitting the long, long trail to the fishing grounds.

Aurora Mardiganian Coming.

P. H. Smith, manager of the Buffalo First National exchange, reports the coming to this territory on Monday, April 12, of Aurora Mardiganian, star of "Auction of Souls," in company with Lieut. Jim Anderson. She will open her engagement in western New York at the International Theatre, Niagara Falls, appearing in person at every showing of the First National feature. Mr. Smith has signed a contract for the showing at the Liberty Theatre, Canandaigua, N. Y., of "In Old Kentucky" and "The River's End."

Exchange Doings in Denver.

The Rocky Mountain Screen Club will give an athletic entertainment on Monday April 12, in the Adams Hotel. Besides eats and vaudeville, a boxing card will be staged. Every exchange man will be set back just three bucks.

Newspaper Man Now "Exploiting.

Al Birch, for a number of years city editor of The Denver Post, has been made Denver exploitation man for Famous Players-Lasky and has assumed his new duties.

New York Is Their Mecca.

Ben Cohen, Denver manager for Select, is in New York attending the company's gathering. John Childs, of the Republic offices, accompanied Cohen. Hugh Rennie, of Select's Seattle office, stopped off here and joined the Denver party east.

"Play Ball!" Shouts Cassidy.

Harry Cassidy, the well known ball player, has resigned his position as Denver exchange manager for Robertson-Cole company. After disposing of some of his farm lands through Nebraska, Cassidy will return to Denver, where he will play baseball during the summer.

Switches Over to Universal.

W. H. Edwards, for some time Denver manager for Vitagraph, has resigned and gone over to Universal as road man. H. Bradley Fish, divisional manager for Vitagraph, is in charge of the Denver office until the new manager arrives.

Canadian Exchange News.

The Amalgamated Exhibitors Circuit, Limited, of Montreal, consisting of numerous independent exhibitors of Montreal and other centres of Quebec, has taken over the business of Sterling Films, Limited, Montreal and Toronto. The Sterling company has been an active enterprise in moving picture circles of Eastern Canada under the management of Mr. I. Soskin, who was formerly an officials with Messrs. Jule and J. J. Allen.

Hallmark and Pioneer productions were released in Canada through the Sterling company and the latter also controlled a number of independent pictures. The Sterling Films, Limited, also recently opened a branch office in St. John, N. B.

Getting Exhibitor Support.

The president of the Amalgamated Exhibitors' Circuit is Harry Pulos, a Montreal exhibitor, and the general manager is Phil Hazza, formerly manager of the branches of the Canadian Universal at Montreal and Winnipeg. The Amalgamated circuit was established after upwards of forty exhibitors in Montreal and vicinity had signed an agreement to support the undertaking.

Manitoba Passes Five Laws Applying to Film Exchanges

The Winnipeg, Manitoba, City Council has put through regulations to govern the storage of moving picture films in Winnipeg exchange offices. The by-law requires all exchanges to use ventilated fire-proof vault when more than fifty reels of film are stored while ventilated steel cabinets are required for less than that number of reels.

Nothing but the reels and their containers are to be placed in the vaults or cabinets.

All films are to be kept in metal boxes when not actually stored in the vaults or cabinets except when they are being handled by employes. The cabinets prescribed are to be permanently attached to the wall of an office and outside air vents for these cabinets are to be arranged.

Washington Personals.

George Payette, brother of the well known assistant general manager of the Crandall theatres, in Washington, John J. Payette, has joined United Pictures to work in Baltimore.

Bob Smeltzer, district manager for the Republic Pictures Corporation, has just returned from a long distance trip through the South. Bob says things look good in the territory and that plenty of business is in sight.

The Stork Visits the Slotes.

Robert Slote, Abe Dresner's righthand man at the Exhibitors' Co-operative Film Exchange, struts around nowadays like a pouter pigeon all dressed up and nowheres to go. He is what is known as a proud papa and a little girl, a new arrival, bosses things in his tepee and "Bob" does a war dance around the nursery seven or eight nights a week when Miss Slote is troubled with colic.

Dresner Visits Big Cities.

Abe Dresner, manager of the Exhibitors' Co-operative Film Exchange, was so elated that he could find his way around the streets of New York without the aid of a guidebook and a policeman, set out to explore unknown and untrod fields. He has just returned from a ten days' trip to Chicago where he went "on business" well satisfied with having gotten a line on big doings in that city.

San Franciscans Ready for "Melon."

The San Francisco Select exchange annexed second prize in the recent sales contest for business on the new Selznick stars and are eager for the cutting of the $8,000 melon.

San Francisco's Republic Office.

L. B. Metzger, western division manager for the Republic, was a visitor in San Francisco recently about the time that local manager Edward C. Mix left for New York.

Charles C. Crowley, formerly with Pathe, is now with the Republic Exchange as special serial representative.

Haddon Stephens, formerly of the World at San Francisco and later located at Salt Lake City, but now manager of the Republic office at Los Angeles, passed through this city on his way to New York.

E. V. Clover Deserts Exhibiting.

E. V. Clover, for years house manager with the Turner & Dahnken Circuit, and who operated his own house at Stockton, Cal., for a time, is now with Vitagraph, Inc., as salesman out of the San Francisco office.

J. J. O'Laughlin Now With the Sun.

J. J. O'Laughlin, formerly with the Famous Players-Lasky Corp. in Canada and the United States, has joined the Sun Films, Inc., at San Francisco.

Universal Preview a Big Success.

The Universal exchange recently featured an elaborate preview of "The Virgin of Stamboul" at the Imperial Theatre, San Francisco, and succeeded in getting a great crowd of exhibitors together. Music was furnished by Severi's orchestra, which proved a big attraction.

Nick Turner Joins Equity.

Nick Turner, formerly with Pathe, has joined the staff of the Equity Pictures Corporation, San Francisco, which has moved to ground floor quarters at 90 Golden Gate avenue.

Minneapolis Exchange Notes.

L. J. Blumberg, assistant manager of the Minneapolis Metro exchange, returned this week from an extensive trip throughout the northwest. He announced upon his return closing of contracts for the entire output of his company at several cities.

Realart Enlarges Exchange.

The offices of the Minneapolis Realart exchange have been enlarged by Manager Harry Hollander. The enlargement gives the office triple its former space, and was to accommodate the remarkable increase in business in the Northwest, Mr. Hollander said.

Handling Fight Pictures.

The Minneapolis First National exchange is handling the distribution of the O'Dowd-Gibbons fight pictures in Minnesota.

Mitchell Joins Universal.

Affiliation of E. Mitchell, formerly of the Des Moines, Ia., Universal branch, with the Minneapolis Universal exchange, is announced this week.

Newsboys Strong for Wolfberg.

Harris P. Wolfberg, former Cincinnati district manager of the Famous Players-Lasky corporation, had an odd little party at the Paramount private theatre while in this city last week on business. He entertained a flock of newsboys who cry their papers at the Hotel Gibson. Wolfberg lived at the Gibson before being sent to New York headquarters. The programme was "Treasure Island" and the boys were told to do as they pleased.

Republic Exploiting "Girl of the Sea."

Probably the biggest and most novel exploitation campaign ever attempted in Cincinnati is under way by the Cincinnati Republic office. R. E. Flagler, manager, aided by James Carrier, exploitation manager, are devising plans for this campaign for the Selznick Republic special," The Girl of the Sea," which will be shown in this territory before long.

Publicist Danzinger Promoted.

William Danzinger, who succeeded Joe Mayer as Cincinnati publicity man for Universal, received a telegram last week to report in New York City and assist Mr. Mayer, who is now publicity director for the Universal Corporation. Mr. Danzinger's good work attracted the attention of the New York office.

Simon Gets a Telegram.

Milton Simon, National Picture manager, is the recipient of a telegram from Lewis J. Selznick, which he is nursing around with a smile. The contents of the telegram are that the National franchise holders are to be given the benefit of Select and Republic output.

Live News from Everywhere

Colorado Cullings

Princess: "Why Change Your Wife?"
Rialto: "Why Change Your Wife?"
America: "The Forbidden Woman."
Rivoli: "Footlights and Shadows."

Thompson Theatres New Owners.

THE Thompson Theatre, one of the largest motion picture houses in Denver, has been sold by the International Amusement Company to David Hepner, owner of the Midland Clothing Company store. The consideration was $40,000. The playhouse will be under the management of A. J. Hepner, son of the new owner, and Glen Halland, both well known in the exhibitors' field in Colorado.

Nolan Buys Out Swanson.

Harry T. Nolan, of Denver, has purchased the interests of his partner, W. H. Swanson, in the First National Exhibitors Circuit. The purchase price, it is said, was $100,000. Swanson was one of the founders of the Swanson-Nolan Film Company, which was succeeded by the Swanson-Nolan Theatre Supply Company. He is now a resident of New York.

Bathing Girl Parade for Film.

To exploit the film, "Why Change Your Wife?" an open air bathing girls' review was held in the heart of Denver's moving picture district. A novel sign board of huge proportions was erected on a two-story building and before this board, four times daily, bathing girls appeared, wearing suits similar to those worn by the stars in the film story. The picture was exhibited at the Princess and the Rialto all week.

Talbot Cheers 500 Orphans.

A. G. Talbot, the popular manager of the America, endeared himself to the hearts of 500 unfortunate little orphan children by being their host at a matinee performance of the film story, "The Little Shepherd of Kingdom Come." The dependent kiddies were from the homes in and about Denver.

Feature Production in Denver.

A $75,000 moving picture is to be filmed in and about Denver this month, according to an announcement made by the Ore-Col Film Corporation, which was recently organized by A. D. Frost, of Portland, Ore., and O. D. Woodward, of Denver. The new corporation has rented space in the studios of the Englewood Film Company.

Selznick's Aviator Publicist.

L. A. Young, aviator press agent for the Selznick film, "His Wife's Money," featuring Eugene O'Brien, soared over Denver dropping imitation money advertising the film, which played at the Fox Rivoli. O'Brien, who is a Boulder, Colo., man, is a great drawing card in Denver.

Will Produce in Cheyenne.

According to word reaching Denver's movie row, the Class Pictures Company, Inc., has been organized at Cheyenne, Wyo., for the purpose of making western pictures in the old cow town. Pete Morrison has been signed to play leads. Charles E. Bartlett is director. The company will be incorporated for $300,000, with shares at par value of $10.

Arrested for Sunday Show.

For opening his playhouse in Lafayette, Colo., where the blue-Sunday laws recently passed, Alvin S. Frank has been arrested and must stand trial, by heck! The warrant was sworn out by a Lafayette minister.

Some Film Personals.

Henry Brennan, manager of the Lyric Theatre, Casper, Wyo., was noticed along movie row, Denver, last week. Mr. Brennan visited the local exchange offices of the Pathe company, where he contracted for the Pathe weekly.

R. W. Davis, for several years owner of the Palace Theatre, Trinidad, has disposed of his interests to B. B. Hinman, C. G. Chamberlain and L. L. Stonebraker, who assumed charge April 5.

C. M. Moore has purchased the Gem Theatre, Boulder, from W. A. Seamon.

Loew Plans Denver Theatre.

Denver is to have another first-class moving picture and vaudeville theatre, the Loew theatrical corporation having leased for a period of ninety-nine years the St. James Hotel Building, located in the heart of Denver's moving picture district. The hotel will playhouse to cost approximately $500,000, according to the Hitchings-Van Schaak Investment Company, who represented the hotel company in the transaction. The A. C. Blumenthal Company, Inc., of San Francisco, represented the Loew interests.

The lease on the hotel building, which is a six story structure and one of the oldest landmarks in the downtown business district, does not expire for four years. Whether or not an attempt will be made by the Loew interests to purchase the present leases has not been made public.

Plans, however, are in the hands of an architect. The house will have a roof garden and will be built to accommodate 2,500 persons.

New York City Attractions

(April 4-10.)

Rivoli: "The Stolen Kiss."
Rialto: "Dr. Jekyll and Mr. Hyde."
Capitol: "The Woman in Room 13."
Strand: "The Woman and the Puppet."
Broadway: "The Virgin of Stamboul."

Chicago Attractions

(April 4-10.)

Randolph: "The Woman Gives."
Ziegfeld: "In Search of a Sinner."
Castle: "Duds."
Casino: "Burnt Wings."
Playhouse: "The Forbidden Woman."
Boston: "Shore Acres."
Riviera: "The Inferior Sex."
State-Lake: "Just a Wife."

Philadelphia Attractions

(April 5-10.)

Stanley: "The Forbidden Woman."
Arcadia: "Two Weeks."
Palace: "The Lone Wolf's Daughter."
Allegheny: "She Loves and Lies."
Victoria: "Heart Strings."
Capitol: "The Sporting Duchess."
Locust: "His House in Order."
Rivoli: "The Little Shepherd of Kingdom Come."
Great Northern: "She Loves and Lies."
Imperial: "Stronger Than Death."

Boston Attractions

(April 5-10.)

Park: "The Forbidden Woman."
Modern and Beacon: "Paliser Case."
Scollay Square Olympia: "Even as Eve."
Gordon's Olympia: "Shore Acres."
Boston: "The Sporting Duchess."

Cincinnati Chatter

Attractions April 4-10.

Walnut: "Soldiers of Fortune."
Strand: "Every Woman."
Family: "Just a Wife" (first half), "April Folly" (last half).
Gifts: "Paliser Case."
Boulevard: "The Third Woman."
Palace: "In Walked Mary."

Pictures in Glass House.

Cincinnati's glass theatre was thrown open to the public last week. It is on the roof of the Orpheum Theatre on Walnut Hills, and is to be the only one of its kind in the world.

Roof and walls are built of glass, and are so arranged that they can be thrown open, making the theatre virtually an open-air institution. In rainy and cool weather it is completely closed.

The seating capacity of the glass theatre is 1,000, giving the Orpheum a total seating capacity of 3,500. The cost of the improvement was $30,000.

Detroit Doings

Attractions April 4-10.

Adams: "The Woman in Room 13."
Broadway-Strand: "Why Change Your Wife."
Washington: "The Fortune Hunter."
Madison: "The Idol Dancer."

First National "Owns" Three Towns.

H. S. GALLUP, of the Delft Theatre, Marquette, who was in Detroit a few weeks ago, has contracted for 100 per cent. First National for the four theatres in Marquette, Escanaba and Munising.

Looking After Projection.

The Broadway-Strand Theatre, Detroit, has installed three Motiograph De Luxe Projectors. Warren & Cohen have installed two Simplex projectors in their Rex Theatre.

Closed Three Hours Good Friday.

All Detroit theatres are reporting a good business now that the Lenten season is over. Co-operating with the movement on Good Friday of closing between 12 and 3, no Detroit theatres were open during those hours.

Miles Increases Activities.

Charles H. Miles took over the Miles Theatre on April 5 and the policy will continue with vaudeville and feature pictures. Mr. Miles announces that he is building six new theatres, one of which will be at the corner of Grand River and Roosevelt avenue, Detroit, seating 4,800. The balance will be in Ohio. The Detroit house opens in the fall.

Flint's New Theatre Open.

The New Richards Theatre, Flint, is now open for business. The Kobacker Furniture Co. own the house, and the booking is done by Charles Garfield, who manages the Orpheum in that city. This is the second new house in Flint to open within the last thirty days.

Another for John H. Kunsky.

John H. Kunsky expects to break ground for a new theatre on Mack avenue, Detroit, within 30 days. It will seat about 2,000 and will be exclusively for motion pictures.

Buys Out Opposition.

F. L. Kingston, of Cheboygamwho, recently opened the Kingston Theatre, has purchased the Liberty Theatre in that city from Roland B. Riggs.

Washington Whispers

Storty Goes to Strand.

FRANK J. STORTY, who for the past ten years has been identified with the film business in Washington, has been appointed maanger of Moore's Strand Theatre. Mr. Storty moves to the Strand from the Garden, where he is succeeded by Louis Stolberg, who has been connected with one of the local exchanges.

Crandall Returns.

Harry M. Crandall, owner of the Crandall Theatres in Washington, returned last week from a month's trip, during the course of which he visted Los Angeles, San Francisco, San Diego, the Grand Canyon, Chicago, New Orleans, Atlanta, Tijuana, Mexico and some few dozen other interesting points in widely divergent sections of the country.

Mr. Crandall was accompanied by Mrs. Crandall and his daughters, Mildred, Olga and Dorothy.

Crandall Overhauling.

Taking a hint from the week or so of very warm weather, which prevailed in Washington during the latter part of March, Harry M. Crandall has a number of men overhuling the Typhoon fans and cooling systems in the various houses comprising his Washington string. The Crandall Theatres are noted for their comfortable temperatures during the summer months, and the big fans and ventilators will be put in commission as soon as the thermometers in the different houses climb over the comfort mark.

Hoosier Happenings

Wins Sunday Opening Fight.

ANOTHER Hoosier exhibitor has just emerged victoriously in a Sunday opening fight. He is Frank Walters, proprietor of the Orpheum Theatre at Hartford City, Ind.

A jury in the Blackford County Circuit Court found Mr. Walters not guilty of a charge of Sabbath desecration, which was filed against him several months ago because he operated his theatre on Sunday. Only five ballots were taken by the jurors.

Walters was convicted on the charge at the first term of court and then was granted a new trial. Motion picture theatres have been operating on Sundays in Hartford City for more than a year and in view of the recent decision of the jury probably will continue to operate without further interference.

Indianapolis Theatres Crowded.

That the motion picture exhibitors of Indianapolis have no complaints to make regarding attendance at their respective theatres is indicted by an order which was issued this week by the board of public safety to the police department and the director of the fire prevention division of the fire department. The order calls attention to the crowded condition of the downtown theatres and instructs the two departments to see to it that the theatre owners comply with the law in keeping the aisles and exits open at all times.

Motion Picture Indorsers Meet.

The sixth annual convention of the Indiana Board of Indorsers of Photoplays will be held at the Claypool Hotel, Indianapolis, April 6 and 7. Mrs. Grant C. Markle, of Winchester, Ind., president of the organization, will preside.

The program will include addresses by exhibitors, talks on community pictures, reports of state officers, general business, election of state and local officers and several round table discussions centering on censorship, etc.

The Rev. Clay Trusty, an Indianapolis minister, will speak on "Community Centers in the City," and Mrs. Fred Lucas, of Greencastle, will speak on "Pictures in Small Towns," on the first day's program.

The officers of the board in addition to Mrs. Markle are Mrs. David Ross, Indianapolis, first vice-president; Mrs. Theodore Wagner, Indianapolis, second vice-president; Mrs. E. M. Robbins, Indianapolis, third vice-president; Mrs. Fred Stilz, Indianapolis, fourth vice-president; Mrs. Granvil Renard, Union City, recording secretary; Mrs. H. O. Phillips, Indianapolis, corresponding secretary, and Mrs. E. J. Hecker, Indianapolis, treasurer.

Shelbyville Showman Very Ill.

William C. Meloy, owner of the Strand Theatre, Shelbyville, Ind., has been confined to his home for the last few days as a result of an acute attack of heart and stomch trouble. He was stricken in the office of a physician, where he had gone to receive treatment for one of his ears.

Fire Damages Theatre Front.

The front of the Baby Grand Theatre, Elwood, Ind., was damaged to the extent of several hundred dollars last Saturday night as a result of a fire which started in the operating booth. Two films and two projection machines were destroyed.

The operator, Dewey Lee, leaped from a window of the operating room and escaped uninjured. The theatre was crowded at the time the fire broke out, but the patrons filed out in an orderly manner and no one was hurt.

The Baby Grand was erected last September after the original Grand Theatre, which was under the same management, was destroyed by fire. The loss resulting from the recent fire was not estimated, but is said to be fully covered by insurance.

Fort Wayne Temple Leased.

The Temple Theatre, Fort Wayne, Ind., which was opened three months ago by Oscar Wobrock after having been thoroughly remodeled and redecorated, has been leased to Harold P. Beck and Emmett F. Sorg. Both the new proprietors are Fort Wayne men and have had wide experience in the theatrical and motion picture business, having operated theatres in Chicago, Detroit, Cleveland, Cincinnati and other cities during the last eleven years. The Temple has been devoted to photoplays and occasional stage productions and will be continued on that basis, it is understood.

New House in Noblesville.

The American Theatre is the name of an attractive new motion picture theatre which was opened at Noblesville, Ind., recently. Capacity crowds attended the opening.

The theatre was accepted on behalf of the city in an address by C. B. Jenkins, who paid a high tribute to Messrs. Cullen and Wise, the proprietors, for the public spirit manifested in supplying a much needed theatre. The program also included several vocal solos and music by a special orchestra. The theatre will be opened every night in the week and will present a daily change.

Hardware Company Exhibiting.

The Daily Hardware Company, of Montgomery, Ind., is erecting a new motion picture theatre there and expects to complete it in six weeks if the weather remains favorable. The building and its equipment will be up-to-date in every respect. The show will be managed by George Daily, one of the proprietors of the hardware firm.

Montpelier's New Theatre.

According to reports received in Indianapolis recently a new theatre is being erected at Montpelier, Ind., and will be under the management of Charles M. Spray, formerly of Frankfort. The theatre is rapidly nearing completion and will be ready

Like Rajah's Jewel Box.

Mr. Smith's Theatre in Indianapolis was a transformed sight to its many patrons this week. The entire little theatre has been redecorated into what Mr. Smith has labeled "The Rajah's Jewel Box."

Beautiful transparent oriental scenes line the walls, little balconies for the musicians have been constructed on each side of the screen and numerous other improvements made. The entire theatre conveys to the patrons the idea that they themselves are sitting amid a transplanted oriental garden with rich color effects on all sides. The credit for the decorative work goes to S. Barret McCormick, manager of the Circle Theatre, and his art director, Frank Zimmerer.

With the new decorations, Mr. Smith has announced that in the future the entertainment is going to be the same from the time the doors open at 10 o'clock in the morning until they close at 11 o'clock at night. Two orchestras will furnish music continually and will be supplemented by high-class entertainments, which will be changed from time to time.

Baltimore Breezes

Attractions April 4-10.

Strand—"Erstwhile Susan."
New Pickwick—"His House in Order."
New Wizard—"On with the Dance."
Garden—"Women Men Forget."
Victoria—"Eve in Exile," first half; "Jinx," last half.
New Theatre—"The River's End."
Parkway—"On with the Dance."
Blue Mouse—"The Forbidden Woman."
Hippodrome—"Blind Husbands."
Picture Garden—"The Sporting Duchess."
Aurora—"Eyes of Youth," first half; "When the Clouds Roll By," last half.

Depkin Takes New Offices.

BERNARD DEPKIN, JR., general supervisor of the New Wizard, Strand and Pimlico, and Nixon's Pickwick, Victoria and McHenry theatres in Baltimore, has taken a suite of offices on the fourth floor of the Castelberg Building, Lexington street and Park avenue. Elizabeth Schwab, Mr. Depkin's efficient secretary, has one of the two offices occupied by Mr. Depkin.

Both offices are furnished beautifully with mahogany furniture. There are heavy green rugs on the floor and the woodwork is done in mahogany color and has the half timber effect. There is also a very comfortable brown cloth upholstered sofa in Mr. Depkin's private office.

Out-of-Town Notes.

A moving picture and vaudeville theatre with a seating capacity of 1,000 is being built at Denton, Md., by O'Brien, which is to cost $35,000 which will be two stories. It will be in operation in about two months according to the estimates.

The Globe Theatre, Berlin, Md., which has been closed for five weeks, due to the influenza, has been reopened to the public again.

Going Back to the Farm.

The Opera House, Crisfield, Md., which has been operated by M. H. Douglas, has been sold by him to Ward and Sterling. This playhouse has a seating capacity of 600 and will be repainted and given a general overhauling. Mr. Douglas, who is 60 years old, has also sold his soda water fountain and clothing store and will retire from business and is going back to his farm.

"Square Deal" Saunderson Sells Out.

J. Saunderson, known to the trade as "Square Deal Saunderson," has sold his interests in the Palace Theatre of Hagerstown, Md., to J. H. Boyer. Mr. Boyer will take possession of the Palace, May 1, but Mr. Saunderson will act as manager.

Increasing Theatre Capacity.

Plans are now under way by Evans Brothers, who operate the San Toy Theatre and Opera House in Lonaconing, Md., to make extensive improvements on the Opera House, to cost about $14,000, in order to increase the seating capacity of the theatre from 400 to 800. The work will probably be completed by fall.

Clarksburg Theatre Change.

The Palace and Odeon Theatres, of Clarksburg, W. Va., which have been owned and operated by George Murry for the past four years, have been purchased by him by the Fuel City Amusement Company, of which W. D. Williamson is the general manager. The Odeon, which has been undergoing alterations, has been opened to the public again with tabloids and pictures. Mr. Murry will retire from business for the present and may take a trip to Canada.

To Europe for Pleasure.

Isaac Peters, manager and owner of the Princess Theatre in Shinnston, W. Va., is going to make a six months' trip to Europe this summer and during his absence, his business activities will be taken care of by his partner, Mr. Simon.

Theatre Changes.

Oscar Hansen, lessee and part owner of the Jefferson Theatre, Goshen, is going to remove the gallery from the theatre and enlarge the balcony. Work on the improvements will be started soon.

The Pastime Theatre, Garrett, Ind., has been sold by A. C. Widmer to Otto Heinzerling, of that place. Mr. Widmer has not announced his plans for the future.

Buffalo Bulletins

Strand: "Two Weeks."
Family: "The Third Woman."
Star: "The Shark."
Empire: "The Long Arm of Mannister."
Lyric: "The White Dove."

$2,500,000 Theatre Announced.

PLANS for a new theatre and office building to cost $2,500,000 were announced this week by Morris Slotkin, manager of the Olympic Theatre and a theatrical promoter. The new building will be at Broadway and Washington street, covering the ground now occupied by the Lyric and Family theatres and adjoining structures.

On Broadway it will take in the property as far east as the Broadway Hotel. There will be a frontage of 160 feet on Broadway and 182 feet on Washington street, and all of the land necessary for the project has been secured, according to the announcement.

The office building will take up the front part of the structure. It will face Broadway, and will be eight or nine stories high. Extending back on Washington street will be the theatre. This will be of fireproof construction throughout, and will have a seating capacity of from 3,500 to 3,800.

One Theatre Replaces Three.

The new theatre will be operated by the company, which now has the Olympic and Lyric theatres, Mr. Slotkin announced. It will present high class motion pictures and vaudeville. Construction of the new house will make one theatre instead of three, since the Olympic, it is expected, will be closed and the Family and Lyric will be done away with under the new arrangement.

This will make the third big theatre planned for Buffalo this year. Loew's theatre will get under way this month at Washington and Mohawk streets, and work on the big Shea Metropolitan will commence May 1. All of these houses will represent outlays of many millions of dollars, and give "The Queen City of the Lakes" some of the finest show houses in the country.

The Rivoli at Broadway and Fillmore is nearly completed, the Capitol in South Park avenue, near Triangle, opened Easter Sunday, and the new theatre in Hertel avenue is well along in its construction. Motion picture theatres are springing up everywhere.

Boosts Leonard on Sport Pages.

The Empire Theatre, which is the old Garden burlesque house, and which has changed to pictures with week runs, pulled an excellent stunt when it placed large sized ads on Benny Leonard in "The Evil Eye" on all the sport pages of the Buffalo newspapers. Naturally the local sport fans were attracted, and flocked to the Empire to see the world's lightweight champion as a film star.

Opens New "Falls" Theatre.

Frank Lotko has opened a new motion picture theatre on Twenty-fourth street, Niagara Falls. It is called the Colonial, and has a seating capacity of about 700. The house is one of hte coziest neighborhood houses in western New York. Al Becker, of Buffalo, installed the projection equipment.

Rivoli Opening Delayed.

The Rivoli, the new theatre being erected in Broadway, beyond Fillmore avenue, and which was to have opened around Eastertide, will not open much before June. Harry Dixon, who will manager the house, is now spending all his time aiding in the work of rushing the house to completion. The theatre is built of attractive red terra cotta brick, and presents an excellent appearance, at least as much as can be seen at present.

Hippodrome Boosts Prices.

Shea's Hippodrome boosted its prices five cents beginning Easter Sunday. The new scale is 20 and 40 in the evening and 15 and 25 at the matinees. As is usual at the Hipp, Harold B. Franklin gave his patrons much more for their money than they expected, so there were no complaints. Added artists in the orchestra, a new soloist, an elaborate film program and other features were put on to offset the slight boost.

Church Continues Pictures.

So successful have been the Motion Picture-Community Singing Services at the Calvary Church on Sunday evenings that the church is continuing the stunt. On Sunday night, April 4 (Easter), two episodes from "The Son of Democracy" were presented entitled "Tender Memories" and "A President's Answer." The "movie service" was advertised in the local church pages of the press.

Flat Price at Palace.

The establishment of a flat admission price of 20 cents at the Palace Theatre by Manager Ira M. Mosher has proven a popular move. Every seat in the house, including balcony, is 20 cents, and Mr. Mosher believes that this is the correct policy for a house of the seating capacity of the Palace. Mr. Mosher is prominent in Rotary Club entertainment affairs.

Strand Using Cut-Outs in Lobby.

E. O. Weinberg, of the Strand Theatre, has introduced large cut-outs taken from the large sheets on the various attractions in his lobby displays. The figures are mounted on beaver board and placed at advantageous spots in the lobby. The effect is most striking.

Becker Gives Club Show.

Al Becker, of the Becker Theatre Supply Company, was in charge of the film part of the entertainment given by the Electric Club, of Buffalo, in the Hotel Lafayette, Friday evening, April 2. Whenever there is a film show wanted, Al is usually the man on the job. Mr. Becker has installed a new Simplex machine in Keith's Main Street Theatre, and has received an order for two machines of the same make for the new Rivoli in Broadway.

Wedding Well Advertised.

The marriage of Mary Pickford and "Doug" Fairbanks was well advertised in the local papers, most of them running two-column cuts of the principals, with long stories. Many exhibitors took advantage of this sudden rush of free publicity and booked programs featuring the two stars. Mr. and Mrs. Douglas Fairbanks' bill were quite the vogue for several days.

Excellent Exploitation Stunt.

All Buffalo turned around and looked when a man dressed in regulation Sing Sing outfit walked up Main street carrying a suit case bearing the sign, "'The Honor System' at the Empire Theatre the week of March 29." The white suit with black stripes attracted the attention of everyone. The man walked all over the downtown district. It was an excellent exploitation stunt.

Ransomville Church Screens.

"The Man Without a Country," "A Wedding in Brittany," "The Magic Toy Shop" and new comedies were noted on a program given on the evening of March 30 in the Ransomville Baptist Church. Western New York churches without number are turning to the motion picture as a source of entertainment for their members.

New Theatre in Welland.

S. L. Lambert this week began the erection of a large four-story theatre building on East Main street, Welland, Ont. The theatre will be the largest block in the city, being 60 by 100 feet. A department store and bank will use part of the building.

Carver Screen Production.

Samuel Carver, manager of the Family Theatre, invited members of the press, city officials, prominent physicians and others to a private screening of "What Becomes of the Children?" in the Family Theatre on the evening of March 31. The picture was shown with full musical accompaniment. The production was shown at the Family the entire week of April 4.

Salamanca House Sold.

One of the most important business deals in Salamanca, N. Y., in several months was the sale of the Andrews Theatre on Main street, South Side, to the Columbia Amusement Company, of Erie, Pa. The deal does not include the real estate.

The consideration has not been made public, but it is assumed to be large because the Andrews has enjoyed an unusually good business since its opening eight years ago, when it was built by Max Andrews. The theatre occupies one of the best properties in the business section.

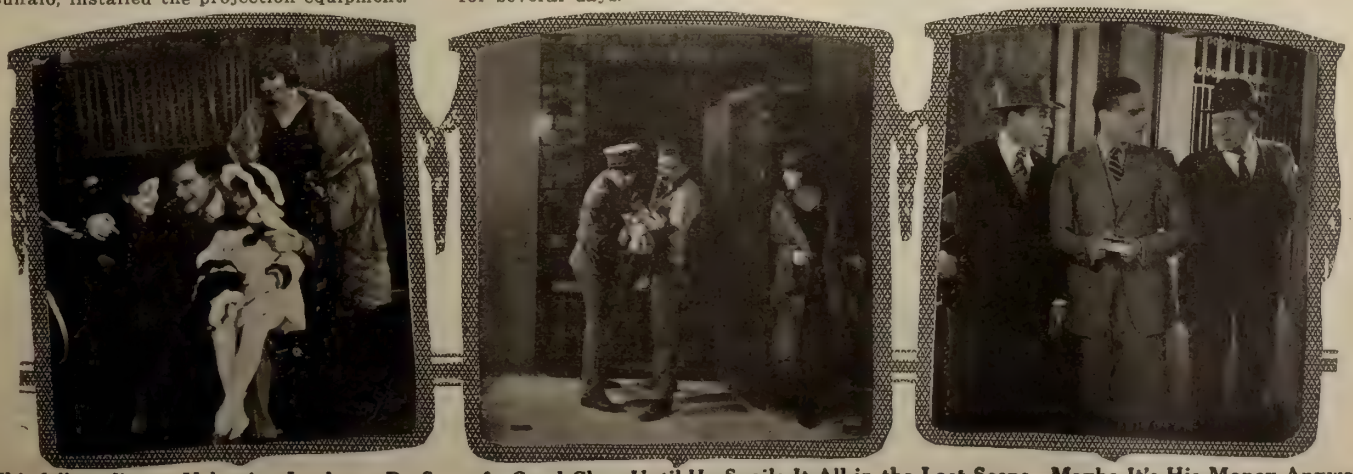
The new owners took possession April 1.

"Erstwhile Susan" Debut.

"Erstwhile Susan," the Constance Binney Realart production, received its initial presentation before the members of the Zonta Club, an organization of Buffalo business women, in the Hotel Statler at the luncheon, April 6. Marion DeForest, dramatic editor of the Buffalo Express, and a member of the club, dramatized the play for Mrs. Fiske, and her work was the basis for the screen version. The picture was shown at Shea's Hippodrome the last half of the week.

Ray Meyers in Buffalo.

Ray Meyers, former press representative for several local motion picture houses, was a Buffalo visitor this week, coming here in the interest of the Northern Baptist campaign. Mr. Meyers is now associated with Porters Moore in the operation of an advertising agency in New York City. Mr. Meyers is a former member of the Buffalo Times editorial staff.



This fellow Jimmy Valentine Looks to Be Sort of a Good Chap Until He Spoils It All in the Last Scene—Maybe It's His Money Anyway.
Bert Lytell seen in a new Metro production adapted from the widely known play, "Alias Jimmy Valentine."

Pittsburgh Paragraphs

(Attractions April 4-10.)

Grand: "Double Speed."
Liberty: "Double Speed."
Olympic: "Two Weeks."
New Kenyon: "In Old Kentucky."
Savoy: "The Adventurer."
Minerva: "The Blindness of Youth."
Loew's Lyceum: "The Right of Way."
Cameraphone: "Sooner or Later."

THE Philadelphia North American, in commenting on the recent fire at the Moore Hotel, speaks of Samuel Gallo, manager of the Strand moving picture theatre at Indiana, Pa., as a hero. He didn't jump into the burning building and save the mother and child, or in the pathway of a runaway horse to save the heiress.

What he did was to arise in his theatre when it was filled the other evening and announce in a quiet manner that he had received orders to close the theatre at once. The audience, some of them, thought it was because of sickness, and while the orchestra played the exit march, the people filed out. Upon reaching the sidewalk, it was discovered that the Moore Hotel next door was on fire, and the theatre was threatened.

Speaking of Universals.

Charlie Baird, of the Pastime, Portage, considers "The Brute Breaker" one of the best pictures Universal has ever released. Has heard more favorable comments about it than any feature he has run in many moons.

Universal service must be well liked in Charleroi, for every time Leresche visits the Palace in that town, he finds 'em standing out on the sidewalks. And this they don't do, you know, unless it's a show they want to see.

Enlarging McKeesport Savoy.

Pete Gorris and H. R. Barney started work March 25 on the new theatre which they are to build on the site of their present Savoy Theatre in McKeesport, Pa. They have purchased additional property in the rear of the Savoy and the new house will extend from Fifth avenue through to Ringhold street, covering a plot 45x155 feet. The Savoy will be closed May 1 and it is expected to have the new building ready for opening about the first of September.

The new Savoy will be one of the handsomest houses in this section. It will entail an expenditure of about $200,000 and will have a capacity of 1,300. Mr. Gorris states that $12,000 will be spent on the matter to ventilation alone, which gives one an idea of the magnitude of the proposition. All other appointments will be in harmony with this feature.

Get National Picture Franchises.

O. H. Potter, of the Columbia Amusement Company, Erie and Warren, Pa., has secured the franchise for the Columbia and Majestic theatres in Erie and the Columbia in Warren, for all National Pictures Theatres productions.

Homestead Theatre Enlarging.

The Elite Theatre, Homestead, Pa., is closed for remodeling and enlargement, work having been started March 23. It is expected that the work will be completed by Saturday of this week. The capacity will be increased from 300 to 600 and the house is being repainted and redecorated throughout.

Buys Washington's Idle Hour.

M. A. Modi, formerly an exhibitor of Mannington, W. Va., has purchased the Idle Hour Theatre at Washington, Pa., from W. H. Wheatley. The latter intends to make his future home in Texas.

D. C. France in Oil Business.

D. C. France, one of the best known men connected with the moving picture industry in the Pittsburgh section, manager of the local branch of the United Theatre Equipment Corporation, 1006 and 1008 Forbes street, has resigned his position with that company, to take effect April 10. Mr. France will become affiliated wtih A. S. Davis, formerly a well-known film man, who is now in the oil business ,operating extensive fields in various parts of the country. Mr. France is peculiarly fitted for this class of work, having been in the construction business prior to his entry into the moving picture game.

Frank L. France, brother of the retiring manager, has been chosen successor of the latter. Frank has been with the company for the past six years and will prove a good man for the position.

New Lincoln to Open April 5.

The New Lincoln Theatre at Parkersburg, W. Va., of which Mr. Smoot is owner, is rapidly nearing completion and the formal opening date has been set for April 5. The house has a seating capacity of 900, and is one of the handsomest theatres in that section of the country, and represents an investment of $100,000. A 15-piece orchestra will provide the music for the new house and a souvenir program of thirty-two pages will be issued with the opening.

Luce Buys Belle Vernon House.

C. N. Luce, a business man of Belle Vernon, Pa., has purchased the Bijou Theatre in that town and will take possession of the same on April 1. The house will be remodeled and enlarged from its present capacity, 250, to 450.

Ike and Mike to Syria.

Ike Peters and his brother Mike, who control several theatres in and around Shinnston, W. Va., have secured passports and are going back to the old country, Syria, for a six months' vacation trip.

Sympathy.

The Lissman girls, well known in several exchanges of Pittsburgh, have the sympathy of a host of friends in the death of their father, who passed away Thursday, March 18.

The Cat Came Back.

S. L. Driggs' pet cat, "Dick Driggs," played an important part in the showing of "Pollyanna" at the Driggs Theatre, Clearfield, Pa., when it innocently meandered across the stage just as the cat in the film was lost. Did they laugh? Ask Driggs—he knows.

The Girls Change, Too.

Miss Mary Loughrey, formerly of the Paramount exchange, Pittsburgh, is now a member of the Rowland & Clark force, acting in the capacity of assistant to the publicity director, Samuel Sivitz.

Cleveland Cullings

Attractions April 4-10.

Euclid—"Why Change Your Wife?"
Metropolitan and Strand—"The Woman and the Puppet."
Mall and Alhambra—"Youthful Follies."
Knickerbocker—"Evangeline."
Stillman—"The Woman Gives."
Standard—"A Modern Salome."
Orpheum—"The Corsican Brothers."
Miles—"She Loves and Lies."
Liberty—"Victory."

Will Picture Cleveland History.

ANNE LUTHER arrived in Cleveland April 1 to begin work on a special historical production showing the progress of the city during the last fifty years. The picture is backed by the William Taylor Sons Company, a big department store, and is being made to show in the city during the Taylor golden jubilee week, which begins April 21.

The picture is being made by Universal Film Manufacturing Company's industrial department from data compiled by local historians. It is under the direction of Lem F. Kennedy, a Universal director. Roswell J. Johnston is the cameraman. On Easter Sunday pictures of the fashion promenade were made.

Sam Bullock Sells Columbia.

The Columbia Theatre, one of the oldest neighborhood houses and one that has made a mint of money, has changed hands. Sam Bullock, who operated it for many years, has sold it to J. Stein, his competitor, who runs the New Palace on St. Clair avenue only a few blocks away from the Columbia. Mr. Stein closed the house for two weeks, during which time he redecorated it and made several alterations, and it was reopened Easter Sunday.

Will Build in Port Clinton.

The Port Clinton Amusement Co. has been incorporated for $100,000 for the purpose of building a big theatre in Port Clinton, Ohio. The company is headed by Fred P. Reichert, who owns two theatres in Port Clinton.

West Coast Whispers

J. D. Williams Visits San Francisco.

J. D. WILLIAMS, manager of the First National Exhibitors' Circuit, was a visitor at San Francisco late in March, coming here to confer with Fred Dahnken, Jr., on matters connected with this institution. He was especially interested in plans for the new house to be erected on Fourth street by the Turner & Dahnken Circuit, and states that when completed this will be the finest theatre showing First National pictures, besides being the largest in the entire country, surpassing even the Capitol Theatre, New York, in seating capacity.

Loew's, Inc., Adding to Chain of Houses.

Loew's, Inc., through Ackerman & Harris, has purchased the Wigwam Theatre, this city, and will take possession shortly. A deal is under way for acquiring another district theatre, and it is planned ultimately, when its building program is completed, to conduct six houses here. Through Ackerman & Harris it has just purchased a one hundred and twenty-five foot lot on Curtis street, Denver, Colo., opposite the Tabor Grand Opera House, where a fine theatre will be erected. At San Francisco considerable work is to be done in the present houses, it being the plan to make a new entrance to the Casino and to expend $50,000 in improvements at the Hippodrome.

To Select Theatre Site.

Martin Beck, president of the Orpheum Circuit, arrived here recently to select a site for the San Francisco Junior Orpheum Theatre, and will remain until this is decided upon. This new house will have a seating capacity of not less than 3,500, and its program will include moving pictures, as well as vaudeville, the performance being continuous. Several locations in the vicinity of Seventh and Market streets are under consideration. The theatre will be named after the street on which it is located.

Theatre Features Fashion Show.

A fashion show is not a new idea for a moving picture house, but the management of the California Theatre evolved a lot of new stuff in putting on a spring event in conjunction with "The City of Paris." Eighteen beautiful girls, a novel stage setting and a story in pantomine woven about Miss Fashion, together with a prologue song by Ben Black called "Clothes," and Herman Heller, with his fifty-piece orchestra, assisted in putting it over in great shape. A fashion matinee for women only was a feature.

Company Returns from Truckee.

Forty-five members of a Lasky company headed by George Melford arrived at San Francisco late in March from Truckee, where work has been under way on snow scenes for the past two months.

Airplane Stunts Attracted Crowds.

D. V. Levin, manager of Loew's Hippodrome, San Jose, Cal., offered the residents of that city a free aerial treat during the showing of "The Great Air Robbery." Every day at noon an aviator from a nearby field flew over the city, looped the loop, spiraled, and performed the latest in air feats. nI addition to packing his house he received the good will of the merchants of that city, as many came to town to see the free entertainment.

Castle to Go to New York.

Eugene Castle, formerly in charge of the Pacific Coast edition of the Fox News, is no longer with the Fox Film Company, and plans to go to New York in April to form new connections. Bert Moissant has also resigned his position with this concern.

California Trade Briefs.

Eugene I. Perry, manager of the T. & D. Theatre, Oakland, Cal., is planning a trip to New York in June.

The California Theatre, Pittsburg, Cal., is nearing completion. It has a seating capacity of 1,500.

George F. Sharpe, of the Liberty Theatre, Fresno, Cal., has been made chairman of the committee on moving picture participation for the annual Raisin Day Festival, and has secured the consent of Pauline Frederick to act as queen of the day. Tom Mix will also take part in the event.

Dominion of Canada

Montreal Attractions April 5-10.

Loew's: "The Thirteenth Commandment."
St. Denis: "Tillie's Punctured Romance."
Tivoli: "12-10."
New Grand: "Partners of the Night."

Toronto Attractions April 5-10.

Regent: "Huckleberry Finn."
Allen: "The Little Shepherd of Kingdom Come."
Strand: "The Six Best Cellars."
Loew's: "A Daughter of Two Worlds."
Hippodrome: "Her Elephant Man."

Ottawa Attractions April 5-10.

Russell: "Pollyanna."
Imperial: "In Old Kentucky."

Will Produce Canadian Features.

THE Canadian Government has granted a Federal charter to the "Patricia Photo-Players, Limited," of Montreal, Quebec, and a capitalization of $1,000,000 has been authorized. Those interested in the company, the object of which is to produce Canadian features, include A. Reynolds Allison, an English playwright; Maurice R. Coste, and William C. Smith.

Women Take Command.

Two women have taken the ownership and management of the Isis Theatre, Fernie, B. C. The two lady exhibitors are Bernice Winnett and Rita Todd. They have signed up for Pathe features.

Authorities Show "Fit to Win."

After presenting "Fit to Win" to men only under the auspices of the Alberta Board of Health, the Bijou Theatre, Calgary, Alberta, arranged to present the picture to women only during the week of March 29. The provincial authorities are arranging to show the picture in all cities of Alberta to segregated audiences.

Another propaganda picture dealing with sexual troubles, "The End of the Road," was recently shown for a week in Massey Hall, Toronto, under the auspices of the Canadian National Council for the Combatting of Venereal Diseases. For this showing arrangements were made for a series of lectures by prominent local health authorities, including Dr. C. J. Hastings, Toronto Medical Officer.

Two More Allen Theatres.

Two more new theatres have been added to the chain of Allen theatres in Canada, the new houses being located in London and Toronto. The new Allen Theatre, London, which has 1,700 seats, is under the management of T. W. Logan, who is also in charge of Allen's Majestic Theatre in that city.

The other new house is Allen's Parkdale Theatre, Toronto, which was opened on April 5 under the management of Ben Yillingser, who was formerly in charge of Allen's Bloor Theatre, Toronto. The Parkdale Theatre is primarily a suburban house, but it is complete in every detail, and has seating accommodation for 1,800.

William Richmond, manager of the Liberty Theatre, Calgary, Alberta, has resigned. He has gone to Toronto to take up new duties in the moving picture field there.

Walsh Employs Detective in Making "The Deep Purple"

ORIGINAL investigations conducted by a staff of expert criminologists, headed by the famous detective, W. J. Burns, form the basis of elaborate and massive features in the forthcoming R. A. Walsh production, "The Deep Purple," presented by Mayflower Photoplay Corporation.

W. J. Burns, for many years one of the country's foremost detectives, was employed in a consulting and advisory capacity and directed the efforts of a staff engaged by Mr. Walsh, with the detective's advice, in ferreting out reliable and startling information.

A great amount of data on the methods and mannerisms of the modern high-class confidence men was collected and turned over to Director Walsh as detail and atmosphere in making the production. As a result, the original successful play by Paul Armstrong and Wilson Mizner was considerably altered except as to the main plot outline.

A number of massive sets were designed by William Menzies, Mr. Walsh's art director. One of these is a huge set of a cabaret scene of great depth and beauty, in which Bird Millman, the aerial performer, does one of her original acts.

The production will be released shortly through Realart Pictures Corporation. Bookings have already been received for the month of May.

Mr. Walsh's personal staff now includes Harold Horne, assistant director; Earle Brown, scenario writer; James Marcus, studio manager; Joseph L. Holton, assistant studio manager; William Menzies, art director; Vincent Collins, assistant art director; Lucien Andriot, cameraman; Arthur Hirschberg, assistant cameraman; James T. O'Donohoe, head of the play-reading staff, and Ralph S. Mahon, personal secretary.

Melford Completes Scenes in Sierras.

George Melford's production, "The Translation of a Savage," by Sir Gilbert Parker, the scenario for which has been written by Frank Condon, wires the Lasky Studio that he has concluded the snow scenes in the high Sierras and is now engaged in making river shots on the Sacramento River, from where he will go to San Francisco and embark with his company and technical staff on an Australian liner to make a number of important ocean shots. He will return to the studio after a short time to do the interiors for this Paramount Artcraft offering.

Louisville Letter

Pitou Wants Macauley's.

ANNOUNCEMENT has been made that Augustus Pitou, of New York, has a deal pending for the lease on Macauley's Theatre, planning to take over control on August 1, 1920, from the estate of the late John T. Macauley.

Million Dollar Theatre Deal.

The Majestic Amusement Co. has closed a fifty year renewal lease on property occupied by the theatre on Fourth avenue, and it is reported the rentals represent more than a million dollars for the property, rentals, including the stores at the front. The company has leased a lot of adjoining property, and will erect a new house or greatly enlarge the present one as soon as its new Rialto Theatre is completed in the fall. This company now controls more Fourth street property than any one business organization in the city.

Kentucky Theatre Burns.

The Mannering Theatre Building of Middlesboro, Ky., and several offices and shops in the building, were completely gutted by fire in mid March, the loss being placed at $75,000. R. L. Browne was owner of the building.

Fined for Crowding.

Joe Steurle, manager of the Walnut Street Theatre, Louisville, was recently fined $10 on a charge of violating the crowding ordinance. Martin Reiss, manager of the West Broadway Theatre, was dismissed.

New House in Danville, Ky.

At Danville, Ky., M. G. Weisger, proprietor of the Colonial Theatre, will erect a new theatre on Fourth street, on ground just purchased.

Hotel Property for Theatre.

Lexington, Ky., reports that the Phoenix Amusement Co. has practically closed a deal for the old Leonard Hotel property on Main street, which will be vacated when the Shouse interests complete the new Lafayette Hotel.

New House for Evansville, Ind.

Evansville, Ind., reports that the Standard Realty Co. plans to erect a seven story building, housing a theatre on the ground floor and a hotel on the upper floors, the building to cost a million dollars, and representing the largest show house in Southern Indiana.

Must Observe Fire Regulations.

Fire Chief Slaughter, of Paducah, Ky., has notified all exhibitors that they must observe fire regulations, and has ordered replacement of wooden steps with metal or fireproof material in three houses.

Keith House for Paducah.

A new moving picture and vaudeville house is to be erected at Paducah, Ky., with a seating capacity of 2,000 and costing $100,000. It is reported that stock has been freely sold. The house will be on the Keith circuit.

You've Got to Be a Figurehead When You Play the Love Game the Way Eugene O'Brien Does.

He's "The Figurehead" in this new Selznick production. He's holding the winning hand in scene one. Because she is the winner we present Anna Q. Nilsson's picture in the center.

Watch the Amazing Growth of the South Advises E. E. Heller of North Carolina

THAT a great wave of business prosperity is sweeping over the South and commerce and industry are booming there in far greater measure than in other parts of the country is the statement of E. E. Heller, of Charlotte, N. C. Mr. Heller is one of the best known men in the motion picture industry in the South and is the manager of the Pathe branch office at Charlotte. He believes the motion picture business will clearly reflect in the coming year the remarkable spirit of progress which has set in all over the South.

"Theatres of the South are enjoying the most prosperous times of their existence," he stated in an interview, "and the reason is not far to seek when we realize that towns which counted their inhabitants in hundreds a few years ago now boast of populations of from 5,000 to 50,000.

"Everybody is at work, great new factories are going up and the small, slow-moving communities of the South of a few years ago are rapidly disappearing. They are giving way to fast moving little cities of an ultra-modern character. Labor conditions are not as bad in the South as elsewhere and capital is flowing into the South.

"All this activity means that a great recreational necessity is being created. When people work hard they must play and they must be entertained. When they are successful they insist on being entertained in a high-class manner. Necessarily, old theatres are giving way to new and modern places and the progressive exhibitors of the territory are leading other business men in their forward-looking spirit. Yes, you can safely predict a great year for the motion picture business all through the South."

Torres Contracts to Show Pathe Films In Cuba, Porto Rica and San Domingo

ACCORDING to an announcement from the Pathe exchange, M. Ramirez Torres, of the Selection Film Service, has closed contracts for the rights to all Pathe productions of 1920 and 1921 in Cuba, Porto Rico and San Domingo. The Selection Film Service supplies the largest theatres on the islands and the deal assures the presentation of the Pathe productions in the finest houses in Havana and throughout the territory.

"The West Indies is the playground of the Western World," Mr. Torres said, "and in the next two years we will see an ever growing demand for the best motion pictures. In anticipation of this demand I am making preparations, and the closing of the contract with Pathe is in line with this. We are not only buying for the great native clientele, but for the expected thousands of tourists.

In line with other forms of amusement the motion picture theatre is coming into its own in Havana and in the other communities where vacationists are seeking rest and diversion, according to M. Torres. A great new motion picture theatre is to be opened soon in Havana. It is owned by Santosy Artigas, a wealthy Cuban, who proposes to secure for his house attractions of the highest class.

"All of the exhibitors in the territory are keen for the chance to demonstrate the superiority of their presentation of entertainment," M. Torres said. "They are men of character and business, who believe entertainment of the best character will pay and they are going to provide it."

Capable Cast Assures Strong Support to Bessie Love in "The Midlanders"

THE completed cast of "The Midlander's," the first picture which Bessie Love is making for Andrew J. Callaghan Productions, Inc., assures the star the support of a capable and distinguished array of film talent for her forthcoming independent productions.

Following the acquisition by the Callaghan organization of Joseph de Grasse and Ida May Park to direct Miss Love, the producing company announced its intention of obtaining the services of a high-class supporting company. Truman Van Dyke, in the role of Harlan Van Hart, will play opposite Miss Love. Mr. Van Dyke is expected to give a subtle delineation of the college-bred son of rigid, aristocratic parents who loves Aurelie, the primitive product of a squatter civilization on the banks of the Mississippi.

In the role of the picturesque editor of the town newspaper, Lloyd Bacon, a film actor of long experience, should bring a dramatic finesse to a highly colorful part. Mr. Bacon has had a varied training with Essanay, Lone Star, Keystone and in playing character leads with important stars.

Playing the parts of Judge Van Hart and Mrs. Van Hart, the pillars of this small town society, are Sydney Deane and Frances Raymond, both qualified by considerable experience in similar roles to adequately portray the narrow philosophy and snobbery of this particular upper-class household. Jack Donovan, C. Norman Hammond and Curt Rehfield complete the principals of the cast. Donovan will play the young Arne Vance; C. Norman Hammond takes the role of the fanatical squatter, John Lindstrom, foster-father to Aurelie and a worker in the quarries of the town boss, and Curt Rehfield plays the part of Capt. Lindsturm.

The Bessie Love Company will leave soon for location work in the north of California, after completing several interior scenes at the Los Angeles studios. A portion of the story will be made in the very locale around which the narrative was written, the Mississippi Valley, and for this purpose Miss Love will take her entire company eastward in the near future.

SIMPLE SOULS

Selznick Details Progress of Three New Productions

THE Selznick Pictures Corporation, of which Lewis J. Selznick is president, announces that one production has been completed, another is well toward completion and a third is progressing very favorably in the East Coast studios.

"Out of the Snows," a Ralph Ince special production, has been completed at the Fort Lee studio. The picture features Ralph Ince and Zena Keefe, Selznick's 1920 star.

"The Valley of Doubt," written by Willard Mack, the well known playwright, is said to be undergoing the cutting and editing process. Burton George directed and the principal roles were played by Thurston Hall, Arline Pretty and Anna Lehr. R. Cecil Smith picturized the story for the screen.

In the production of "Whispers" Director William P. S. Earle is reported to have turned the entire first floor of the Selznick Bronx studio into an exact reproduction of the lobby of an internationally famous hotel. The scene is said to be one of the most costliest and elaborate sets ever erected for a Selznick production. Miss Elaine Hammerstein is starred in this picture written by Marcus V. Connolly.

Vitagraph Records Heavy Booking on Its New Serial

VITAGRAPH reports that its exchanges have lopped three weeks off of the normal selling time required for the booking of super-serials. The feat has been accomplished in behalf of Vitagraph's new super-serial, "The Silent Avenger."

This production, which has William Duncan as its star, and the beautiful Edith Johnson as leading woman, is declared to have reached the peak of a booking run three weeks ahead of the time ordinarily required. The campaign on "The Silent Avenger" started late. Within two weeks, by reason of the swift effort of exchanges and the popularity of the star, previous records for early bookings were broken.

Now, as the campaign nears its close, Vitagraph asserts that the entire volume of business done on previous chaptered melodramas has been exceeded. Many exhibitors are reported to have engaged the serial for solid week runs or three and four-day runs.

Anita Stewart in Vampire Role.

For the first time in her screen career, Anita Stewart will be seen as a vampire when her latest Louis B. Mayer production, "The Yellow Typhoon," is released through First National channels.

Miss Stewart has two roles in the picture, playing the part of twin sisters of widely contrasting natures. Hilda, a brunette, is a sweet, wholesome girl, well educated and refined and devoted to the care of her invalid mother. Berta is a blonde whose affections are guided by an insatiable desire for wealth and luxury. During her meteoric career she ruins and deserts several men, easily luring a new victim into her net each time by her great beauty and personal magnetism. "The Yellow Typhoon" was directed by Edward Jose and photographed by Rene Guissart.

Bobby Connolly in "The Flapper."

Bobby Connolly, the inimitable child actor of the "Sonny Jim" series fame, has signed a contract to appear in the Selznick production of "The Flapper," according to Myron Selznick, production manager of Selznick Pictures in the east. Master Connolly will portray the role of King, Jr.

Mayflower Hires M'Laughlin to Handle Exploitation Work

THE Mayflower Photoplay Corporation has secured for its exploitation department the services of William P. M'Loughlin, well known throughout the newspaper and sporting world as "Wurra Wurra," the pen-name under which he conducted a column in the Evening World for several years. He also conducted the Live Tips column on the Morning World while acting as sporting editor on that newspaper.

Mr. M'Loughlin's activities in the field of publicity have extended over a wide ground. His latest efforts in that direction were with the Fox Film Corporation. He did considerable work for the Knights of Columbus, principally in France, Belgium and the British Isles, while that hustling organization was performing wonders toward securing aid and comfort for the boys overseas. One of the most notable of Mr. M'Loughlin's feats was an interview at Malines, Belgium, with Cardinal Mercier at the time that the prelate was the centre of the world's admiration.

"Mac" has a wide acquaintanceship with newspaper men throughout the country. He was for a good stretch with the Chicago American and the Hearst newspapers in New York.

Hall Completes Script for American Cinema Special

WALTER RICHARD HALL, noted writer of screen adaptations, has completed the screen version of H. Thompson Rich's widely read novel, "A Woman Strays," for the American Cinema Corporation. "A Woman Strays," a story of a woman's vain struggle to ward off the treacherous reactionary blow of destiny in spite of the strange elements that enmesh her, is said to possess a most powerful and original theme. Hall's clever and delicate handling of this difficult theme is said to be little short of marvelous. Confronted by one of the most intricate of plots to picturize, he has written a screen version of Rich's popular book that is vividly powerful.

To James Vincent has been intrusted the staging of this latest American Cinema Corporation special feature production.

Work on this special feature has been started at the company's Glendale studios, where Mr. Vincent and a corps of assistants are busily engaged preparing to "shoot" the initial scenes.

Ralph Lewis in "Common Sense."

In announcing the forthcoming release of "Common Sense", Briton N. Busch, president of Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, stated that Ralph Lewis is featured in the production.

Known as an actor with an excellent reputation, Ralph Lewis' performance in "Common Sense" is said to be one of the finest ever given by this actor. His recent appearance on the screen was as Uncle in "When the Clouds Roll By," a Douglas Fairbanks production. He is also known for his portrayal of "club foot" in "The Clansman." Supporting Ralph Lewis is Vola Vale.

"Common Sense" is a five-reel feature directed by Louis William Chaudet, which will be distributed through Republic.

Competition Keen Among Washington Houses with Discharge of Many Government Clerks

THEATRE owners and managers are rather apprehensive of the future, following the cuts that are being made in the number of Government clerks that have been employed in the various Government departments during the period of the war. There have been upwards of 100,000 of these employes. The desire of the Federal authorities now is to get back as nearly to normal as possible and cut down the drain on the public funds.

The question seems to be whether or not there are too many theatres in Washington to take care of a depleted population. Already the crowds are thinning out and there will be much larger holes visible and noticeable after July 1. Many of the theatres are spending much more money than heretofore in advertising of various kinds. During the war period it was not necessary to send out circular letters through the mails to an extensive list of possibilities nor to send out blotters and programs. One of the legitimate houses has just revived its list, and weekly sends advertising matter to more than 22,000 in the District of Columbia.

For some time past there have been announcements and rumors of various kinds to the effect that additional houses would be built shortly. There has been talk of an outside concern coming here with the most modern of modern motion picture theatres; that another exhibitor would shortly build houses in each section of the city. Despite all the verbal and newspaper talk, theatres that were promised last year to be ready for opening during the present spring are still only talk-theatres. There is little likelihood that anyone will risk money on a proposition in face of the possibilities of the future.

"The House of Toys," American's Coming Big Feature, Is Drama of Ambition and Romance

THE "Flying A" visualization of "The House of Toys," written by Henry Russell Miller, who was a Pittsburgh lawyer, is now in process of production under the direction of George L. Cox.

This new super-drama is a story of love and ambition which barely misses being a domestic tragedy. In it the selfish, doll-house dream of the wealthy society girl is shattered when she marries a talented but poor young architect and faces the necessity of economical home-making, and the accumulation of debts. But in the end she reaches the eminence of a true helpmeet, just before her husband's love for his "dream-girl" is entirely lost to her.

The drama will make a universal appeal; it will forcibly impress its truth on those who contemplate marriage, and more forcibly on those who are married and those who have viewed the identical situations as an interested observer on the outside. The story will show the need of sympathetic team work to successfully pull the family load, and not one pack-horse, however willing.

A large and well balanced cast has been selected to put over this special. For the role of the heroine, Shirley Lord, Seena Owen has been secured, with Pell Trenton, a popular leading man, and Helen Jerome Eddy in a prominent part. Supported also by George Hernandez in the role of the prosperous and benign employer taking all the unfortunate under his comfortable wing, Lillian Leighton as the wealthy and "I-told-you-so" aunt, Marian Skinner, Stanhope Wheatcroft, William Buckley, Henry Barrows and Perry Banks, make a practically all-star cast.

Hodkinson Has Approved 400 Contracts on Kerrigan Film Before Release Date

WITH a Balzac story as a medium for bringing out all that J. Warren Kerrigan does best in the silent drama and a typical Kerrigan cast to aid him in a series of surprises, "The Dream Cheater," newest in the star's series of Robert Brunton pictures, to judge by the volume of contract business received at the Hodkinson home office, should win the same public acclaim that has been accorded its predecessors.

That exhibitors have come to realize the audience power of Kerrigan productions is attested by the flood of bookings received on a Kerrigan-Brunton picture before its release date. This has been true of every Kerrigan production since the star's amalgamation with Brunton.

As an illustration, "The Dream Cheater" was set by the Hodkinson organization for release on April 4, and on that day upwards of 400 contracts had already been approved, the great majority of these from territories where Hodkinson managers had not held trade showings of the latest Kerrigan picture.

"The Dream Cheater," adapted by Jack Cunningham from Balzac's "The Magic Skin," is said to be unlike any of the hundreds of stories which Kerrigan has done for the screen. The popular entertainer discards his familiar light comedy attitude and runs the gamut of human emotions. He has the role of Brandon McShane, scholar, idealist, dreamer and philosopher.

New Home of the Rolin Film Company at Culver City, Cal.

The building was erected by Hal Roach, producer of the Harold Lloyd comedies. It will be ready for occupancy in about three weeks.

Blanche Sweet in "The Deadlier Sex" Breaks Pathe Advance Booking Records

WITH every mail bringing an avalanche of new contracts for the latest Blanche Sweet production released by Pathe as an Extra Special Feature, "The Deadlier Sex" has already exceeded all records for bookings in advance of release date. Bayard Veiller's produced story has captivated exhibitors at showings in the branches and important theatres in the exchange and key cities have contracted for it. Scores of theatres in smaller towns, where the management waits, as a rule, the result of the opening in larger cities, have in this case booked in advance.

As has been announced, it has been booked for the B. S. Moss theatre, the Fox theatres, the Loew theatre, the Keith and Proctor houses and the Poli theatres In addition, a great number of important houses in the New York metropolitan theatre district have booked the picture, and in the last few days a great number of contracts from other territories have been approved.

Some Contracts Recently Signed.

The merit of the picture story by the author of "The Thirteenth Chair" and the establishment of Blanche Sweet as a favorite of the first rank is held responsible for the success of the picture. Her work in "Fighting Cressy" and "A Woman of Pleasure" is also a great factor in the record breaking contracts on "The Deadlier Sex," according to exhibitors.

Among the latest contracts received are the Terminal, Newark; Walnut, Louisville; Rialto, Pittsburgh; American, Troy; Kenyon, Pittsburgh; Tudor, Atlanta; Feiber & Shea houses in Youngstown, Akron and Canton; Wuerth, Ann Harbor, Mich; Orpheum, Flint, Mich.; Signal Amusement Company, Chattanooga; Metropolitan, Grand Forks, N. D.; Lyric, Norfolk, Neb.; Liberty, St. Louis.

The Strand, Easton, Pa.; Rialto, Amsterdam, N. Y.; Alhambra, Pittsburgh; Apollo, Dayton; Palace, Hamilton, Ohio; Princess, Springfield, Ohio; Hippodrome, Toledo; Palace, New Orleans; Tootle, St. Joseph, Mo.; Strong, Burlington, Vt.

The picture is supported by a great exploitation campaign. A series of articles on "The Deadlier Sex," being a study of the famous women who have made a mark in history, has been prepared by the star and many newspapers have requested the exclusive rights to the series in their respective territories.

Booking Drive Adds 1,644 Exhibitors; Selznick Names Contest Prize Winners

TO the already large list of Selznick bookings, 1,644 theatres throughout the country, representing 1,166 towns, big and small, and all showing the four Selznick stars, have been added by Selznick Pictures in eight weeks, it is made known this week by Lewis J. Selznick through Charles Rogers, sales director

This latest record of 1,644 theatres is more than conclusive evidence of the sledge-hammer box-office drives which Selznick pictures are creating for the exhibitors. It also is concrete fact that, according to report, the exhibitors of today realize now more than ever the prestige that Selznick pictures bring in their wake. The returns of the contest inaugurated by Mr. Selznick a short time ago show that the entire corporation is a most harmonious, dynamic organization.

"In adding that long chain of theatres to the roster of Selznick Pictures," enthusiastically declared Mr. Rogers, "we have scored one of the most notable scoops in the history of the industry. I might go on and talk all day about Selznick productions and what they mean to the box office, but the stupendous amount of business that our sales force reports throughout the country is bona fide evidence that Selznick pictures are snatched 'hot off the griddle.'"

Latest announcement of the winners of the first, second and third business prizes, respectively, are as follows: C. C. Ezell, Dallas; H. L. Knappen, San Francisco; C. C. Reid, Kansas City. First, second and third advance payment prize winners are: Samuel Sax, Indianapolis; A. W. Moses, Buffalo, and Charles Walder, Albany.

Previous winners of the cash bonuses offered by Mr. Selznick to all his branches for the greatest amount of business were: James O. Dent, Detroit; S. S. Webster, Cleveland; J. A. Conant, Cincinnati; Benjamin P. Rogers, Boston; Morris Safier, New Haven; W. R. Liebman, Atlanta, and H. A. Rathner, Minneapolis. For the biggest sums received as advance payment the prizes went to Henry Siegel, New York; W. A. V. Mack, Los Angeles; C. W. Taylor, Omaha; J. U. McCormick, Washington; Ben W. Leadell, Chicago; Hugh Rennie, Seattle, and S. W. Hatch, St. Louis.

"The Stolen Kiss"—Never to Be Forgotten—Never to Be Had Again.
Constance Binney is preparing to take the second one over the telephone in her current Realart release.

Capitol City Scenes in "Whispers."

Many scenes of Washington, the Capitol city, will be included in Elaine Hammerstein's forthcoming Selznick production "Whispers," according to an announcement this week.

Director William P. S. Earle is reported as having completed the interior scenes for this production at the Selznick Bronx studio, and has taken Miss Hammerstein and her supporting company to the Capitol city for additional scenes laid in and about Washington.

Inter-Ocean Makes Record Sales on World Productions

WHAT is regarded as one of the largest sales records ever made in the history of the export branch of the motion picture business is embodied in an extensive sales report issued this week by Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation.

In the report reference is made to the record number of sales that have been consummated to date for World Pictures, a product which Inter-Ocean Film Corporation has handled ever since May, 1915, when, by the terms of a contract, Inter-Ocean became the foreign sales representative for World Film Corporation. Since that time Inter-Ocean has distributed in foreign territories a total of more than three hundred World Productions. The list of releases embraces all of the pictures made by that organization since 1915.

According to this information, which is divulged to the trade for the first time, territorial franchises have been disposed of for World Pictures in the following foreign territories: United Kingdom; France and Switzerland; Belgium; Holland; Scandinavia and Finland; Spain and Portugal; Australia and New Zealand; Argentina, Uruguay and Paraguay; Chile, Bolivia, Peru and Ecuador; Cuba, South Africa; India, Burma, Ceylon; Dutch East Indies and Straits Settlements; Porto Rico, Santo Domingo and Venezuela; Trinidad and British West Indies; Egypt and Greece; China, Japan and the Philippines; Brazil; Central America; Mexico; Russia; Italy; and German-Austria, Czecho-Slovakia and Jugo-Slavia and the Balkans.

Episode Titles of New Pathe Serial.

The editorial work on the fifteen episodes of Pathe's serial, "Trailed by Three," in which Stuart Holmes and Frankie Mann are co-starred, has been completed and the episode titles announced by the company are as follows:

First episode, "The Mystery Pearls; second episode, "Trapped in Chinatown"; third episode, "The Tyrant of the South Seas"; fourth episode, "The Prison Ship"; fifth episode, "Buried Alive"; sixth episode, "Wanted for Burglary"; seventh episode, "In the Pasha's House"; eighth episode, "The Fifteenth Wife"; ninth episode, "The Pasha's Revenge"; tenth episode, "The Slave Market"; eleventh episode, "The Torture Trap"; twelfth episode, "The Burning Fuse"; thirteenth episode, "The Door of Death"; fourteenth episode, "The Hidden Crime"; fifteenth episode, "The Reckoning."

Stimson Visits New York.

C. A. Stimson, general sales manager for the American Film Company, has just made a "Flying A" trip to New York in the interests of the two new releases, "The Thirtieth Piece of Silver," starring Margarita Fisher, and "Slam-Bang Jim," in which William Russell carries the leading role. He reports that "Slam-Bang Jim" is going off with a start worthy of its name.

Ince Returns from Washington.

Ralph Ince, the Selznick director, has returned from a trip to Washington, D. C. Mr. Ince, director of and appearing in Ralph Ince productions for Selznick Pictures, went to Washington to secure scenes in and around the White House to be used in a forthcoming Selznick feature.

The latest Selznick production featuring Mr. Ince is "Out of the Snows," which was reported undergoing the editing and cutting process at the Selznick Fort Lee studio. Zena Keefe supports Mr. Ince in this picture.

Paramount Stars Lead in Rio de Janeiro Contest

THE popularity of Paramount Artcraft pictures in Brazil is strikingly illustrated in a picture contest concluded recently by Paratodos, a prominent magazine published at Rio de Janeiro. The announcement of the conclusion of the contest received by E. E. Shauer, of the foreign department of the Famous Players-Lasky Corporation, shows that Paramount Artcraft finished first in five, second in two and third in one of the eight divisions into which the contest was divided.

One of the most interesting divisions of the contest in which the motion picture fans participated was a vote as to the most popular and best known film trademark. Paramount Artcraft received first honors with a vote of 5,983, or 2,000 more than the nearest competitor This honor was won in competition with European and other American trademarks.

First place in the contest for the most beautiful screen actress was awarded to Dorothy Dalton by a vote of 13,978. Mary Pickford, as an Artcraft star, was awarded third place and Marguerite Clark sixth. Other Paramount Artcraft stars who received important support from the public in the voting contest were Ethel Clayton, Mae Murray, Lila Lee, Dorothy Gish and Gloria Swanson.

In the male star division, Wallace Reid was awarded first honors easily in the contest for the most popular actor, receiving 8,917 votes. Bryant Washburn was fourth in this contest, while Douglas Fairbanks, whose Artcraft productions are still playing to great crowds, and William S. Hart were other competitors for the highest honors.

Startling Photographic Effects.

Sidney A. Franklin, who is filming Robert W. Chambers' novel, "Athalie," at the Brunton Studio, Los Angeles, is well along on production now, having been shooting for the past three weeks. There will be a great deal of interesting stuff in Franklin's story, owing to the fact that he has made a drive for unusual settings and locations. It is believed there will be some startling effects, from a photographic standpoint, in this picture, dealing as it does with a game of blind-man's buff, love and the psychic power of a woman.

Having completed "The Deep Purple," R. A. Walsh is now reported to be sleuthing for another story. It is very likely that he will decide upon a vehicle dealing with city life—possibly an original rather than the picturization of some well-known book or play.

Moore Engaged for "Whispers."

Matt Moore, brother of Tom and Owen Moore, who has appeared in support of many screen stars, has been engaged by Myron Selznick, to play an important role in "Whispers," in which Lewis J. Selznick presents Elaine Hammerstein as star.

Mr. Moore will play the part of a star reporter on a metropolitan daily. The story was written by Marcus V. Connolly and picturized by George Proctor.

Mayflower's President Denies Split Between His Firm and Zukor Interests

THAT a split has occurred between the Mayflower Photoplay Corporation and the Zukor interests is vigorously denied by Isaac Wolper, president of Mayflower.

"Any printed statement to the effect that Mayflower and Realart have parted company is not true," Mr. Wolper stated. "Arrangements are now being made by Realart for the release of both Walsh's picture, 'The Deep Purple,' and Miller's production, 'The Law of the Yukon.' In fact, the billboard paper is out on these productions and the advertising campaigns are well under way. Several weeks ago an announcement was made through the trade papers that these would be the last two of the Mayflower pictures to be released through Realart. This, however, does not mean that there has been any 'split,' as the papers choose to call it."

According to Mr. Wolper, several deals are now pending which relate to the manner in which productions presented by the Mayflower Photoplay Corporation are to be released. As yet, however, no arrangement has been closed and consequently nothing definite can be said about the method or medium of release.

Walsh has been working diligently at the Paragon studio on the film version of Paul Armstrong's and Wilson Mizner's play and expects to deliver the film to Realart within the next few days. Charles Miller's screen interpretation of Service's classic poem is now being cut and titled and delivery of the finished picture will be made shortly. Both pictures are scheduled for release through Realart on May 2.

Dwan Begins Last of Series.

Charles Miller is now looking for another story, and Emile Chautard is finishing work on his latest film, as yet unnamed.

Allan Dwan expects to start work on his sixth and last production to be presented by Mayflower the first of next week. Under his contract with Mayflower, Dwan was pledged to do six pictures, two of which, "Soldiers of Fortune" and "The Luck of the Irish," have already been released. Three more have been all but finished, and it is expected that his last will be ready for release early next fall.

Allan Dwan, Director-Producer, To Do Unique Scenario Featuring Locations

ALLAN DWAN, who won fame first as a director and later as a producer, has now turned author. He will leave his Los Angeles studio early next week for the mountains of Northern California to write a scenario featuring locations spotted from the window of the train which recently bore him westward from New York.

This is one of the few times a producer has made an effort to make his story fit the locations—usually it is the other way around—and it is believed this policy will present a new angle from which to exploit the picture.

"I saw some wonderful mountain scenery on my way home," said Mr. Dwan, "so I have chosen the section through which I traveled as the locale for my next picture. By a strange coincidence this country is exactly suited to the story."

The producer believes that by going over the ground where the picture is to be made and writing the scenario with a view to using definite locations, a great deal of time will be saved when he starts shooting scenes.

Although he is keeping the title of his new production a secret, Mr. Dwan announced that it is an original story based on a powerful theme, the idea for which developed from a conversation which took place at a dinner in New York during the producer's recent visit to the metropolis.

This will be the last Allan Dwan production to be presented by Mayflower, making a total of six pictures, which fills the requirements of the contract. Two of these pictures, "Soldiers of Fortune" and "The Luck of the Irish," have already been released through Realart, and three others have been photographed and are now being cut and titled.

"A Splendid Hazard," from the story by Harold MacGrath, has been shipped by Mr. Dwan and is now en route to Mayflower's New York office. "In the Heart of a Fool," from the novel by William Allen White, and "The Scoffer," an original story by Val Cleveland, a New York newspaper man, will both be finished shortly and shipped through to New York. It is not likely that any of these productions will be released until early fall.

Must Be His "Goat" the Way It Hangs Around Him.

Adapted from the famous "Billy Whiskers" book series, Commonwealth Pictures Company of Chicago are putting out comedy plays with Mr. Goat in the lead.

Agnes Ayres.
To be starred in Marshall Neilan and Albert A. Kaufman productions.

Alice Brady Has Started on Her Next Realart Production

ALICE BRADY has started work on "A Dark Lantern," which is to be her next production for Realart. Miss Brady is beginning a long engagement at the Princess Theatre in Chicago of her stage success, "Forever After," and during the day will work at the Essanay studios.

This will be Miss Brady's first picture since she completed "The Fear Market," by Princess Troubetskey, while playing the subway circuit around New York City.

The vehicle chosen for Miss Brady is the novel, "A Dark Lantern," by Elizabeth Robins, published in 1905.

James L. Crane, son of Dr. Frank Crane, the well-known minister-writer, and Miss Brady's leading man on the stage, will play the leading male role. Mr. Crane has twice before been leading man for Miss Brady. Others in the cast include Brandon Huest, Reginal Denny, David Montero and three members of Miss Brady's "Forever After" company, Mrs. Russ Whytal, Dorothy Betts and Virginia Huppert.

Kinematograph Year Book Jammed With Information

THE Kinematograph Year Book and Directory for 1920, edited by John Dunbar, has been issued by the Kinematograph Publications, Ltd., 85 Longacre, London. There are 500 pages crammed with advertising and most timely information of the trade, the latter covering, besides Great Britain and Europe, America, Canada, India and Australia. There is a recapitulation of the events of the year; trade shows in order of date, alphabetical lists of renters and artists and key list to titles.

Sections are devoted to technical matters, to trade organizations and to legal and financial matters. There is an elaborate trade directory and a directory of kinemas.

The publication is a most creditable one and should be a welcome fixture on any film man's desk.

"Humoresque" Is Completed.

"Humoresque," which Frank Borzage directed with Alma Rubens as the featured player, for Cosmopolitan Productions, is completed and will be released by Famous Players-Lasky Corporation on June 6.

Kaufman Signs Agnes Ayres on Long Contract; to Play Lead in Third Neilan Picture

FOLLOWING the announcement of the co-operative production alliance between Marshall Neilan and Albert A. Kaufman comes the news of the signing of Agnes Ayres, one of the most beautiful and talented actresses of the screen, to a long term contract by Mr. Kaufman under the terms of which Miss Ayres is to be starred in a series of special features.

After her graduation from high school in Chicago, Miss Ayres was intent on entering the University of Chicago to take up the study of law or medicine as a profession. While on a visit to the Essanay studio, however, her atractiveness was noted by the director and she was asked to play a small part in a picture which she did in a capable manner. A permanent engagement was then offered her which she accepted.

Made Rapid Progress.

By conscientious application to her work, Miss Ayres advanced steadily and with each succeeding picture she was given roles of more importance. After her engagement with Essanay, she joined the Mutual Film Company and under the direction of Frank Powell she supported Nance O'Neil in one production and Marjorie Rambeau in five. Then she went to the Eastern Vitagraph company where she remained two years.

After leaving Vitagraph, Miss Ayres free lanced for a while, playing leads opposite William Russell in "Sacred Silence," with E. K. Lincoln in "The Inner Voice" and in the Famuos Players-Lasky Production of "Held by the Enemy."

Recently Mr. Neilan and Mr. Kaufman watched her work on the screen and both were enthusiastic about the probabilities of her becoming one of the screen's most popular stars.

Both May Use Player.

Both producers were anxious to obtain Miss Ayres for their respective companies. But being friends of long standing and with the proposed co-operative alliance, which is now a reality in mind, it was amicably agreed that Mr. Kaufman should make the bid for the new star with the proviso that Mr. Neilan should have an option on her services whenever she was available. This was successfully accomplished.

While her first starring vehicle is in preparation, Miss Ayres is playing the leading role in the third Neilan picture, which affords her exceptional opportunities.

The Agnes Ayres Company will be the second company under the Kaufman banner, he having recently signed Allan Holubar to direct a series of special productions starring Dorothy Phillips. Plans are under way to establish an extenisve exploitation and publicity campaign to back up Miss Ayres.

Metro to Annually Release Eight Buster Keaton Films

BUSTER KEATON will make two-reel comedies for release by Metro when he completes his work in the Winchell Smith production of "The New Henrietta," in which he is to be co-featured with William H. Crane at the head of an all-star cast.

This became known at the Metro Studios in Hollywood when the existence of a contract signed in New York between Joseph M. Schenck and Metro Pictures Corporation was disclosed. The contract covers a period of years and calls for eight of the funny two-reelers annually with Buster Keaton starred. The pictures are to be made at the Metro studios and to be released by Metro. They will be produced under the management of Lou Anger.

Buster Keaton has been with Roscoe Arbuckle in comedies for three years, and is completing a role with the latter simultaneously with his beginning at Metro the part in "The New Henrietta" originated on the stage by Douglas Fairbanks. The latter part is Keaton's first essay at "straight" comedy in motion pictures, his previous work being classed as slapstick.

"The New Henrietta" which was revised by Winchell Smith and Victor Mapes from Bronson Howard's "The Henrietta," will be re-titled for release as a motion picture. Herbert Blache is directing, with Mr. Smith personally supervising every detail.

"Miracle of Money" Is Henley's Next.

An absorbing story of American life, with two spinsters in the principal parts, has been filmed by Hobart Henley as his second picture for release by Pathe. "The Miracle of Money" is the title of Mr. Hanley's latest picture, and it is an adaptation of the story by Beulah Poynter, "The Marrying of Emmy." All who have witnessed the first screenings of the completed picture have been deeply impressed by the strength of the story and the unusual appeal it makes to all women.

Wistaria Changes Title of Picture.

Wistaria Productions, Inc., advises that its recently completed production temporarily titled, "Why Women Sin," has been changed to "Neglected Wives."

Mr. Thomas de Vassey, secretary of the corporation, in an interview, stated that after serious consideration he was afraid that the trade might misconstrue a title like "Why Women Sin" to mean a more or less salacious picture and it was for this reason that the new title, "Neglected Wives," was chosen for this production as being typical and more nearly descriptive of the picture.

Lehman May Enter Picture Business.

Bernard Lehman, a wealthy box manufacturer of Indianapolis, arrived in New York City early this week and forthwith let it be known that he is greatly interested in the moving picture business. He is interested to the extent of wanting to get into it with both feet.

The state rights field looks good to him, he says, but he has not decided which way he will jump. He may even organize a producing company of his own.

Robertson-Cole Stenographer Dies.

Miss Catherie O'Reilly, nineteen years old, of 362 West 127th street, a stenographer in the employ of Roberston-Cole, died at her home on Monday afternoon, April 5.

Miss O'Reilly was taken ill on Wednesday, March 31, with a severe cold which developed into spinal menigitis. Her funeral was held on Thursday morning, April 8.

Austin Story for Marion Davies.

Marion Davies' next starring vehicle for Cosmopolitan Productions will be a screen adaptation of F. Britten Austin's "Buried Treasure," which appeared in Hearst's Magazine. The company will make a trip to the Bahama Islands for the exteriors.

"Her Five-Foot Highness" Is Among Universal's Feature Releases for April 19

AMONG the releases on Universal's program for the week of April 19 is a five reel special attraction, "Her Five Foot Highness," featuring Edith Roberts. The subject is taken from a story written by Tarkington Baker. It is directed by Harry Franklin.

"Her Five Foot Highness" is an American girl, born and raised on a Texas ranch, who discovers after the death of her father that he was the son of a Duke, who had severed all family connections in his youth and emigrated to America in search of independence and fortune. As heiress to an English title and estate she sails for England to claim her inheritance.

In the telling of this clever mixture of comedy and drama Miss Roberts has excellent support from Katherine Kirkham, Harold Miller, Leonard Clapham, Ogden Crane, Stanhope Wheatcroft, Leota Lorraine, Rudolph Christians and many others

"The Lion Man," the Universal serial with Jack Perrin and Katherine O'Connor, is now in its seventeenth episode and as it only has one more episode to run every foot of film is full of virile action. Another serial full of sure fire action is "Elmo the Fearless" featuring Elmo Lincoln. The release for this week is the eleventh episode, entitled "The Temple of the Dragon."

An Eddie Lyons and Lee Moran comedy entitled "Somebody Lied," and a Rainbow comedy, "A Jazzy Janitor" featuring Zip Monberg, Virginia Warwick and William Irving, are the fun rollickers for this week.

A two reel western entitled "One He-Man" with Jack Perrin and Josephine Hill, International News, Numbers 19 and 20, and the Universal New Screen Magazine No. 62 round out the program of releases.

Loew Books Drew Comedies in Ten of His Big Theatres

THE Mrs. Sidney Drew Comedies, featuring John Cumberland, have been booked by Marcus Loew in ten of his most important houses, and reports to Pathe Exchange, Inc., indicate that the advance showing of the second picture of the series is bringing the comedies into even greater favor with exhibitors in every territory. "The Stimulating Mrs. Barton," second of the series, is set for release on April 15.

Making a determined effort to have each succeeding comedy even better than its predecessor Mrs. Drew has produced in "The Stimulating Mrs. Barton" a picture that is certain to meet with public favor. Many exhibitors who have witnessed the comedy at advance showings have wired or written congratulations and have stated that it is certain to more than uphold the high standard created by "The Charming Mrs. Chase."

Willard Mack Story Is Completed.

From the offices of the Selznick Pictures Corporation comes the announcement that the final scenes of the selznick-Willard Mack story, "The Valley of Doubt," have been completed at the Selznick Fort Lee studio.

"The Valley of Doubt" was written especially for Mr. Selznick by Mr. Mack, and, according to report, it promises to be one of the most powerful, gripping dramas ever thrown on the screen.

The leading roles were played by Thurston Hall, Arline Pretty and Anna Lehr under the direction of Burton George. R. Cecil Smith adapted the story for the screen.

"I Like Not This Intruder! Have Him Removed!"
Salome has still another imitator in this latest Sunshine Comedy made by Fox. Chester Conklin is seen here minus his composure. Notice it?

Marcus Loew Plans New Akron Theatre as First of String in Northern Ohio

MARCUS LOEW, moving picture and theatrical magnate, in Cleveland on April 1, announced that he has closed a deal for a large theatre to be constructed in Akron and that he has plans under way for entering other Northern Ohio cities with new theatres.

The new house in Akron will be known as Loew's Hippodrome. It will have 4,000 seats and will be the biggest in that city and one of the largest in the country. Plans for it are being drawn by C. Howard Crane, a Detroit theatre architect, and the contracts provide for the finest type of construction, similar to the Loew theatres in New York, Cleveland, Buffalo and Los Angeles.

The Akron theatre will be located on Main street in the heart of the business district, with an additional entrance on Bowery street. In front of the theatre auditorium a business block will be erected. In this building there will be an arcade leading to the theatre, with forty store rooms. The entire cost of the enterprise is $1,250,000.

The policy of this theatre has not yet been decided upon. It will be opened on January 1, 1921.

First of a String, Says Loew.

"This will be the first of a string of theatres that I propose to build in Northern Ohio," said Mr. Loew. "I have under consideration another location in Akron and in several other cities near Cleveland."

The deal for the Akron theatre was closed in Cleveland, the legal matters being handled by Dow W. Harter, of the law firm of Benner, Harter & Walker, of Akron, and Fred Desberg, one of Desberg and Keeley, attorneys, Cleveland, and E. A. Hahn, Cleveland attorney.

"Ohio is my home state," said Mr. Loew, "and I am deeply interested in my Ohio theatres and projected ones. Recently I visited Akron and was much impressed with the progress of that city. Immediately I made plans for the erection of a theatre there. And the Akron house will be a beautiful theatre, in keeping with the high-class atmosphere which we try to inject in all Loew theatres."

Mr. Loew spent several hours looking over the two new theatres he is building in Cleveland, one, the State, at Euclid, and East Seventeenth street, and the other, the Park, at Euclid and East 101st street. He also was shown several locations and it was understood that an important announcement concerning his Cleveland plans would be made within a week. He said that according to the present speed of construction work, the Park and the State would be ready for opening about October 1.

"Marama" to Be Miss Dean's Next Big Universal Picture

THE next big picture scheduled by Universal for Priscilla Dean, the star of "The Virgin of Stamboul" will be "Marama" a story of the Fiji Islands, by Ralph Stock, a popular magazine story writer. "Marama" was published as a magazine story in 1913.

The story deals with Marama Thurston, a young girl educated in an American school, where she is a favorite and a leader among the girls of her set. She does not learn, until she returns to her home in the Fiji Islands, that she is a half caste.

In her reaction from the shock of the discovery she discards her American clothes for native garments and tries to cast off her European culture as well. She dresses and lives like a native but at heart she is white.

As Marama Priscilla Dean will have an opportunity of displaying the latest fashions in South Sea feminine adornment. The role will call for an unusual display of her volatile screen temperament. It is expected that Rollin Sturgeon will direct the picture, which soon is to go into production.

Charles Ray Productions, Inc., Buys Fourteen of Charles Hoyt's Comedies

THE Charles Ray Productions, Inc., has just purchased fourteen of the most famous of Charles Hoyt's dramatic works for adaptation to the screen. With the purchase price running into large figures, the acquisition of these well-known farce comedies gives the star's producing organization a wealth of screen material which, in its original form, constituted some of the most popular theatrical amusement of the last generation.

The deal which brings these dramatic pieces to the Charles Ray organization was concluded last week in Los Angeles. The group of Hoyt plays include "A Black Sheep," "A Brass Monkey," "A Hole in the Ground," "A Midnight Bell," "A Milk White Flag," "A Rag Baby," "A Runaway Colt," "A Stranger in New York," "A Trip to Chinatown," "A Texas Steer," " A Temperance Town," "A Contented Woman," "A Day and a Night" and "A Dog in the Manger."

It is not known whether Mr. Ray will find any of these plays adaptable to his own personal uses, but the new star-producer is considered to have put over a clever business coup by the acquisition of the fourteen Hoyt comedies for the Charles Ray Productions, Inc.

Played Everywhere in Country.

It does not require much thinking back on the part of adults of today to remember the vogue which the farce comedies of Charles H. Hoyt had in this country from ten to twenty years ago. These stage pieces, which were adapted to use by stock companies, were played extensively in all sections of the country and the name of Hoyt was as well-known in the smaller centers of the nation as in the large cities.

Through all of this playwright's work ran a vein of genial warmth and of sparkling humor. They were popular in the simplest sense of that word, for their appeal was not to any one class of the population, but to the millions. The Hoyt plays never failed to draw full houses, the reason being that they aimed at nothing more than to furnish an evening of simple, innocent fun.

The wide acquaintance of America with the Hoyt plays is due in a large way, also, to the interesting fact that many of the actors who had their early roles in these famous farces have developed into the leading comedians of today. Otis Harlan earned his fame as a comedian in several of the Hoyt vehicles. These include such other well-known names as Henry E. Dixie, Willie Collier, Tom Wise, James T. Powers and Ed Garvie.

Sunken Garden in Mayflower Picture.

The famous sunken gardens of the Busch estate, in Pasadena, formed the setting of an elaborate wedding scene for "Athalie," an adaptation of the novel by Robert W. Chambers, which Sidney A. Franklin is producing under the Mayflower banner.

The Busch gardens have been one of the show-places of Southern California for several years and are visited annually by thousands of winter tourists. Director Franklin selected this location as the locale for the "society wedding," in the picture because of the extremely picturesque landscape.

Cameraman David Abel, formerly with Norma Talmadge, "shot" a series of artistic effects in these gardens.

Republic Enters April in Front Rank of Leading Distributing Corporations

THAT Republic Distributing Corporation enters the fourth month of 1920 as one of the leading distributing organizations in the industry, firmly entrenched in the theatres of the country through its wide range of suitable subjects, is the gist of an announcement made this week by President Briton N. Busch.

"Republic has made wonderful progress," said Mr. Busch. "It is a tribute to exhibitors to note the progressive methods with which programs are being booked throughout the United States. We have kept right up with the exhibitor; have secured the material he must have; have arranged releases so that he can book his complete program from us—and the result is that Republic enters upon April, 1920, realizing that Lewis J. Selznick's slogan, 'I consider myself a failure unless the exhibitor is a success,' is true in every sense of the word.

First Episode on April 18.

"Exhibitors who have found their receipts swelled by serials of the rapidly moving sort, with action as well as drama, are getting on the band wagon for 'The Whirlwind,' which we have distributed so that the first episode can be shown on April 18. The campaign book and publicity material supplied the exhibitor on 'The Whirlwind' is probably the most complete and best ever turned out.

"We are decidedly enthusiastic over serials, but not more so than over our features and short subjects. Through the growing popularity of subjects of two reels we have had to install a short subject department, composed of men whose experience and knowledge make them expert guiding posts for the exhibitor.

Many Book Features and Flynn Series.

"The William J. Flynn series, featuring Herbert Rawlinson, is taking the country by storm, setting a precedent in the short subject field by causing exhibitors to write letters of commendation to Republic headquarters. The first one of the series to be released this month is 'The Phantom Butler,' on April 15. It is the sixth of the eight pictures made from actual incidents in the life of Chief William J. Flynn. On April 27, 'The Kalda Ruby' is scheduled. The final one of the series, 'The Fake,' will follow in May.

"Feature subjects which are now booking are: 'When Bearcat Went Dry,' 'Romany, Where Love Runs Wild,' 'The Amazing Woman,' 'The Blue Pear,' 'Trilby,' 'The Girl of the Sea,' 'Mothers of Men,' 'The One Way Trail,' 'The Gift Supreme,' 'The Great Shadow,' the twelve Chaplin reissues and five of the Flynn series. Kinograms, issued twice weekly, pursues the even tenor of its way as one of the best edited news weeklies of the times."

He's a Caveman Dressed in the Latest Fashions.

Eugene O'Brien can't believe himself when he looks at Arthur Houseman. Robert Ellis, who is directing Selznick's "A Fool and His Money," also marvels at the clubman's weapon.

Cosmopolitan Takes Over Estee Plant.

The Estee studio in West 125th street, New York, has been taken over by Cosmopolitan Productions for use in conjunction with its own big studio in 127th street and Second avenue. Owing to the expansion of the company's activities, the smaller studio has been acquired to take care of small sets while the big studio will be used for the spectacular sets which are a feature of several forthcoming Cosmopolitan Productions.

Grace Darling Is Star in King Picture.

Grace Darling, not June Caprice, as previously announced to the trade, will be the star in "The Hidden Path," Burton King's second independent production, which will be begun shortly. Rod La Rocque has been engaged by Mr. King for the leading male role.

"The Hidden Path" is an original by Lawrence McClosky, who wrote the screen adaptation of "The Road to Arcady," Mr. King's first feature under his own banner. Lloyd Lonergan, the well-known scenarioist, wrote the continuity.

Equity Picture Opens Simultaneously.

Equity Pictures Special production, "Silk Husbands and Calico Wives" starring House Peters, opened at the Metropolitan and Knickerbocker theatres, Washington, D. C., for week beginning Sunday, April 4, appearing simultaneously in both theatres on the same day. Both theatres were packed to capacity at all performances of the day, and all existing records of both theatres were broken in point of paid admissions and attendance. The picture will be shown in Crandall's entire circuit of theatres.

Initial Selznick News Reel Contains Live Wire Items

ON April 4 the Selznick News made its initial bow. Reports indicate that it establsihed itself firmly in all sections of the country, creating widespread interest.

Selznick News is edited to contain interesting live wire items that are of international importance. For instance, the great tornado that recently swept and devastated thousands of homes in the South and Middle West is contained in the news.

Political magnates play a part in the reel. Ex-President William Howard Taft, Nathan Strauss and Senators Freylinghuysen and Hitchcock are seen playing golf at Augusta, Ga. President Wilson's summer White House, at Woods Hole, Cape Cod, Mass., which is to be occupied by the presidential family and staff beginning June 15, is also shown.

As a light touch an appropriate thought for the Easter season is shown in a brief incidental bit of Easter lillies in bloom, followed by a basket of fuzzy pups.

A Chinese funeral and its attendant ceremonials, Miss Josephine Van Til, a Dutch trained nurse and wartime comrade of Edith Cavell, a sporting Parson and why he is famous—all these and a little more sugared with deft touches of humor give an insight to the contents of Selznick News.

He's Dreaming! He's Dreaming! Looks as Though There's Cheating Going On Here.

A telling scene taken from "The Dream Cheater," starring J. Warren Kerrigan, and released by Hodkinson.

Educational Makes Rapid But Careful Selection of Exchange Representatives

ACTIVITIES of Educational Films Corporation during the past fortnight are partially represented by the signing of contracts involving the expenditure of more than $1,000,000, according to an announcement made by the company.

Arrangements are progressing with all the rapidity consistent with careful selection of representatives for opening of Educational exchanges in principal centers. These will be controlled directly by the company and will handle only short subjects.

During the week contracts were signed with some of the most important exhibitor interests in the country for the establishment of exchanges. Several of the largest centers await only announcement of locations of the offices; negotiations are near the signature point with several others.

While Educational will maintain the controlling interest in each exchange, it is adopting a co-operative policy whereby men of high standing are interested in their ownership. In every case these are men who have large exhibitor interests and who have been led to become associated with the company because of their knowledge of the high quality of Educational's product.

Three Features of New Policy.

"We believe," said E. W. Hammons, vice-president and general manager, "that our new policy will bring about the three things necessary for the ideal exchange system; first, the exchange will handle nothing but short subjects, enabling a specialization in this product that is not possible with exchanges handling the features as well. Second, we will be able to exert direct control of the exchanges and provide sales' arrangements and exploitation aids that will be of direct aid to the exhibitor. Third, the management of the exchange will have financial interest in its earnings and in it permanency and therefore there will be every urge for fair business dealings, the fullest co-operation with the exhibitor and the creation of a volume of business that is bound to have its reflex in the quality of product.

"We are offering local interests participation in individual exchanges up to 49 per cent. of their capital stock. We are making no charge for 'franchises,' good will or any other joker. The arrangement is simply that we put in 51 per cent. of the capital and the local interests 49 per cent. and the profits are divided accordingly."

American Gets Out Posters That Tell a Story on Russell's Comedy, "Slam Bang Jim"

THE billboard appeal of "Slam-Bang Jim" has been strengthened to the limit in the five posters which are being used by the Pathe Exchange for the American Film Company. The action in "Slam-Bang Jim" swings from the haunts of New York's fashionable set to the wilds of Arizona, and the posters have been selected to bring out this blend of eastern and western atmosphere.

The one-sheet portrays the banged-up bridegroom, in his disheveled evening dress, being shown the door by his almost-father-in-law when he arrives for the wedding hours after the guests have been dismissed and the affair called off. This poster at once strikes the note of zippy comedy to which the whole picture is tuned. It is a perfect character study of Bill Russell as poor Slam-Bang Jim, full of his unuttered excuses, and Harvey Clark as Papa Manning, full of dignity and indignation. Both figures will cut out to excellent advantage.

One three-sheet emphasizes the romantic element, showing the bride and her several pretty, fluffy bridesmaids, with the girl's anxious papa interrupting to tell what he thinks of the missing bridegroom.

The second three-sheet is western in its setting and costuming—the cave scene, showing Slam Bang, Jim chuckling with boyish glee over the clever fashion in which his bandit double has put it over on his father-in-law and the sheriff. More good cutouts.

The six-sheet plays up the western scenery effectively. The three bandits are shown under the crooked tree, against a wonderful background of rugged mountains. The star is in the center, pointing off into the distance; the poses of Bull Montana and the other man indicate a strained attention that makes one wonder what they are looking at.

Yep! Mother and son doing well, thank you.

Mr. Kneuer is the head of the order department of the Precision Machine Company, manufacturers of the Simplex machine.

Kneuer of Simplex Now a Daddie.

At five minutes to one on Easter Sunday morning just as the proverbial Easter rabbits were scampering around in thousands of houses, preparing to color the various Easter eggs that later in the day would gladden the hearts of the children, a loud flapping of wings was heard in the domicile of Rudolph C. Kneuer, 479 Onerdonk avenue, Ridgewood, Brooklyn, and to everybody's surprise a large boisterous stork flapped his way into the midst of the Kneuer family and quickly departed after leaving a chubby, black-haired, blue-eyed, nine-pound boy.

Exhibitors Praise "Six Feet Four."

"Some picture! The theatre was packed before we started running 'Six Feet Four' and we turned away twice as many," was the terse comment of Stephen P. Ziadic, of the Derby Theatre, Derby, Conn. "A splendid picture and should get a good house anywhere," is the verdict of the manager of the Mystic, of Marmarth, N. D. J. C. Herron, manager of the Minerva, of Pittsburgh, expresses himself in the highest terms, and Fred McCoy, of Liberty Theatre, Ft. Scott, Kansas, says "Six Feet Four" is the best picture William Russell ever made.

"April Folly" Goes Big at Capitol During Holy Week

DESPITE the fact that it was Holy Week which, as every showman knows, is the bugaboo of the show business, Cosmopolitan Productions' "April Folly," starring Marion Davies, outdid all expectations at the Capitol Theatre, New York, the week of March 28.

Edward Bowes, managing director of the Capitol, the world's largest theatre, is not given to praising any of the pictures that play his house, but the record set by "April Folly" was so gratifying that he sent Cosmopolitan Productions the following letter:

"At the end of the week of Marion Davies in 'April Folly,' the first of your productions which we have exhibited at the Capitol, I want to thank you for the splendid co-operation you have given us and for the magnificent box office result.

"As you know, this is Holy Week and we had every reason to anticipate the customary decrease in gross receipts, due to the Lenten observance, but it may gratify you to know that our receipts for this week, instead of showing a decrease, have shown a very material increase."

"April Folly's" remarkable box office pull during a week when slow business is the general rule was due to a combination of circumstances. The picture in itself is meritorious enough to recommend it to the fans, but the fact that its star is Marion Davies and its author is Cynthia Stockley, aided by an unusual advertising, publicity and exploitation campaign, was too much for any Lenten hindrance and it went over the top big at the Capitol.

Title of Owen Moore's Next.

Owen Moore's fourth Selznick Pictures production will be "Love Among the Chickens," and not "Stop That Man," as announced last week.

"Love Among the Chickens" is reported in the course of production at the Selznick west coast studios under the direction of Wesley Ruggles. The story was written by Pelham Grenville Wodehouse.

"Stop That Man" is announced as Mr. Moore's fifth Selznick production which will be produced at the Selznick Eastern studios.

Rubin Visits Metro Coast Studios.

J. Robert Rubin, secretary and general counsel of Metro Pictures Corporation, is in Los Angeles on his first visit to California. His wife, son and baby are with him. Mr. Rubin will be in town ten days.

Combination of Author, Director and Cast Provides Realism in "Treasure Island"

SELDOM has a happier combination of author, director and cast joined in the production of a motion picture than in "Treasure Island," Maurice Tourneur's Paramount-Artcraft super-special which was released April 4. The production is founded on the well-known adventure story from the pen of Robert Louis Stevenson, and working under the direction of Maurice Tourneur the cast includes such film celebrities as Shirley Mason, Lon Chaney and Charles Ogle.

The part of Jim Hawkins, the young English lad who finds himself cast upon the high seas of adventure is taken by Shirley Mason, who measures a little less than five feet. The painstaking casting done by Maurice Tourneur has resulted in the roughest crew of pirates who ever sailed in a motion picture caravel. Charles Ogle as one-legged Long John Silver plays the leading heavy.

Lon Chaney in Role of Thug.

Another character actor who comes to the fore in "Treasure Island" is Lon Chaney, who will be remembered for his splendid acting as the Frog in George Loane Tucker's "The Miracle Man" and as Ricardo, the stiletto artist, in the Maurice Tourneur production of Joseph Conrad's novel, "Victory!" In "Treasure Island" Chaney plays the role of the old cutthroat, Pew, in the first reel of the picture, and later appears as the pirate, Merry. Bull Montana, Al Filson, Wilton Taylor and Joseph Singleton are the other pirates who keep the spirit of Jolly Roger flying in this picture.

Splendid photographic effects bear out the thrills of the story and intensify its climaxes. One of the most dramatic moments of the picture is the cutlass duel between Captain Bones and Black Dog, when the pair make the sparks fly in old-time pirate style. The scene has a no less startling sequel when Captain Bones is found murdered shortly after with an ugly dirk sticking in his back.

The almost ghost-like re-appearance of old Ben Gunn on the apparently deserted island provides another "thriller" when he calls from the tree tops to scare away the treasure seekers. Mad with fright they run helter skelter in every direction, after which the old man, his face covered with years-old whiskers, descends from his perch in the trees. The final climax comes in the struggle with the pirates amid the ghostlike setting of underground caverns bearing visible traces of former habitation.

Famous Players Studio Employes to Give Ball

FOR a long time, J. N. Naulty, general manager of the eastern studios of the Famous Players-Lasky Corporation, has been considering the possibilities of establishing an association to aid the studio employes when in need. As a means to raise the necessary funds an association was formed to give a ball, the proceeds of which will be devoted to the formation of this beneficial association. The organization in charge of the ball, which is known as the Eastern Studios Ball Association, is headed by J. N. Naulty as president, Gardner Hunting as vice-president, M. Healy, treasurer and James Hood MacFarland, secretary.

The Commodore Hotel ballroom has been engaged for Wednesday, April 28, and committees to handle the arrangements have been formed. This is the first time the men of the studio have staged a real ball, charging admission.

The plans now under consideration are for vaudeville to occupy the evening between the time the doors open at 8:30 until 10 o'clock, at which time dancing will begin and last until twelve. The grand march will be at twelve and after the grand march —more dancing. A buffet supper will be served.

The souvenir of the evening will be a program, the front cover of which will be done in colors. Photographs of the stars, done in sepia, with a perforated edge, so that they may be removed for decorative purposes, will be part of the program.

Two bands of twenty pieces each have been engaged to supply the music for the entertainment and dancing.

Edward Cecil to Be "Heavy" in Bert Lytell's Next Film

EDWARD CECIL will play the part of the East Indian rajah in "The Temple of Dawn," Bert Lytell's next Metro special production, upon which camera work has started at the Metro studios in Hollywood. This role is one of the most important supporting parts in the cast surrounding the young star. The rajah is the villain, or "heavy" character in the story.

Mr. Cecil was selected from a number of character actors, all of whom submitted to screen tests. Mr. Cecil has been in pictures many years, having started with the Majestic-Reliance Company. During the past year he has played in "The Wildcat of Paris," with Priscilla Dean; "The Girl of Bohemia," with Peggy Hyland; "The Danger Zone," with Madlaine Traverse, as well as being featured by Universal in "After the War" and several other productions.

"The Temple of Dawn," which follows "The Right of Way" and "Alias Jimmy Valentine" in Bert Lytell's starring schedule, is an adaptation of I. A. R. Wylie's powerful novel of East Indian life put into continuity form by Arthur J. Zellner. Dallas M. FitzGerald is the director. Mr. Lytell has the role of Leigh Dering, a young British officer who accomplishes his regeneration after he has sunk to degradation and becomes an outcast among the poor white population of India.

Vivian Martin Returns from Florida.

Vivian Martin Pictures, Inc., of which Managing Director Edward Bowes, of the Capitol Theatre, New York, is the president, announces the return of Miss Martin and her supporting cast from Tampa, Fla., where all of the exterior scenes of the organization's first picture were completed. At the same time it was made known that the company has leased the Hal Benedict studios at College Point, L. I., and has entered upon the work of filming all interior scenes there.

SIMPLE SOULS

For the picture showmen in the small town Moving Picture World is especially compiled and edited. "The Tradepaper of Features" serves its subscribers with features that sell tickets and make this a better business.

Harold Lloyd's Sixth Comedy Will Be "An Eastern Westerner," a Keen Satire

EASTERN WESTERNER," a keen, ultra-humorous satire of a popular type of motion picture drama, will be Harold Lloyd's $100,000 two-reel comedy, produced by the Rolin Film Company for distribution by Pathe.

With the completion of this production and its issue on May 2, Lloyd will have finished his first series of two reel comedies for Pathe, and will have achieved a record that few other comedians in motion pictures can equal. First introduced to the public as the star of multiple reel features in "Bumping Into Broadway" little more than six months ago, Lloyd has contributed five triumphant comedies to exhibitors.

With each production he has become a greater box office drawing card and with his last release, "Haunted Spooks," he attained his greatest success. From every section of the country, exhibitors are heaping praise upon Lloyd for his work in this picture, and in some quarters it has been hailed as the best and most wholesome comedy ever seen on the screen.

Has Advantage of New Studio.

When Lloyd begins work on his second series of six special comedies for Pathe, he will have a much greater advantage than was his when he first started the filming of "Bumping Into Broadway," which inaugurated his two reelers. In addition to the experience and knowledge of what exhibitor and public want gained during the production of the initial series, Lloyd will enter work on the second six in the new Rolin studio, which has just been completed at Culver City at a cost of aproximately $200,000.

In order to maintain the high standard of excellence set by his first product, Lloyd needed greater studio facilities, because the lavishness of production has increased with each picture. In the making of an "Eastern Westerner," as with other of the Lloyd attractions, the settings rival those used in the biggest feature pictures. An entire western town was erected solely for the filming of the sixth Lloyd and several hundred "extras" were engaged for the big scenes.

Praise for "Haunted Spooks."

"Haunted Spooks," after its reception at the Strand Theatre, which led Managing Director Jack Eaton to call it the "greatest comedy of the year," has repeated this reception throughout the country. Critics in every key city where the latest Lloyd comedy has been shown were unanimous in their opinion that Lloyd has become the leader in his field of comedy endeavor and that "Haunted Spooks" represents the cleverest and cleanest mirthmaker seen on the screen.

Assured that every exhibitor now playing the two-reel Lloyds will unhesitatingly contract for the next series of six comedies, the Pathe sales department looks for a tremendous increase in business with the issue of the first of the second group of Lloyds.

Charles Ray Fosters Spirit of Good Will, Says Britisher

DECLARING that the nations of the world are learning to know and sympathize with each other through the medium of the screen, W. G. Faulkner, personal representative of Lord Northcliffe, has hailed Charles Ray as a typical American character and has said that his screen studies of Americanism are doing a great deal to establish a better understanding of this country among the rank and file of the United Kingdom.

Mr. Faulkner, who is studying the production of motion pictures in this country, has just paid a visit to the new Ray studios in Los Angeles. As the personal emissary of Lord Northcliffe, the most powerful newspaper publisher in the British Isles, Mr. Faulkner expressed his views on the desirability of closer relationship between American and English film interests.

In an interchange of views with the First National star, Mr. Faulkner stated his belief that the expansion of films in every corner of the world would eventually prove to be a powerful factor in the establishment of mutual understanding among the various nationalities. An example of this trend was evidenced, according to the English observer, in the reception by British audiences of the pictures of Charles Ray, who makes entirely sympathetic and real the character of honest American manhood.

Mr. Ray is attaining a rapid popularity in the British Isles, declared Mr. Faulkner, and his studies of the country boy have broken through the reserve of English audiences, who have come to look upon him as a typically American personality, with all the rough genuineness of the pioneer and the tender sympathies of the man close to nature.

"The Honey Bee" Given Long Runs by Showmen

YOU won't be stung if you see 'The Honey Bee' at the Alhambra," advertised the manager of that theatre for his seven-day showing at Ogden, Utah, using the large cut from the colored insert in the trade journays for his quarter page in one of Ogden's dailies, in place of the material provided in the campaign book.

Many other exhibitors are eagerly booking Mme. Marguerita Sylva in "The Honey Bee" for first runs and extended showings. The Rivoli Theatre at Portland, Ore., signed a contract for a week; the Alcazar of Chicago, one week; the Boston Theatre of Boston, one week; and other contracts for several days, just received, are the Amphion at Brooklyn, N. Y.; the Casino at Chester, Pa.; the Mutual Theatre Company of Marion, Ind.; the Liberty Theatre of Springfield, Ohio; Proctor's at Elizabeth, N. J.; the South Bend Auditorium and the D. V. Picker Enterprises of New York.

William Farnum Completes "The Orphan" on the Coast

WILLIAM FARNUM, under the direction of J. Gordon Edwards, has completed the first of his Fox productions to be made since his arrival on the Pacific Coast.

"The Orphan," probably the most popular of the books written by Clarence E. Mulford, is the basis of the picture. "The Orphan" is described by the producer's representatives as a most powerful western novel from the pen of this author, whose fame was originally built upon the series of "Bar-20 Ranch" stories, in which that lovable character, Hopalong Cassidy, appeared.

Mulford has written many westerns. In each he set a distinctive series of incidents and tense situations. In "The Orphan" the author has given William Farnum a vehicle in which there is punch after punch.

Louise Lovely has returned to the Fox fold to play opposite Farnum in this, his first Western for the season of 1920. Miss Lovely plays the part of Helen Shields, sister of the sheriff and the cause of all the fun and trouble in the story.

In addition to the principals the cast includes Henry J. Herbert, Earl Crains, G. Raymond Nye, George Nichols, Harry Devere, Al Fremont, Olive White and Carrie Clarke Ward.

The Mulford novel was adapted by Roy Somerville and is scheduled for release on the Farnum series during April.

Conway Tearle
Engaged by Selznick to appear with Zeena Keefe in "Marooned Hearts.

Famous Players Editorial Department Well Equipped

THE new Famous Players-Lasky studio, now nearing completion at Long Island City, L. I., will be able to boast one of the most efficiently organized editorial departments in the country. Gardner Hunting, eastern production editor, outlined the company's plans recently.

"For some time past," Mr. Hunting said, "the task of editing our production has been surrounded by difficulties. Owing to the crowded studio conditions and the consequent lack of office space, we have hitherto been compelled to distribute the various units of our department around in our different studios, which, in spite of the best of co-operation, has not always had the tendency to produce entirely satisfactory results.

"In our new plant, all undesirable features will be eliminated, for we shall all be housed under one roof. We are planning to install every device for the comfort and convenience of our employes, as well as for increased efficiency in production. Adjoining the main office of our department will be the title printing and photographing rooms and cutting room, which will be equipped with the best of everything to facilitate speed and precision. The staff writers will have separate rooms of their own. The projection room will also be included in our departmental group of offices.

"We are looking forward to moving into our new quarters with a great deal of satisfaction," he concluded, "for at last we feel that we will be able to work at our own rate of speed, unhampered by unfavorable and annoying conditions."

"Keeping in Personal Touch" is a department Sam Spedon has made popular. When in New York "Get in Personal Touch" with Moving Picture World.

Leading New York Theatres Hasten to Book Second Series of Lloyd Comedies

HAROLD LLOYD'S rise to the front rank of screen comedians is reflected in the flying start made in the booking of his second series of two-reel comedies distributed by Pathe. The young comedian is now working on the last of his first series of six multiple reelers and then will begin his new series in the new $200,000 studio of the Rolin Film Company.

Two of Broadway's biggest houses of entertainment, the Strand and Capitol, will play the new Lloyds day and date. The Pathe star is new to the Capitol patrons, but his entire first series has been featured and widely exploited by Managing Director Jack Eaton, of the Strand. It was only after spirited bidding that the Capitol was enabled to land Lloyd. Manager Edward Bowes was determined to get him and paid the highest price he ever gave for a comedy series.

Bigger Results When Campaign Starts.

No concerted effort has been made by the New York branch or any other office of Pathe Exchange, Inc., to book the second Lloyd series, yet virtually every important theatre in the metropolitan district has signed for the new comedies. The success that greeted Lloyd's first two-reelers was so great that exhibitors have brooked no delay in tieing him up for the second series. The new comedies will be played over the entire Marcus Loew circuit in the metropolitan area, and in five of B. S. Moss' leading houses.

The Strand Theatre, in Brooklyn, has taken the series and will have an exclusive showing of each one.

Virtually 100 days' booking is represented in this one aggregation alone. It is expected by Pathe that when the New York exchange opens a vigorous campaign on Lloyd that double the number of day books recorded on the first series will be registered by the local office.

Prisoners See "Peddler of Lies."

"The Peddler of Lies," a Universal picture with Frank Mayo and Ora Carew and dealing with the crooks and the Secret Service, was shown at Sing Sing Prison recently. It was heartily applauded.

"The Sing Sing Bulletin" published by inmates of the institution reviewed the pictures as follows:

"Fast action, fine photography, including some of the very finest marine scenes we have ever seen filmed, beautiful settings and an interesting story. A 'crook' play always seems to hold its audience and when it is so well done as this it is sure of success."

Poli Circuit to Show Four Current Hodkinson Releases

MARX S. NATHAN, Hodkinson New York manager, has just completed arrangements with R. C. Miller, booking manager for S. Z. Poli's chain of Connecticut houses, whereby four of the current Hodkinson releases will be given immediate presentation in swift succession on the circuit, including the Poli theatres in Hartford, Bridgeport, New Haven and Waterbury.

The productions selected by Mr. Miller are Benj. B. Hampton's Emerson Hough and Zane Grey pictures, "The Sagebrusher" and "Desert Gold," respectively; "The Lone Wolf's Daughter," J. Parker Read, Jr.'s, Louise Glaum production, and Joseph Levering's vehicle, "His Temporary Wife," featuring Rubye De Remer, Edmund Breese and Mary Boland.

The New York office turned in an excellent week's business on "His Temporary Wife" and also made a splendid showing on "Desert Gold" sales.

Educational Receives Posters.

The Educational Films Corporation has received from the lithographers the first of the posters which are to be supplied with each comedy release, as a part of the company's policy of affording the exhibitor the same degree of exploitation aids with the short subject as he gets with the feature.

"Four Times Foiled," the first of the Chester-Educational comedies, is the subject covered with the first supply of paper. Two one-sheets and two three-sheets are supplied. These are strikingly colored, but the content is limited to actual scenes from the production, the poster department having been given strict orders by Vice-President and General Manager E. W. Hammons that there must be no exaggeration or misstatement. These were all made from actual enlargements from the film itself.

Haven't Decided Just Which One We'd Like to Be—Musician, Cameraman or Director. We Guess the Director.

Anyway it's easy to see she's a dancer. Pauline Becker doing the light fantastic for Goldwyn's "Scratch My Back."

National Offers Feature with Billy Rhodes as Star

THE latest feature picture announced for release by National Film Corporation of America is "Nobody's Girl" starring Billy Rhodes. It will be offered on the state right market. The story deals with a tiny girl who lands on a desolate island from a shipwreck. She is found by smugglers, mistreated, and finally makes her escape in a rowboat. She is picked up by an aviator and government agents annihilate the band. A love affair springs up and she becomes somebody's sweetheart.

Joe Brandt, director general of National, predicts great popularity for this picture, particularly with the younger generation, as he is convinced that the trend in pictures is turning toward "little girl" stories. The picture is said to be punctuated with exciting moments and dramatic situations; also to have fine scenic effects and beautiful settings.

Francis Grandon, who directed five other Billie Rhodes pictures for National, is the director. Prominent in the cast are Melbourne McDowell, Mary Alden and Lloyd Bacon.

Prisoners See "The Gay Old Dog."

Bess Gearhart Morrison, who plays the leading female role in the latest Hobart Henley production, "The Miracle of Money," adressed the inmates of the Nebraska State Penitentiary at Lincoln, Neb., at a recent presentation of "The Gay Old Dog," and explained to them the making of a great feature picture from the writing of the scenario to the presentation before the public. Many of the men had never seen a motion picture except within prison walls and had not the remotest idea of how they were made until they heard Miss Morrison's talk.

Olive Thomas Company Off to Florida.

In presenting Olive Thomas in her forthcoming starring vehicle, "The Flapper," Myron Selznick of the Selznick Pictures Corporation, is credited with sparing no end of time or expense in injecting the proper atmosphere into the production. Further reports state that Miss Thomas and her director, F. Alan Grosland, and the supporting company, have left for Florida to imbue the production with realistic scenes.

This is the picture in which the much heralded ability of Miss Thomas as a ski artist will come to view. The story was written by Frances Marion.

Charles Gay Injured by Lion.

The filming of the Century Lion Comedies is fraught with more danger than generally is supposed. Recently Charlet Gay, the noted lion tamer engaged by the Century Comedy Company, was badly injured during the filming of a scene from "Harem Lions" at Hollywood. Although the set was enclosed by a wire netting, the lion broke through, then turned upon and attacked Guy when the trainer tried to stop him. Gay's right leg was badly lacerated. It will be several weeks before he will be able to return to the studios.

Cummings and Booker in Metro Play.

Irving Cummings and Beulah Booker have been selected to play important parts in the screen production of "The New Henrietta," the first Winchell Smith picture, upon which work will soon start at the Metro studios in Hollywood. Irving Cummings has just completed a contract with Lasky, which called for nine pictures. Miss Booker recently completed a picture with Robert Anderson at Universal.

"Rio Grande" Is Booked by Border Towns in Advance

THE Edwin Carewe production of Augustus Thomas's stage play, "Rio Grande," released by Pathe is exciting the greatest interest in cities and towns along the Mexican border, and, in the last week, one month before the release date, many theatres have wired for early dates on the production. The picture involved the use of several hundred cowboys and Texas rangers.

Among the houses that have already contracted for the picture are The Amuse-U of Las Cruces, New Mexico; the People's Theatre, of Port Arthur, Texas, and the Jewel and People's theatres, of Beaumont, Texas. Others have wired for contracts and will close in the next week. Many newspapers have commented on the filming of Mr. Thomas's story, and the public of the area so intimately concerned in the border situation are intensely interested in the production.

The story clearly reveals the narrowness and prejudice responsible for the almost perpetual feeling and misunderstanding between Mexico and the United States. It is cleverly exposed in all its folly and, in a constructive way, the author points out the necessity for education calculated to destroy prejudice and create permanent friendship between the United States and Mexico.

Now It's "Dollars and Sense.

The title of Octavus Roy Cohen's first story, written for Goldwyn Pictures Corporation has been changed from "Two Cents Worth of Humaneness" to "Dollars and Sense." Madge Kennedy is starred in this picture which Harry Beaumont directed. It presents the experiences of a plucky girl who dreams of a great future on the stage, but meanwhile has considerable difficulty in earning a living. The situations developed by Mr. Cohen are novel and interesting. Included in the supporting cast are Richard Tucker, Willard Louis and Florence Deshon.

Bracken to Direct Anita Stewart.

Bertram Bracken has been engaged by Louis B. Mayer to direct Anita Stewart in her next First National production, title of which has not yet been announced. Miss Stewart has just finished playing in "The Yellow Typhoon" and is at present taking a rest.

Mr. Bracken goes to the Mayer lot from the Selig studio where he directed "The Mask," a dramatic story by Arthur Hornblow. Another story filmed under his direction is "The Confession," starring Henry Walthall, now being released.

Mary Beaton in Cast of "Clothes."

Summoned to New York by Maxwell Karger in his all-star production of the Hopwood-Pollock drama, "Clothes," Mary Beaton has left Metro's West Coast studios for the East.

Metro recently purchased screen rights to the dramatic comedy of society life by Avery Hopwood and Channing Pollock and announced that it would be filmed under Maxwell Karger's supervision.

Metro Acquires Dallas Exchange from Hulsey and Puts L. Bickel in Charge

THE Metro Pictures Corporation has come into full ownership of the Dallas exchange formerly controlled by the E. H. Hulsey interests. Official announcement is made by the company of the completion of all negotiations by which Metro takes over this most important exchange, that reaches virtually the entire southwestern motion picture territory.

Absorption of the Dallas exchange, following Metro's purchase of its New Jersey exchange from Herman Jans about a fortnight ago, leaves only two offices among those handling Metro pictures in the United States still under independent management. These are in Boston and Philadelphia.

Metro's southern district manager is L. L. Dent. He makes his headquarters in the Dallas office. With the acquisition of the exchange, Metro plans to place L. Bickel again in charge as branch manager. Mr. Bickel for a long time held that position. A few months ago he resigned and was succeeded by J. B. Dugger. The present offices of the exchange at 1924 Main street will be retained for the time being at least.

District Manager Dent has supervision over the extensive territory embracing Texas, Oklahoma and Arkansas. This rich field is now open as never before to Metro pictures and the purchase of the exchange is in line with Metro's policy of expansion in every direction. Systematic absorption of its exchanges has been done over a period of a couple of years, until now only two out of a total of twenty-six exchanges remain outside the Metro fold.

Sam Morris Tells How His Exploitation Aided Showmen

TWO more instances in which the Selznick exploitation department has scored heavily are revealed by Sam E. Morris, general manager of Select Pictures, who has received a telegram from George J. Schade, of the Schade Theatre, Sandusky, Ohio, congratulating him on the efficiency of Selznick exploitation service.

Mr. Schade is a prominent Ohio exhibitor whose emporium is noted for showing nothing but quality pictures. In his telegram to Mr. Morris he says: "Broke house records with 'Out Yonder' with style show feature conducted by Mr Carrier, and other novelties." Mr. Carrier is Selznick exploitation man.

On top of this telgeram Mr. Morris made known the contents of another from the Rivoli Theatre, Denver. The Rivoli management reports hanging out the S. R. O. sign all day during the showing of Eugene O'Brien in "His Wife's Money." The telegram reads, in part: "Twenty-five hundred heralds and 3,000 copies special edition Denver Express were dropped over city from airplane. Streets crowded with people looking for coupons. O'Brien in 'His Wife's Money' opened to capacity. Standing room only all day. Day's receipts nearly double of opening day on 'Pollyanna' and several hundred dollars ahead of Farnum last week."

Miss Minter Appears on Stage.

Mary Miles Minter and her sister, Margaret Shelby, recently made a most successful stage appearance at the Little Theatre in Los Angeles. They were leading persons in the cast of "Entre Nous," one of a series of one-act playlets put on by amateur players in that city.

They are known as the "Amateur Players," and constitute one of the most popular and exclusive society organizations in the city. Rehearsals for "Entre Nous" were held in the evening, as Miss Minter's days are filled with work on her latest Realart production.

F. J. Godsol Acts for Samuel Goldwyn.

During the absence of Samuel Goldwyn, president of Goldwyn Pictures Corporation, who recently sailed for England, F. J. Godsol, vice-president of the company, is occupying the presidential chair at the home office in New York.

She's Outa Place—This Here "Duchess of the Suds."

Mary Pickford is shown herewith endeavoring to elevate her nose for her role in the latest United Artists release.

Increasing Merit of Pathe's Features Reflected in Three Months' Business

WHILE Pathe's feature business during the first three months of this year has been booming at a rate to carry the total figures far and away beyond the best total for any three months in 1919, a consistent effort has been made by officials of the great releasing organization to improve the merit of its product. The success attending these efforts has been very marked, and included in the January, February and March releases of Pathe have been some most successful productions, namely "Other Men's Shoes," "My Husband's Other Wife," "Fighting Cressy," "Smoldering Embers," "Tarnished Reputations" and "The Deadlier Sex."

During March, "Brunet Anniversary Month" in the annals of Pathe, when all feature sales and collections of a similar period were shattered, the releases were "In Walked Mary," starring June Caprice; "Tarnished Reputations," with Dolores Cassinelli, and "The Deadlier Sex," with Blanche Sweet's name billed as the big attraction. Each one of these productions has been selling at a rate calculated to far exceed the quotas set for them by Pathe.

"Other Men's Shoes" a Big Success.

In the previous month, "Other Men's Shoes" was the distinguished performer in a trio of pictures rated among the finest Pathe has ever released. In the first month of its existence the Big Edgar Lewis production sent into the discard booking records established by "The Thirteenth Chair" and "Common Clay," which had stood at the top of all Pathe feature business.

During February, in addition to "Other Men's Shoes" there was also released "Smoldering Embers," called by exhibitors and critics the best picture ever produced by Frank Keenan, with the exception of "The World Aflame." Another issue was J. Stuart Blackton's "Respectable by Proxy," starring Robert Gordon and Sylvis Breamer, ranking next to "My Husband's Other Wife" in the list of Blackton triumphs.

Three Offered for April.

Incidentally the latter production inaugurated the year for Pathe, being the first feature release in January. It recalled to exhibitors some of the great productions made in the past by Commodore Blackton, and did, and is still doing, a business in proportions exceeding Pathe's expectations by many thousands.

During the first month, "Fighting Cressy" and "The Web of Deceit," respectively starring Blanche Sweet and Dolores Cassinelli, were other releases, and they, too, proved not only their class, but became established with the best box office attractions of the period.

Maintaining the excellence of product distributed during the first three months, Pathe offers during April three more above the average attractions—"Lifting Shadows," a Leonce Perret production starring Emmy Wehlen; "The Blood Barrier," a Blackton Melodrama starring Sylvia Breamer and Robert Gordon, and "Rio Grande," Edwin Carewe's first independent feature, based upon Augustus Thomas' famous stage play of the same name.

Realart's Selling Drive on Wanda Hawley Results in Big Business on Her Productions

THE unique selling campaign conducted by the field forces of Realart Pictures Corporation in behalf of Wanda Hawley's first production resulted in the shape of contracts from exhibitors and circuits in such a flood that the machinery to approve and inspect them has been swamped.

Southern Enterprise, Inc., has closed for "Miss Hobbs" for its three "key city" houses, and the remainder of its large circuit. In a letter to Realart the company calls Miss Hawley "one of the film's fairest and say they waived their customary rule of seeing a picture in advance of booking in her favor.

Sam Harding, of the Liberty Theatre in Kansas City, Mo., wrote to the company that "I am wasting no time, taking no chances, but instead have signed contract on 'Miss Hobbs.'"

W. D. Dineen, general manager of the H. C. Moir Theatrical Enterprises, wrote that he knew "Realart had picked a winner" when they signed Miss Hawley, and speaking of the proposition under which her first picture was offered said, "I have never heard of its equal in the history of the industry."

The Comerford Circuit in Pennsylvania and the Chamberlain Circuit have booked "Miss Hobbs" among others, according to advices from Jay Emanuel, Realart's manager in Philadelphia. Tom Moore has taken a contract for the picture for the Rialto Theatre in Washington, and a flood of contracts arrived from the Boston office, which officials of the home office were unable to examine this week.

The campaign conducted by Realart which produced these extraordinary results were based on theory that the producer should assume the risk in introducing a new star. By the arrangement the exhibitor was offered only the first picture and not a series, as is usually done.

If the first picture was a success and the exhibitor wanted a series, he was told that he would be given the chance to obtain it after the showing. Furthermore the picture was offered first to exhibitors holding the contracts for the Realart star series and no attempt was made to stir up competitive business.

Fill your program with clippings from "Rambles Round Filmtown." They are all ready to hand to the printer and will "jazz up" your program and lend added interest.

SIMPLE SOULS

Cosmopolitan Gets Curwood Stories.

Cosmopolitan Productions has added another famous author to its staff of well known writers. James Oliver Curwood has signed his name to the dotted line, thus giving Cosmopolitan Productions exclusive motion picture rights to any and all of his stories published in Cosmopolitan, Hearst's, Good Housekeeping and Harper's Bazaar. By this arrangement several of the best Curwood stories will be picturized by Cosmopolitan Productions. Arrangements are now being made for the scenarioizing of the first Curwood story.

All-Star Metro Cast for "Parlor, Bedroom and Bath"

PRODUCTION of "Parlor, Bedroom and Bath," a de luxe picturization of the stage farce by C. W. Bell and Mark Swan, has been begun at the Metro studios in Hollywood. This special feature, with an all-star cast headed by Ruth Stonehouse and Eugene Pallette, will be a forthcoming Loew-Metro release and constitute still another link in the company's chain of noted plays by noted authors.

In the selection of the cast for "Parlor, Bedroom and Bath," great care was exercised by Metro officials to obtain precisely the types necessary to portray the various roles. Toward this end the choice of Miss Stonehouse for the role of Polly Hathaway, the sprightly society reporter who becomes a "wild woman" was considered ideal. This is the part created in the stage production by Florence Moore, when the comedy made its hit in New York a few seasons back.

Eugene Pallette will play opposite Miss Stonehouse in the part of Reggie Irving, the harmless young husband, on account of his pronounced abilities as a farceur.

The part of Angelica, the impressionable young wife of Reggie, will be portrayed by Kathleen Kirkham. Charles H. West has been cast in the role of Jeffrey Haywood, a married friend of Reggie's who is a veritable fire-eater where his wife is concerned. Others in the all-star cast are Helene Sullivan, George Periolat, Dorothy Wallace and Henry Miller, Jr.

Dr. Goodman Is Author of Georges Carpentier Story

DR. DANIEL CARSON GOODMAN is the author of the original story that Director John G. Adolphi is now producing at the Solax studio with Georges Carpentier in the leading role. The production, which is a multiple reel society drama, will be distributed by Robertson-Cole.

Dr. Goodman has just completed "Thoughtless Women," starring Alma Rubens, at present being featured in Cosmopolitan Films. The doctor not only personally produced the picture, but wrote the story as well. It is an intimate domestic drama. The distribution of the subject has not yet been announced.

The doctor is the author of five novels, two of which are "Hagar Revelly" and "The Taker." For the screen he has written fifty original stories.

Telegram Staff Holds Reunion With Semon

Practically the entire staff of the New York Evening Telegram went to the bat strong last week for their old pal, Larry Semon, the Vitagraph comedy king, who used to be a cartoonist on the Telegram. All attended a showing of Larry's new feature comedy, "The Fly Cop," at the Capitol Theatre, which is the largest theatre in the world.

Ben H. Atwell, press representative of the Capitol Theatre, was host of the occasion. It was Mr. Atwell's idea to stage a reunion of Larry and his fellow workers of bygone days.

Archainbaud Directing "Marooned Hearts."

Myron Selznick, president of Selznick Pictures Corporation, sponsors for the statement that the filming of "Marooned Hearts," featuring Zena Keefe, Lewis J. Selznick's 1920 star, and Conway Tearle, is well under way. A further statement is to the effect that the first scenes for this production will be taken in Florida.

George Archainbaud is directing. The feature was written by Lewis Allen Browne.

"The Lone Wolf's Daughter" Fast Nears "Sahara's" Mark

PROOF of the popularity and audience-pulling power of Louise Glaum in J. Parker Read, Jr., productions is found in the announcement of the W. W. Hodkinson Corporation that "The Lone Wolf's Daughter" is fast nearing the high mark set by the emotional artist's "Sahara," for almost a year one of the reigning successes in the picture market. Within the past week the great volume of business done on "The Lone Wolf's Daughter" has necessitated a second edition of press sheets and other accessories.

Eighty per cent. of the first run houses throughout the country where "Sahara" was shown last fall have either played or are about to present "The Lone Wolf's Daughter." In addition to its own power as an attraction, the fact that it is a sequel to Louis Joseph Vance's "The Lone Wolf" and "False Faces," successes well remembered by exhibitors, assisted in no small measure in winning a spot-booking record on it for a dozen Hodkinson managers in the field.

The Louise Glaum Peacock Kalogram, an exploitation medium that evoked interest in the production at Detroit and other large cities recently, proved a big factor in the successful engagement of "The Lone Wolf's Daughter" at Boyd's Casino Theatre, Chester, Pa., the Morning Republican giving over two columns of its front page to the novel guessing contest for three days of the run at the Casino.

"The River's End" Plays Two Weeks in a 300-Seat Theatre

ANOTHER indication of the drawing power of Marshall Neilan's first independent production, "The River's End," adapted from James Oliver Curwood's famous story, is cited by the Neilan offices in the case of the Waldorf Theatre, Akron, Ohio. This theatre, although seating only 300 persons and in a town of 75,000 persons, was compelled to run the picture two weeks in order to take care of the demand for seats.

Manager Barbian, of the Waldorf, immediately after the run of "The River's End," contracted for the second Neilan production, "Don't Ever Marry," for a two weeks' run. The showing of a picture two weeks in a 300-seat house indicates not only a big attraction, but also unusual showmanship.

Sarah Mason on Metro Scenario Staff.

Sarah Mason has joined the Metro scenario staff to write continuity for Loew-Metro productions. Miss Mason has been in motion picture work for two years. During this time she prepared scripts for a number of successful photodramas as well as writing several original stories.

Miss Mason's entrance into motion pictures came when Douglas Fairbanks saw her in a theatre in Tucson, Ariz., and offered her a position with his company. After six months with Fairbanks Miss Mason went to the Ince studios and wrote continuity under C. Gardner Sullivan.

Underneath "The Harvest Moon" with You.

Doris Kenyon attempting to convince her lover that this is leap year. A pretty "shot" from this Augustus Thomas production, released by Hodkinson.

Selznick Bookings Show Decided Spurt as Salesmen Swap Ideas at Convention

THE sales records and booking sheets of the Select organization show a decided spurt towards an increase, a report from the home office this week states. One Selznick official has said that no one of the managers who is attending the Select convention in New York this week wanted to find himself there without a good record.

Members of the "super" sales force of Sam Sax, in Indianapolis, succeeded in adding twenty-two more towns to the booker's pages in that exchange last week. The Hoosier sales force has been at the head of the list or near it for the past few weeks. Additional prints on all Select and Selznick productions have been ordered for that exchange and the manager is authority for the statement that more will be needed within a short time. William Niles, salesman for the National Picture Theatres, brought in two contracts last week, one from Evansville and the other from Washington, Ind.

The Atlanta office reports an exceptional week and the number of new theatres booking Select productions are increasing.

The New Haven Select office last week reported such an increase in business that new prints were called for and a number of telegrams sent out to assure prompt return of those in the territory.

Manager Ben Beadell, of the Chicago branch, has been appointed to represent the Chicago Film Distributors in the "Chicago Boosters' $4,000,000 Publicity Campaign." A meeting of the theatre managers was called and Mayor William H. Thompson was introduced by Manager Beadell. When the mayor had finished, $20,000 in subscriptions had been made.

In commenting on the increase in bookings Charles Rogers, sales director, said, "The Selznick organization feels confident that its productions are becoming more popular each month because of the fact that the bookings are increasing at the time of the year when a decrease in bookings might be expected. The slack season has started and it is only natural to attribute the increase in bookings to better pictures."

Goldwyn Secures Rights to Books of E. P. Oppenheim and Cynthia Stockley

ADDED to the already long list of famous authors whose works are being transformed into photoplays by Goldwyn Pictures Corporation, are two more names that stand for the best in current fiction both here and in England, E. Phillips Oppenheim and Cynthia Stockley.

Contracts with those two writers were signed last week, giving Goldwyn Pictures Corporation the screen rights to their books for a period of years. Mr. Oppenheim's novels have long held a high place in the "best seller" class and only a few of them have been done in pictures. They are rich in dramatic material of the kind that lends itself particularly well to screen interpretation.

In selecting the most suitable works of the novelist, the Goldwyn company may turn to some of his earlier stories as well as those of a more recent date. During his long career Mr. Oppenheim has been a prolific writer with a seemingly inexhaustible fertility in plot building. His works are marked by fast action and dramatic incident. Among his books published during the last ten years are "The Mischief Maker," "The Way of These Women," "The Amazing Partnership," "The Game of Liberty," "A People's Man," "Mr. Grex of Monte Carlo," "The Double Traitor,"

Although Cynthia Stockley is not quite so well known in America as is Phillips Oppenheim, "Wild Honey," "Poppy," "The Claw" and other works from her pen, published in this country by G. P. Putnam's Sons, have had a large sale. She lived all of her early life in South Africa and most of her books deal with the Free State.

Famous Players-Lasky to Have Its Own Sub-Station in New Long Island Studio

THE electric equipment of a modern studio for the making of motion pictures is keeping pace with the steady improvement to be found in the pictures themselves. Experts have given their time and knowledge to perfect methods of lighting sets. With their Cooper Hewitts, Kliegs, spotlights, floodlights, and later, the Sunlight arc, which reproduces the rays of the sun with such realism that to stand with the face exposed to it for half an hour will produce a sunburn, these men are responsible for many of the recent artistic achievements.

The electrical equipment which is now being installed in the new Long Island City studio of the Famous Players-Lasky Corporation is hailed as the last word in modern control, distribution and lighting.

The first departure is the installation of a sub-station in the studio, which will allow 7,600 volts, alternating current, to be received direct from the central station. Special permission had to be obtained before this could be put into effect. Seventy-six hundred-volt synchronous motor-generator sets will apply the direct current for studio lighting. The general lighting and power will be obtained from a step-down transformer connected to the 7,800-volt primaries. The entire plant is automatically controlled.

Many Safety Features.

On account of the life hazard which is involved, safety features of many different kinds have been installed. In the event of a breakdown of a transformer or motor generator it becomes automatically disconnected. All high tension connections are enclosed in a high tension concrete vault two stories high.

A network grounding system, with shafts sunk twenty feet into the ground, has been provided as a precaution against accidental grounding, in case of faulty insulation. The object of this is to dissipate high voltage injury to the operators. In the event of a transformer burning out, it can be disconnected by means of a special switching system which will allow removing any one individually without interfering with the operation of the rest of the plant.

The high tension switchboard is placed flush with the wall separating the generator room from the transformer vault, and is equipped with signal lamps which the operator can see from the opposite side of the room in case of trouble with the apparatus. The direct current generator sets are controlled from a low tension switchboard on the opposite side of the room.

Direct Current Feeder System.

Another departure from convention is to be found in the direct current feeder system for lighting the studio stage. It consists of stacks of bare bus bars, run from the main switchboard in the generator room, up studio walls and across the girder space of the main studio to feed the various switchboards. The bus bar system is thoroughly protected by wire grille where exposed and is supported on special insulators imbedded in the brickwork of the studio walls.

The insulators were designed especially for this building on account of the high capacity and extreme weight of the bus bar system. It is desgined to supply 10,000 amperes to the main studio at present, and will be increased to 15,000 amperes. In the feeder system alone it is interesting to note that 20,000 pounds of bare copper is being used.

Remote Control of Stage Lighting.

J. N. Naulty, general manager of the eastern studios, was quick to realize the possibilities of remote control lighting and consequently the Famous Players-Lasky Corporation were the first to inaugurate the remote control system for studio lighting in the East,, although others now have systems in operation which embody the same principles as that now being installed.

The feeder system is designed to supply ten overhead remote control switchboards, and arrangements have been made so that the entire studio can be supplied from any one or all switchboards. Each switchboard can be controlled by the cameraman or director from any point on the studio floor by means of a special portable control station which may be hung on a man's belt.

Details of this innovation have not as yet been made public. Remote control, such as outlined above, will eliminate shouting of "Lights" or the more recent blowing of whistles. It means that the lighting of sets can be controlled from any remote point without the necessity of going to the switchboard.

All machinery in the carpenter shop, blacksmith's shop, restaurant and kitchen is operated by individual motor drive using 22-volt, 3 phase induction motors. For the still room, projection rooms, and electricians' shop, direct current will be supplied from either the large generators or small 10-kilowatt motor generator located in generator room.

The entire electrical equipment was designed and is being installed by the E-J Electric Installation Company, pioneers in the electrical equipment of the largest eastern studios.

Chester to Make Pictures for Release via Educational Only

A STATEMENT was furnished the trade press last week by someone who among other things said that C. L. Chester Productions, Inc., stands ready to furnish a travel release to the independent market. This is inaccurate," said Raymond S. Harris, sales manager of the company, this week.

"The Chester name, so long sponsor for Chester Outing Pictures, and recently for Screenics, will continue to be seen exclusively upon those pictures, in the outdoor picture field.

"Education Films Corporation of America has taken over the distribution of both of these releases, and C. L. Chester Productions will be busy enough making them the best releases we have ever produced."

Finishing "The House of Toys."

"The House of Toys" has already been constructed by the American Film Company and is now getting its finishing and decorative touches at the Chicago laboratory. The foundation is found to be excellent, and the superstructure in fine condition. The chief actors in this "House of Toys" are Seena Owen, Pell Trenton, Helen Jerome Eddy, George Hernandez, Henry Barrows, Marian Skinner, Lillian Leighton and Perry Banks.

Ballad Based on "Harvest Moon."

That another of the W. W. Hodkinson releases has been the inspiration for a ballad of considerable appeal is revealed in the announcement by Harry Von Tilzer of his newest song hit, "When the Harvest Moon Is Shining," based on the new Gibraltar picture, Augustus Thomas' "The Harvest Moon," starring Doris Kenyon.

The ballad, dedicated to the star, is sponsored by Mr. Von Tilzer and Andrew B. Sterling, authors of a string of song successes.

Oh, How Happy She Is Again
To be back on the screen with Universal after being on the stage. It's Carmel Myers.

Carmel Myers Signs to Star in Universal Productions

CARMEL MYERS, who ran away from the screen a year ago to enter musical comedy, soon will be seen again in the film world under the Universal banner. She has signed up with Universal for several years, and will be starred by that company.

Miss Myers will do crook society dramas. This will mark a difference from her former work with that film company, which included various kinds of pictures, comedies and otherwise. Her first picture is not chosen yet, but Universal expects to have it ready for her when she reports at Universal City several weeks hence.

Miss Myers recently completed a successful season on Broadway in "The Magic Melody" one of the musical comedy hits of the season. Previous to that she was featured in many Universal Bluebird pictures

Miss Myers is delighted at the thought of getting back into moving picture work.

Hill Buys Two More Theatres.

Roland Hill, remembered several years ago as the hefty comedian lead in Vim comedies, since settling in the South has gone into the exhibitor end of the business and is frequently adding to his imposing string of theatres in North and South Carolina, his most recent deal having been the purchase of the Bijou and Victory theatres at Greensboro, N. C., from George W. Pryor.

Other theatres owned by the Hill interests include the Strand and Cozy at Gaffney, S. C.; Dreamland and Liberty, Chester, S. C.; Rialto and Grand, Union, S. C., and the Rex, at Sumter, S. C.

Head offices for the circuit have been established at Greensboro, N. C.

Cardinal Remains Unalterable.

Cardinal Gibbons has again declared against legalizing Sunday motion picture shows. He has been watching with the keenest interest the fight in the Maryland legislature and expressed gratification when told that Senator Frick would oppose the bill.

"I am unalterably opposed to the bill," he said. "Tell them to fight it to a finish for the sake of our city."

The Cardinal explained that a distinction should be made between amusements spontaneous in nature and those for gain. He said that open theatres would tend to keep some people from church and rob the day of its religious atmosphere.

Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Brand of Lopez

(Sessue Hayakawa—Robertson-Cole.)

M. P. W.—Sessue Hayakawa sustains his reputation for careful interpretation in Robertson-Cole production.

N.—Role hardly fits the Japanese star.

T. R.—Hayakawa scores in "The Brand of Lopez."

W.—Unsustaining and rather unpleasant melo that goes to extremes.

E. H.—Reveals Sussue Hayakawa as a Spanish matador, a role which he essays without the aid of make-up.

A Child for Sale

(Gladys Leslie—Graphic)

M. P. W.—Tells successful heart interest story.

N.—Timely economic question treated in dramatic story.

T. R.—The picture has received a fine production, and ranks well with the average melodrama.

W.—Generally satisfying melodrama that might have been a great picture.

E. H.—The subject is timely. The picture is well produced.

The Inner Voice

(E. K. Lincoln—American Cinema)

M. P. W.—One of the swiftest moving dramas of the season.

N.—Should satisfy any audience anywhere.

T. R.—A positive human story with an abundance of sympathetic appeal.

W.—Strong melodrama enriched by unusual production values.

E. H.—Will doubtless be pronounced the best of E. K. Lincoln's productions.

Jack Straw

(Robert Warwick—Paramount)

M. P. W.—Should please an average audience.

N.—Obvious light comedy has amusing moments.

T. R.—Combines a good story, an amount of clean, wholesome fun, good acting and fine directing and photography.

W.—Romantic comedy proves best vehicle Robert Warwick has had.

E. H.—Should have many successful runs.

Mary Ellen Comes to Town

(Dorothy Gish—Paramount-Artcraft)

M. P. W.—Written with the sole purpose of affording Dorothy Gish an opportunity to display her peculiar talents, it serves its purpose admirably.

N.—Dorothy Gish scores in a homespun role.

T. R.—Quite the best thing Dorothy Gish has done since "Hearts of the World."

W.—Star's comedy business and good treatment put this one over.

E. H.—Surpasses by a considerable margin the recent Dorothy Gish vehicles.

Stronger Than Death

(Nazimova—Metro)

M. P. W.—Presents Nazimova at her best in a superbly pictured story of India.

N.—Nazimova's rare art capitalized again.

T. R.—Once more Nazimova scores a brilliant triumph in cinema histrionics.

E. H.—Will doubtless be pronounced by the great majority of those who see it the greatest of Nazimova's photoplays.

Sooner or Later

(Owen Moore—Selznick)

M. P. W.—The complications are lively and well tried, and a capable cast gets good results from the material at hand.

N.—Farcical idea is frail, but fairly amusing.

T. R.—A light and entertaining farce with many clever situations which give an audience plenty of chances to laugh.

W.—First half poor, but last half picks up and registers good comedy.

E. H.—It is a picture with a single aim, to entertain humorously, and it succeeded admirably in an eminently fair test.

Water, Water, Everywhere

(Will Rogers—Goldwyn)

M. P. W.—A generally good-humored view of the constitutional amendment denying us alcohol as a beverage. It should prove a popular number wherever people are broad-minded.

N.—Will Rogers makes this picture worth while.

T. R.—Classes as good comedy drama, providing Will Rogers with an appealing hero role.

W.—Not enough plot to link comedy and human interest scenes together.

E. H.—A skilfully prepared mixture of comedy and drama, it serves Will Rogers excellently.

Women Men Forget

(Mollie King—United Picture Theatres)

M. P. W.—It is doubtful if the average head of a family will take kindly to the rather exaggerated example of marital infelicity which the picture presents.

N.—In "Women Men Forget" we find some things to be censored and much to be commended.

T. R.—Good "triangle" picture.

W.—Mollie King returns in very well done domestic drama.

E. H.—It has many points which make for commercial value.

Huckleberry Finn

(Lewis Sargent and Katherine Griffith—Paramount)

M. P. W.—People can sit back and enjoy the picture while the scenes build themselves into a delightful entertainment

N.—Mark Twain's immortal story lives on the screen.

W.—Mark Twain lives again on the screen, a picture with a wide appeal.

E. H.—The exhibitor who can play it is assured of big business and grateful patronage.

Faith

(Peggy Hyland—Fox)

M. P. W.—Will appeal to the family circle and make friends in spite of the lack of dramatic pretense.

T. R.—Will serve to amuse those not too exacting folks who delight in the portrayal of virtue triumphant over villiany.

W.—Fair entertainment offered in picture based on healing through faith.

E. H.—It provides Peggy Hyland with probably the best role of her career. Standard Fox production prevails throughout.

The Flaming Clue

(Harry T. Morey—Vitagraph)

M. P. W.—Is good melodrama of the detective type.

N.—Harry Morey has a vigorous melodrama here.

T. R.—It is bully good melodramatic entertainment.

E. H.—The picture as a whole should please.

Overland Red

(Harry Carey—Universal)

M. P. W.—The chief appeal is in the fresh, humorous bits strung along through the production.

N.—No doubt it would score even though Lynn Reynolds gave it an ordinary production.

T. R.—Is wholesome, crowded with interesting detail, and is, in parts, quite thrilling.

W.—Should please generally and appeal especially to Carey fans.

Youthful Folly

(Olive Thomas—Selznick)

M. P. W.—Is entertaining because Olive Thomas makes it so.

N.—The star will make this picture a fair average production.

T. R.—Olive Thomas pleasing in "Youthful Folly."

W.—This one scores as a very pleasing comedy-drama.

E. H.—It is without question the most satisfying production of her career, a story that all may enjoy both in its humorous and dramatic sequences.

The Amateur Wife

(Irene Castle—Paramount-Artcraft)

M. P. W.—From beginning to end it has a dash and spice that is alluring and fascinating.

N.—While there is nothing new in the play, nor anything startling, it is interesting, and its chief merit lies in the excellence of the production and the good work of the members of the cast.

T. R.—The picture abounds with fascinating women, beautiful dresses, pathos and thrills.

E. H.—Will be regarded by the majority of fans as the best picture Irene Castle has made for the Famous Players-Lasky Corporation.

Black Shadows

(Peggy Hyland—Fox)

M. P. W.—Crook story of pleasing character.

N.—Story of self-sacrifice has interesting moments.

T. R.—Good social crook melodrama.

E. H.—The subject offers pleasing diversion, with Peggy Hyland as the starring player.

A Man There Was

(Victor Seastrom—Radiosoul)

M. P. W.—A picture of high intensity and tender pathos, a drama of the soul.

N.—Powerful theme and rich backgrounds make fine picture.

T. R.—Once the story starts to swing it moves surely and with an interest that is unflagging.

W.—Might well be great if supplied with a new set of subtitles.

Molly and I

(Shirley Mason—Fox)

M. P. W.—Amusing subject of light caliber.

N.—The picture is a wholesome, clean, light comedy, which your patrons may enjoy as a surcease from heavy, emotional drama.

T. R.—An extremely light offering which depends too much upon the star's personality.

W.—Popularity of star may put this over in average style.

The Luck of Geraldine Laird

(Bessie Barriscale—Robertson-Cole)

M. P. W.—Kathleen Norris story furnishes excellent vehicle for Bessie Barriscale.

N.—Has some good points which should interest.

W.—Pleasing and dramatic production of a real human story.

E. H.—It is not highly dramatic, but interesting.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

THE extracts from the notice by Bushnell Dimond in the Boston Evening Transcript on "Dr Jekyll and Mr. Hyde," which takes up nearly the whole of this column is so unusual that no apology is offered for its length. After leading up to John Barrymore's acting by a well written description of the novel features of the screen version of the Stevenson story, in which he holds that "the supreme merit is that the spirit of the author has been felt and crystallized," the writer says:

"When you have seen the man come in, fastidious and inhibited, Barrymore and Jekyll will thenceforth be merged in your memory. The delicately-cut nostrils, the imaginative, impressionable eyes, the spare sculpture of the cheek, seem to belong by innate right to this unsoiled and rather dainty altruist. But there are overtones. How in heaven—or hell—he does it is his secret, but the actor contrives to foreshadow the man's impending tragedy. He is a damned angel. This suggestion of forthcoming downfall is made with no physical symbol; the touch with which it is insinuated is one of the perfect things motion pictures have brought forth. It is so entirely independent of paint, false hair and powder that, if you are over-nice about "realism" Jekyll's transmutation, later, will seem a little brusque.

"But what irony, what impudence, have gone into this transmutation! Stiff, waxen fingers play convulsively about a seared, leprous throat. Flinty and broken nails scratch a neck corded and writhen. Beneath the egg-shaped skull peer shrunken, malevolent eyes. The cheeks are lytic, the back deformed, the whole creature unspeakable. Produced with the most precise care, these details excite wonder at their cleverness; in mass, they present the worst man, not in London, but in the world. Perhaps nothing more ingenious and exciting has ever been devised by an actor than the contrast between Jekyll's facile, boyish, yet dignified, stride, and the demoniac hobble and hop of the cripple. The epileptic leap into the air when first the potion is drunk, is a stroke of pantomimic inspiration possible only to the born moving picture actor. Note, too, that in all these supreme tricks, the player asks little of the accommodating camera. The faking is discreetly infrequent; the double-exposures limited.

"Celluloid-legerdemain aside, do not think that grease-paint and wigs are the sole reliances of the actor as he shows the progress of this self-corroding soul. Beneath the touches of the rabbit's-foot and the eyebrow pencil lives and squirms a very real spiritual wreck. We have had, before this, physical monsters in the pictures, and men of evil spirit. Here, for the first time is recorded, with indelible cunning, a complete correspondence between broken body and broken soul—the unclean mind and the unclean flesh, a stained heart covered by, though not hidden, in maculate rags. The epitome of the characterization—and the play—may be found in one scene in which a kiss is suggested so horribly that you turn aside your face. Yet this kiss is not repulsive, or realistic. It is not even visible."

IN THIS ISSUE.

Alias Jimmy Valentine (Metro).
Atonement (Pioneer).
Duds (Goldwyn).
Just a Wife (National Pictures Theatres).
The Mother of His Children (Fox).
Love Insurance (Paramount).
The Heart of a Child (Metro).
Thou Art the Man (Paramount).
The Silver Horde (Goldwyn).
The Woman Gives (First National).
The Devil's Pass Key (Universal).
Pathe Comedies.
Goldwyn-Bray Comedies.
Comments.

"Alias Jimmy Valentine"

Metro Production Stars Bert Lytell in Celebrated Crook Play That Rivets the Spectator's Attention.

Reviewed by Edward Weitzel.

ONCE in a blue moon is a stage play in its original form so well adapted to the screen as is "Alias Jimmy Valentine," the celebrated crook drama written by Paul Armstrong and produced by Metro with Bert Lytell as the expert bank robber. The play was the first of a long line of dramas dealing with the under world that were intended to appeal to the better class of theatre goers and was a notable success in its day. First and foremost, it is drama from start to finish. The story seizes the attention at the very beginning and hangs on to it to the finish. The heroic crook has always been a favorite figure in fiction; in this story the author had wrought so cunningly in his behalf that the sympathy of the spectator is never lost. Paul Armstrong was familiar with his characters and illustrated their individuality with flashes that were novel as well as interesting. Also he told a straightaway story that moves with increasing tension to the big situation and is full of heart throbs. "Alias Jimmy Valentine" should repeat its stage success upon the screen.

Bert Lytell's Original Method.

The production has received expert handling. The story does not call for elaborate sets and effects, but relies upon its human interest. Correct atmosphere is supplied for every scene, and the acting of the cast is all that could be asked. Bert Lytell plays Jimmy Valentine along different lines than those used by H. B. Warner, who created the part. Mr. Lytell is more youthful and frank and open. He is never the hardened criminal and consequently it is easier to believe in his reformation. His sense of humor never wholly deserts him, and he is quick to take advantage of every opening to lighten matters by a smile or a laugh.

Vola Vale is earnest and attractive as Rose Lane. Excellent character drawing is contributed by Eugene Pallette as "Red" Jocelyn, Wilton Taylor as Detective Doyle and Marc Robbins as Bill Avery.

Cast.

Lee Randall, alias Jimmy Valentine. Bert Lytell
Rose Lane.....Vola Vale
"Red" Jocelyn.....Eugene Pallette
Detective Doyle.....Wilton Taylor
Bill Avery.....Marc Robbins
Lieut. Governor Fay.....Robert Dunbar
William Lane.....Winter Hall
Cotton .....James Farley

Stage Play by Paul Armstrong.
Scenario by Finis Fox.
Maxwell Karger, Director General.
Length, Six Reels.

Story.

Lee Randall, the leading character in "Alias Jimmy Valentine," is an expert at opening safes by the "touch" system. His fingers are so sensitive that he can detect the combination by his sense of touch. While serving a term in prison he is brought to the warden's office and told to show his skill by opening the office safe in his professional way. Having declared that he is innocent of the job for which he was tried and sentenced, he refuses to fall into the trap. The warden has a delegation from the Gate of Hope Society and is anxious to prove that "once a crook always a crook." One member of the delegation interests Jimmy greatly. Rose Lane, the daughter of a banker in Springfield, Ill., is the person. Jimmy once saved her from assault in a Pullman car. Rose recognizes the prisoner and shows that she is more than grateful to him. Her sympathy inspires him with a determination to reform and, through the help of her uncle she gets him a pardon.

Set at liberty Jimmy finds that he has a relentless enemy, a detective named Doyle, who is determined to prove that he was connected with a bank robbery in Springfield, Mass. Resisting an appeal from two of his pals, "Red" Jocelyn and Bill Avery, to help them pull off just one more robbery, Valentine is offered a position in the bank owned by Rose Lane's father. He accepts and takes "Red" Jocelyn with him as a watchman. For the next three years Jimmy works faithfully and is rewarded by being made the assistant cashier of the bank. He has become a great favorite of Mr. Lane's and also of the small brother and sister of the family. Rose has kept on believing in him and encouraging him all this time, and Jimmy now asks her to become his wife. Her answer sends him after a marriage license.

Just before the wedding Doyle turns up. He is positive that he is going to land Jimmy for the Springfield, Mass., job, but the assistant cashier has framed up such a clever alibi that Doyle is about to go away convinced tht he hs made a mistake. At this moment "Red" hurries into Jimmy's office. The little Lane girl has been locked in a new vault by her brother, and no one knows the combination. Jimmy runs to the safe. As he is about to use his old profession to free the child he finds that Doyle has followed him. If he goes ahead with his touch system he will betray himself. The child's life is in danger and Jimmy does not hesitate. Sandpapering his finger tips he starts to work on the combination, with the detective and Rose watching him. When the lock yields and the little girl is brought out of the vault Jimmy turns to Doyle, expecting arrest. The detective, realizing the sacrifices that Jimmy has been willing to make, tells him that a certain little woman needs him more than does the state of Massachusetts, and leaves him free to marry Rose.

Program and Exploitation Catchlines: Gripping and Fascinating Crook Play in Which a Man Betrays Himself to the Law to Save a Child's Life.

The Girl Loves Him Dearly—Do You Think Her Love for Him Was Killed When She Saw Him in Prison Stripes?—No—Not Rose Lane—She Was With Him to the End—See This Vivid Picturization of the Famous Play.

See Bert Lytell as "Jimmy Valentine"—He Was a Crook But Went the Straight Path and Found That It Paid—He Was a Heroic Crook—What Was It That Kept Up His Spirit?—It's All Told in This Celebrated Drama.

Exploitation Angles: Split your exploitation between the star and the stage success of the play. Hammer hard on both angles and pick up the stunts from the press book. You will find some good suggestions there, or you might borrow the police patrol and letter it, "We have caught Jimmy Valentine and are taking him to the Blank Theatre." It can be done.

"Atonement"

Very Satisfactory Modern Version of a Tolstoy Novel Released by Pioneer.

Reviewed by M. A. Malaney.

EXHIBITORS have often wondered why Conway Tearle has not been starred. They will be pleased to find him in such a role in "Atonement," a picture based on the story by the late Count Tolstoy, called "The Living Corpse. The story has been adapted to American conditions, and made thoroughly modern. Conway Tearle is seen to splendid advantage. He generally is leading man to some female star, and is required to do a great deal of love making. Here he has a part that has no love making after the second reel. The leading female role is played by Grace Davidson, another rising favorite. The part calls for many strong emotional scenes. The cast also includes Sally Crute and Gretchen Hartman.

The story of "Atonement" concerns the vivid experiences of a man who has defrauded his bank to save his brother from financial ruin. He sinks to the dregs of despair, while his wife, thinking him dead, is again happily married. But it's all a dream. That is the only mark against this production. Dream stuff being used so often, the exhibitor may be disposed to criticise. The theatre that has a large woman trade will please these patrons by showing this picture. Men may not care much about it. It is a very satisfactory photoplay, photography good, settings not very elaborate but fitting, and is well directed.

Cast.

Laura Hamilton.....Grace Davison
Theodore Proctor.....Conway Tearle
Vincent Carlton.....Huntley Gordon
Sarah Hamilton.....Sally Crute
James Proctor.....Anthony Merlo
Marcia, a gypsy.....Gretchen Hartman
Tony.....Jean Gautier

Directed by William Humphrey.
Length, Five Reels.

The Story.

Theodore Proctor, bank cashier, and Vincent Carlton, his friend, both love the same girl, Laura Hamilton. The former wins her. They are married, but Proctor suspects his rival is still in love with his wife. His brother has speculated and, facing ruin, comes to him for help. Proctor is tempted to defraud his bank to provide the money for his brother. He takes the money, but instead of saving his brother both are ruined.

Proctor then becomes a fugitive. His wife casts him off and demands a divorce. He refuses to give it to her, but instead decides to kill himself so that she may be free to marry Carlton. At the suggestion of a gypsy girl who becomes enamored of him, he leaves his clothes on a river bank. When they are found, Proctor is proclaimed a suicide. His wife remarries, while the fugitive husband drags out a living death in the underworld.

At last his identity is discovered, he is exposed to the police and his wife and her second husband are accused of bigamy and face a long prison term. In his rags and degradation, Proctor is brought in to confront the pair, but before the investigation discloses anything. He then shoots himself —and wakes up. It was a dream from the time his brother confesses his predicament. Proctor, seeing the evil results that would accompany the embezzlement, resists the temptation. His brother, who went out in the street after the confusion, comes back to tell him his chances to recover his fortune are better and he does not need the money. Proctor goes home to his family and all ends happily.

"Jimmy" at Work.

Bert Lytell caught in a tense moment in "Alias Jimmy Valentine," made by Metro.

Exploitation Catchlines and Suggestions:

The Story of a Man Who Was Dragged to the Bitterest Depths of Despair Yet Who Never Suffered at All.

No Man Need Fear Temptation—If He Will But Listen to the Voice of Conscience.

The Greatest Battles That Are Fought Are Those Which Rage in the Human Heart.

Exploitation Angles: Play up Tearle and make important use of the fact that the play is from Tolstoy's book. Tell that Tearle has a really big chance in this play and interest his admirers in his first star production.

"Duds"

Goldwyn Presents Tom Moore in An Entertaining Romantic Melodrama.

Reviewed by Louis Reeves Harrison.

DERIVED from a mystery tale pubpublished in the Saturday Evening Post, the Goldwyn production "Duds" is exceptionally well suited for an entertaining screen story. Though it emphasizes situation and more exciting aspects of the home show than we come across in real life, it is made realistic by careful attention to cast, continuity and clear treatment. Besides this, it has a romantic content so handled as to reach out for sympathetic interest. Starting with that spirit of adventure so dear to the American hearts, the story does not deal in falsification of character for the sale of sensation. It is lifted out of the treadmill of old melodrama into a modern highly colored human exhibit, the kind of stuff that takes us out of our own treadmill of existence. It is a case of sound workmanship and showmanship providing good entertainment.

The best part of the cast is that least exploited. Moore is good when he lays aside his mannerisms, but it is largely a case of the role carrying the actor. Much better is Edwin Stevens as Karakoff. In fact, the entire supporting cast is so strong that they give dignity and striking effect to the intense scenes. Direcion and camera work exceptionally fine. There is a high sum of entertainment value in "Duds," and it should prove well worth while on any program.

Cast.

Phoebe Plunkett.....Tom Moore
Olga Karakoff.....Naomi Childers
Patricia Melton.....Christine Mayo
Karakoff.....Edwin Stevens
Rosenthal.....Lionel Belmore
Durand.....Edwin Wallack
Jues.....Wilson Hummell
Slater.....H. Milton Ross
Helen Crosby.....Betty Lindley
Marquise.....Florence DeShon
Pat's Pal.....Jack Richardson

By Henry C. Rowland.
Directed by Thomas R. Mills.
Length. Five Reels.

The Story.

"Duds," as an aftermath of the war, brought young Captain Plunkett unexpected adventure. Out of a job, leisure palling on him, he comes upon a police raid near the waterfront of Brooklyn and assisted a young lady, Olga Karakoff, to extricate herself from unpleasant consequences of being caught in the house of a dealer in stolen goods. She explains on the way to her house that she was there in the interest of her father. This is substantiated by Karakoff at his Washington Square mansion. He further assigns Plunkett to an adventurous job after his own heart. That of running down a band of smugglers bringing in jewels stolen by the Germans. When Plunkett and Olga are attracted to each other, she gives him as keepsake a diamond-shaped piece of cobalt glass. It is so beautiful that he has it attached to a chain for her to wear.

Plunkett's adventures now become active. Through social acquaintances he meets Patricia Melton. She represents that she is in the French secret service and suggests that they work together. They discover that the smuggled jewelry is dropped overboard from incoming vessels and, after a fight in launches off Fire Island, secure a string of the floating containers. These enclose nothing of great value, and they are appropriated by Patricia. Plunkett attends a meeting of big jewelers with Karakoff and is offered a large sum for getting possession of the famous Sultana diamond, if it can be found.

Plunkett is watching a suspected curio shop disguised as a sailor. He sees Patricia enter the shop and waits long for her to come out before he guesses she has met with foul play. He goes to his lodging house and prepares to ascend to the roof when he comes upon a ghastly discovery. One of the owners of the curio shop had descended to kill Plunkett and been killed by fumes intended to disinfect the room. Plunkett reaches the den of the curio men, where Patricia has been overcome and bound because of a rash threat of exposure. While Plunkett is in hiding, he sees the supposed chief of the gang remove his scarf and disclose the face of Karanoff.

Plunkett rescues Patricia in an exciting fight, but he is seen coming out of the house with her by Olga. In order to ascertain what are the relations of Plunkett with the woman he rescued, Olga visits Patricia, who has just discovered that a gem of glass cobalt she obtained, in which she expected to find the Sultana Diamond, is a substitution. Learning that Olga has one similar, she invites the latter to supper ostensibly to compare the cobalt ornaments. When Olga visits Patricia she is drugged by her and her confederate. Then comes Plunkett once more to the rescue and saves both Olga and the Sultana diamond. He wins a beautiful girl, whose father was merely pretending to be a member of the smuggling gang, and he wins a fortune besides.

Program and Exploitation Catchlines: Tom Moore in Entertaining Romantic Melodrama.

He Was After the Sultana Diamond—Many Are the Obstacles That Beset Him—But He Gets It and the Beautiful Girl He Saved in the Rescue Besides.

A Melodrama of Punch and Pep with Tom Moore as the Star—He Was Just Out of the Army But the Adventures He Met Up With in His Search for the Sultana Jewel Were Just as Strenuous.

Exploitation Angles: Play up Moore for all he can bring you, but do not overlook other favorites in the cast, many of whom have strong followings. Exploit the fiction origin of the story, if possible getting one of the papers with the story for lobby display, opened at the page showing the installment. You can get a good hook up with jewelry stores on this play. You can also hook up with any store handling novelties made from old shells explaining that these are duds, but that the play so named is packed to the rim with action.

"Just a Wife"

Initial Offering By National Pictures Proves Excellent Presentation of Eugene Walter's Stage Play.

Reviewed by M. A. Malaney.

JUST a Wife," the first production of National Pictures, is a most worthy picture to start a new venture and one that will be remembered as an artistic achievement and a splendid drama. Originally it was a stage play, in which Charlotte Walker was starred. It was written by Eugene Walter, author of many successful plays. Of course, it is "the eternal triangle" once more, but this theme does not seem to grow old.

The "triangle" of the cast could not have been better selected. They are Roy Stewart, Leatrice Joy and Kathlyn Williams. All three do good work. Miss Joy, a newcomer to co-starring parts, seems to have a great future. Her part in "The Right of Way" was quite attractive and she repeats her fine portrayal of a good part in this picture.

The story is logical, although one cannot conceive of a man neglecting his wife quite as much as does the hero of "Just a Wife." However, he keeps the sympathy of the audience in spite of this. There are some rich settings and the scenes in the west are realistic. There is not the usual strain of sensationalism to provide artificial thrills, and the third woman in the case actually keeps you guessing as to whether or not she really will lure away the husband.

Cast.

Richard Emerson.....Roy Stewart
Mary Virginia Lee.....Leatrice Joy
Robert Lee.....Albert Van
Eleanor Lathrop.....Kathlyn Williams
Tom Marvin.....Wm. Leon West

Directed by Howard Hickman.
Length, About 5,000 Feet.

The Story.

Beautiful Eleanor Lathrop, keen of intellect and well trained in business, discovers the ambitions of Richard Emerson, a young engineer, to become the railroad king of America. She accepts the place in his life to stimulate his ambitions.

Upon Eleanor's advice Emerson marries Mary Virginia Lee, a sweet Southern girl, of ancient family, because the world is talking about the relationship between the young engineer and his confidential adviser.

Mary has married Emerson because of her hatred of genteel poverty. On their honeymoon, the bride tells Emerson she married him to secure luxuries. Emerson confesses that he has married because he needs a wife of social standing. Hurt, Mary tells him that the debt between them as husband and wife has been canceled and that there need be no thought of love between them. Husband and wife live apart—he at his club in New York and she at Emerson's beautiful country home.

Eleanor is jealous of Mary and the position she occupies. Emerson and Eleanor spend a year together in a western railroad construction camp. Here Emerson begins to realize that his heart is empty. In the meantime, Mary, alone amidst her luxuries, discovers that the love of her husband is the only thing that can make her happy. Successful beyond his wildest expectations, Emerson, accompanied by Eleanor, has returned to New York, when the third anniversary of Emerson's marriage rolls around. He is thinking of Mary, and determines to visit her .

The lonely wife has remembered the anniversary too and when Emerson arrives there is an anniversary dinner, prepared with the forlorn hope that the missing husband might come. Bobby, Mary's brother, and a Mr. Martin, lately returned from Alaska, are also in attendance. Bobby, piqued at Emerson's treatment of his sister, is anxious to have the Emersons divorced. Late in the evening, when love at last seems possible between Mary and her husband, Eleanor enters the room. There is a frank confession on the part of both women that they both love the same man. There is a duel for his possession. The wife wins!

Program and Advertising Catchlines: She Married for Riches, But Soon Found There Is Misery in Wealth.

There Is a Difference Between "Love" and "Respect." This Man Had Two Girls—One He Loved, the Other He Respected.

She Wasn't Clever, She Wasn't Brilliant. She Was "Just a Wife."

Exploitation Angles: Start this off with a teaser campaign even if your screen gives you the only chance to tease. Get snipes out with merely the title or even chalk up the title on walls and sidewalks. Make your advertising appeal to the women. The story will appeal most strongly to them and they will bring the men in. Use the fortune telling angle if you get the chance.

"The Mother of His Children"

Five-Reel Fox Production Features Gladys Brockwell in Story of Parisian Art World.

Reviewed by Robert C. McElravy.

A STRONGLY entertaining, if not powerfully dramatic, story of art life in Paris is found in this five-reel Fox picture, "The Mother of His Children." It pictures the eternal strife between sin and virtue, as reflected in the interesting lives of two sculptors of opposing ideas, an Oriental princess who has come to the great European capital to find pure love and idealism, and the wife of one of the sculptors and her children.

All the action, which carries a unique and pleasing plot, occurs in attractive studios and salons, with a satisfactory sprinkling of social types. Gladys Brockwell appears as the Princess Yve, who has come to Paris to find beauty and purity. The characterization is unusual and pleasing, once it is thoroughly understood; the makeup and manner of living at first suggests one of the familiar vampire roles, but this feeling is dispelled as the story progresses. The picture is full of entertaining high lights and carries the interest well.

Cast.

Princess Yve.....Gladys Brockwell
Richard Arnold.....William Scott
Count Joachim Tolstoff.....Frank Leigh
Hadji .....Nigel de Brullier
Beatrice Arnold.....Golda Madden
Helen .....Nancy Caswell
Bobbie.....Jean Eaton

Story by Barbara Le Marr Deely.
Scenario by Charles Wilson
Directed by Edward J. Le Saint.
Length, Five Reels.

The Story.

Princess Yve, in "The Mother of His Children," is a high-minded Oriental, who has come to Paris to seek beauty and purity. She is attended by Hadji, a faithful servant of her own country, a veritable slave who is willing to die at her request.

Count Joachim Tolstoff, a sculptor who is in love with the princess, offends her greatly by reproducing her features on a statue being shown at an art exhibition. The statue attracts much attention and suspicion is aroused that she posed for it, though the face was in fact modeled from memory. Prominent among the other exhibits, is a marble group done by an American sculptor, Richard Arnold, representing his wife and two children. The princess meets Arnold, but does not discover he is married until after she has fallen in love with him.

Count Tolstoff makes himself constantly obnoxious to the princess, invading her apartments in an unwelcome manner. He is jealous of Arnold. He is killed by the servant, Hadji, while endeavoring to smash Arnold's group. Arnold's wife, whom he loves devotedly, dies while coming to France and he afterward finds consolation with the princess.

Program and Exploitation Catchlines: Gladys Brockwell in Pleasing Story of the Parisian Art World.

Story of An Oriental Girl Who Went to Paris Seeking Beauty and Purity—See Her Varied Experiences in "The Mother of His Children."

Powerful and Dramatic Story of the Adventures of An Oriental Princess with Gladys Brockwell as the Star.

Exploitation Angles: Make Miss Brockwell's name do all it can for you, then work on the story angle unless you have had too many French art stories lately. The title will make a good teaser, though it should be handled carefully so as not to suggest that the story is loose.

The Children?—They're in School.

Gladys Brockwell poses in Fox's "The Mother of His Children.'

"Love Insurance"

Affords Bryant Washburn a Novel, Characteristic Role.

Reviewed by Mary Kelly.

WITH a plot that is charmingly new, and a star eminently suited to his role, the Paramount production, "Love Insurance," is a picture that will be sure to arouse interest. The story, which first appeared in book form, was written by Earl Derr Biggers, and the basic idea is one that admirably lends itself to screen use. A prospective groom has his sweetheart's love for him insured, and the luckless insurance agent, although in love with the girl, is forced to promote the marriage, so that his company will not lose.

Bryant Washburn depicts the perplexities of a young man possessed with a burning conscience, in his customary seriocomic fashion that never fails to entertain. An extensive, capable supporting cast is headed by Lois Wilson, and includes Theodore Roberts in a delightful characterization of the girl's father, Eddie Sutherland in a pleasing comedy bit. Frank Elliott, Edwin Stevens and Frances Raymond are also in the cast.

The direction shows excellent dramatic conception. Appropriate settings and good photography are also attractive features.

Cast.

Dick Minot, an insurance agent, Bryant Washburn
Cynthia Meyrick, an heiress....Lois Wilson
Spencer Meyrick, her father, Theodore Roberts
Mary Meyrick.....Frances Raymond
Allan "Lord" Harrowby.....Frank Elliott
Martin Wall, a blackmailer..Edwin Stevens
George Harrowby.....Clarence Geldart
Jack Paddock.....Eddie Sutherland
Hunt.....P. Dempsey Tabler
O'Malley.....Fred Wright
Jarvis.....Edward Alexander
Stacy .....Wilton Taylor
Jenkins, a valet.....Fred Huntley
Trimmer.....Willard Louis
Gabriella .....Ethel Fleming
Thacker.....John Cossar
Gonzales.....Ernest Pasque

Story by Earl Derr Biggers.
Scenario by Marion Fairfax.
Direction by Donald Crisp.
Length, Five Reels.

nent role is handled by John Halliday, who plays a serious part with understanding.

The crying need for better sub-titles is distressingly apparent in "The Woman Gives." There is a note of affectation in the flowery, bookish phrases that distracts and detracts. For instance, "'Tis madness to come here" is not the natural way of chiding a young girl who has braved the extreme dangers of an opium den that she might save her benefactor.

Cast.

Inga Sonderson .....Norma Talmadge
Daniel Garford .....John Halliday
Robert Milton .....Edmund Lowe
Mrs. Garford .....Lucille Lee Stewart
Cornelius .....John Smiley
Bowden .....Edward Keepler

Story by Owen Johnson.
Directed by Roy Neil.
Length, Six Reels.

The Story.

Two young artists, Inga Sonderson and Robert Milton, win recognition through the disinterested efforts of Daniel Garford, a famous painter. Garford's brilliant career is suddenly halted by a horrible disillusionment which he suffers in learning of his wife's faithlessness. He loses all ambition and sinks lower and lower into a state of disreputable immorality.

Inga, meantime, feels bound by gratitude to him, and is doing her utmost to redeem him. Her efforts are misinterpreted by Milton, her fiance, who thinks she is unnecessarily meddlesome in trying to solve Garford's problems. Inga, however, cannot bear to see Garford give up a career that holds so much promise. She continues to make every effort to uplift him, despite Milton's evident resentment and jealousy. But her visit of supplication to Garford's wife, as well as her care of Garford after a drunken stupor, fail to awaken any dormant sense of manhood.

Upon learning that he has become addicted to the use of drugs, she determines to follow him into the recesses of an opium den. To accomplish this she is subjected to the unpleasant experience of fighting back an evil-minded Chinaman. She is saved from harm by Garford, who suddenly revives sufficiently to trounce her assailant. She then pleads with Garford, but he only resents her intrusion. Desperately she snatches his smoking outfit and smashes it. Garford is enraged. He loses all control and is about to attack her, but is strangely stayed by the look of innocence in her face, and he decides to go back to the studio with her. In making sure that he returns home she goes to his door with him and is seen by Milton, who wrathfully upbraids her for this unconventional act. The engagement is then broken off, and Milton, angered beyond words, smashes the statue which he had carved with Inga as a model.

Garford now begins to reform. Slowly he wins back his former position of respectability and fame. The rumor reaches Milton that she is to marry Garford. He is heartbroken, and by now has become thoroughly remorseful. He is about to leave the city, when Inga comes to him and in response to his query about her marrying Garford, she answers that she is going to marry the man she loves—Milton.

Program and Exploitation Catchlines:

While One Woman Gives, Another Takes. See Both Types in "The Woman Gives."

Norma Talmadge in the Role of a Guardian Angel in "The Woman Gives," a Story of a Woman Who Appoints Herself as the Special Proctectress of a Man Who Had Fallen from Respectability. See How She Redeems Him.

She Gave Up a Woman's Greatest Happiness—The Love of a Good Man—That She Might Pay a Debt of Gratitude to Another.

"The Woman Gives" Affords Norma Talmadge a Rare Opportunity for Emotion in a Role of Superb Womanliness and Unselfish Love.

Exploitation Angles: Next to the star, the title is the best medium for arousing attention. The Woman Gives. What Do Women Give? Why Do They Give? and similar questions will attract. Special appeal should be made to women, as the plot is one that will interest them essentially, although Norma Talmadge's popularity will go far in appealing to both sexes.

He's Trying to Say "Good Night."
But finds it difficult. Norma Talmadge in "The Woman Gives," made by First National.

"The Devil's Pass Key"

Seven-Reel Universal Jewel Production De Luxe Pictures Life in Gay Paree.

Reviewed by Robert C. McElravy.

THOSE familiar with the work of Eric Von Stroheim in the Universal production, "Blind Husbands," will find a similar interest in this new subject, "The Devil's Pass Key." Von Stroheim does not appear in this, but he wrote the story in collaboration with Baroness De Meyer, and directed it personally. The subject shows throughout a keen eye for artistic effects and a mastery of pertinent details. As in the case with "Blind Husbands," the appeal is to the eye and senses, there being is a sex story, admirably controlled, and free from seriously offending situations.

"The Devil's Pass Key" plays upon the emotions of the spectator lightly. It reflects the gaiety and glitter of the Paris shops and boulevard. Watching it is like reading a typical French novel of the lighter sort, with a few side glimpses into the Paric comics. The bath room scene, in which La Belle Odera takes her ablutions and has one of her tiny feet manicured, is like an animated drawing from La Vie Parisienne.

The plot, like the sparkling atmospheric effects, is a "continental" creation, appropriate to its settings. It has considerable reality, for it is admirably acted, though its logic may not be inquired into too closely. Briefly, it tells of an extravagant wife who runs up huge bills for clothes in anticipation of the success of her husband's play. The play fails and her modiste calls for money. The wife valiently refuses to sacrifice herself for money, but is later lured innocently enough into a blackmailing scheme, and becomes the talk of all Paris. Everyone knows—except her husband. He, after reading a newspaper account of the story, minus names, proceeds to write a play around the situation. The play succeeds, but the author-husband is greeted with jeers on all sides. Tragedy threatens when he learns the truth, but in the end happiness prevails.

The subject, despite its slight intellectual fare, is one that will have wide appeal because of its plot novelty and brilliant presentation.

Cast.

Warren Goodwright .....Sam De Crasse
Grace .....Una Trevelyn
Captain Rex Strong .....Clyde Fillmore
Renee Malot .....Maude George
La Belle Odora .....Mae Bush
Count De Trouvers .....Jack Mathois
Yvonne .....Ruth King
Alphonse Marior .....Al Edmondson

Story by Baroness De Meyer and Eric Von Stroheim.

Scenario and direction by Eric Von Stroheim.
Length, Seven Reels.

The Story.

Grace Goodwright, in "The Devil's Pass Key," is the wife of a playwright. She and her husband, Warren Goodwright, are living in luxurious style, and the young wife runs up huge bills at the dressmaking establishment of Renee Malot. The couple are deeply in love and anticipate making a fortune from Warren's play. But, to their dismay, the play is rejected and fails of production.

The young wife is pressed by Madame Malot for money and knows not where to turn for it. Madame Malot, knowing the admiration of Captain Rex Strong for Grace Goodwright, turns her over to him as a possible friend in this emergency. Captain Strong would be glad to accommodate with a loan "for value received," a proposal which Grace refuses with indignant tears.

Later Madame Malot, through La Belle Odora, a former friend of Captain Strong, gets hold of a compromising letter, linking his name with that of Countess Trouvers. Grace Goodwright is innocently made the bearer of a blackmailing note to the Countess. Captain Strong has got wind of the plan and Grace is intercepted. She finds herself the victim of a scandal, from which the captain does his best to extricate her.

Warren Goodwright, reading an account of the scandal in a Paris journal, which mentions no names, writes a play around the main stiuation. The play is produced and makes a great success, but all Paris is laughing at her husband, who is ignorant of the fact that he has dramatized his own wife's indiscretions. He threatens to kill Captain Strong when he learns the truth, but later relents and forgives his wife.

Pathe Comedies

Second of Mrs. Drew's Charming Subjects Shown; Also a New Pollard Comic.

Reviewed by Robert C. McElravy.

IN "The Stimulating Mrs. Barton" we have a new and enjoyable two-reel comedy, adapted and directed by Mrs. Sidney Drew from one of Julian Street's entertaining "After Thirty" stories. This, like its predecessor, "The Charming Mrs. Chase," pictures another adventure of Jimmie Wickett, the bored husband, who is cursed by innate respectability and yet secretly craves romance.

The combination of Mr. Street's delicate humor and the light touch of Mrs. Drew is ably interpreted by a cast of four: John Cumberland, Elinor Custis, Margot Leighton and Harold Foshay. In this story Jimmie Wickett and his wife both try their hands at flirting with others. In each instance the ardor of the chase is speedily dampened by too much conscience, the solidifying effects of middle age and the fact that they love each other more than anyone else.

Comedies of this type make a strong appeal to the spectator, and while they do not bring the shouts of laughter that greet the slapstick subjects, their power of entertainment is quite as strong.

"Cut the Cards."

A one-reel comic featuring Harry ("Snub") Pollard. The poker game is an amusing feature of this subject, which carries no particular plot. Mr. Pollard is a comedian who is always threatening to "go over big" and never quite gets the proper combination. He works too hard to get a spontaneous effect, and tries to put too much action into his scenes. If he would get just enough of a plot to carry some small degree of suspense and then play for about three really funny situations in a reel, no doubt a better effect would be achieved. Deft, comic stunts, such as Chaplin and Harold Lloyd achieve, are almost invariably planned ahead and not too many of them.

Goldwyn-Bray Comic

A Pleasing Comedy Release Consisting of Cartoons and "Lampoons" of Carefully Edited Clever Sayings.

Reviewed by Margaret I. MacDonald.

THE Goldwyn-Bray Comic which will be released weekly, beginning April 18, has been compiled with a view to providing humorous entertainment for theatre patrons, and consists of cartoon comedies based on the well-known newspaper characters, Happy Hooligan, Silk Hat Harry and the Shenanigan Kids, and "Lampoons." The latter are composed of witty sayings from the press of the world. They are carefully edited, and will no doubt be gratefully received by the public.

The first release opens with a Silk Hat Harry cartoon called "Shimmy Shivers," in which "Harry" steals a dress suit from his neighbor in the next room in order to attend a dancing contest, to which both characters have geen invited by a fickle maiden named Ruth. Harry is having a high old time when the victim of the theft, attired in an empty barrel, puts his hand in the window and drops a flea down his back. The remainder of the cartoon shows his efforts to get rid of the flea. When finally he conquers his tormentor he is awarded the dancing prize.

The second picture presents Happy Hooligan in "The Great Umbrella Mystery," in which Hooligan tries out a cheme to make money by mending umbrellas. When he is about to give up in disgust, he discovers a paper which tells the whereabouts of a box of treasure. His search for the box is disappointing when he finds that it contains nothing but umbrellas.

The third, and one of the best, is a performance of the Shenanigan Kids, in which they place their father's clothing on the edge of the well and tell their mother that he has committed suicide. When the mourning is under way, the old man appears on the scene. This is a very entertaining cartoon.

Comments

HULA HULA TOWN (Fox). A Mutt and Jeff animated. Something novel and diverting. They invade a native island, where they are entertained by the king and have some laughable adventures.

TRAINING FOR HUSBANDS (Fox-Sunshine). An unusually good two-reel comic, directed by Edwin F. Cline, wtih Slim Somerville, Polly Moran, Dave Morris and others in the cast. A group of athletic girls does some very interesting physical culture work. One of the strong features of this comic is the intelligent acting of a great Dane canine and a very active monkey. Both these animals do astonishing work.

"BILLY WHISKERS" (Commonwealth). A two-reel subject with a billy goat as the "star," the first of a series picturized from the well-known book by Frances Trego Montgomery. It will be sure to amuse children. Billy Whiskers is played by an unusually intelligent goat-actor, who has been cleverly trained and directed. His supporting cast includes children, their colored mammy, a soda-fountain clerk, the town sport and a bevy of pretty girls, all of whom are thrown into a state of skirmishing excitement by Billy's lively antics and pranks which range from ringing doorbells at midnight to dancing the hula-hula, and promenading on the dining-room table.

THE FLY COP (Vitagraph). One of the best of the Larry Semon comedies. The plot centers about a necklace worn by a cabaret singer, and claimed by a king of Chinatown to have been stolen from a Chinese temple. When the picture gets under way it develops speed accompanied by acrobatic thrills that have rarely if ever been outdone. The way in which the principals of the play leap from roof to roof, over vehicle-lined streets that seem an endless distance below, presents a remarkable spectacle. This comedy is clean and well worth the seeing. The picture is a story within a story.

ONE HE MAN (Western), April 24.—A two-reel subject, written by George Hively and directed by Henry Murray. Jack Perrin makes a picturesque hero, in his black velvet suit and sombrero. He has the conventional job of rescuing the heroine from a band of gun runners, led by "Snake" Royce. The manner of accomplishing this is pictured in an exciting and convincing way. Josephine Hill plays the girl. The subject contains many good scenic shots and moves with satisfying speed.

PATHE REVIEW, No. 42.—Some exquisite tinted views of Seville, Spain, lead this number, which give an excellent idea of its beautiful streets and varied industries. A great dynamite explosion, card tricks revealed by the "slow" camera, an interpretation of the minuet and other features are included.

FLAT BROKE (Rolin-Pathe).—A "Snub" Pollard comic, in which the hero first appears sleeping in a hammock, underneath a freight car. Chased out of this restful place by a brakeman, he enters the city and, with a pal, earns a living at street singing. There is a clever monkey in some of the scenes, which should make a hit with children. Little Sambo also performs some interesting tricks. The number as a whole is quite amusing and should have a strong juvenile appeal.

PATHE REVIEW NO. 40.—Opens with tinted views of the Lake of the Four Cantons, Switzerland. The picturesque scenes include a number of views of the beautiful Lake Lucerne. Metal tests make a good educational subject, and there is a strong protest against shooting birds for women's hats. The wrestling turns illustrated by "slow" camera are interesting.

SPEED TO SPARE (Pathe).—A "Snub" Pollard comedy which contains a number of laughs, but is not out of the ordinary. The fun is clean, but not startling. The most of the action takes place in a hotel where a couple have found refuge after being held up in an automobile. The most of the comedy centers about the elevator man in the hotel and the little negro page. When a gang of masked bandits take the hotel by storm there are a number of amusing scenes in and about the elevator. The picture contains a fair amount of slapstick comedy.

"Dr. Jekyll and Mr. Hyde" Breaking Records All Over

DR. JEKYLL AND MR. HYDE," the Paramount Artcraft super-special in which John Barrymore is starred, set up during Holy Week at the Rivoli Theatre in New York the most astonishing attendance record in the history of Broadway picture houses, according to figures made public by the Rialto-Rivoli management. The statement says that with total paid admissions for the week of 60,496, the best previous week was beaten by 3,066. The former record was made during last Holiday Week, which included both New Year's Eve and New Year's Day. Transferred to the Rialto, where it is now playing, it proceeded to shatter the records it had set up at the Rivoli and on Sunday showed to 10,513 paid admissions, eclipsing the best previous performances in either house for a single day.

On Sunday, the opening day of "Dr. Jekyll and Mr. Hyde" engagement at the Rivoli, the attendance record was 9,842, bettering the best previous Sunday mark, made by "Huckleberry Finn," by two. Then on Monday, Tuesday, Wednesday, Thursday and Friday the record for each of those days was successively broken, and in every instance the previous week-day mark of 7,354 was passed. Then Saturday came, and even the record of the preceding Sunday was broken.

The figures for the week in detail are as follows: Sunday, 9,842; Monday, 7,977; Tuesday, 8,255; Wednesday, 8,365; Thursday, 8,180; Friday, 7,905; Saturday, 9,972.

This marvelous achievement, doubly so because it was Holy Week, not only reflects the popularity of the Stevenson masterpiece, both as fiction and drama, but it emphasizes the position which John Barrymore, the star, occupies on the stage and in motion pictures.

New Moss Theatre Nearing Completion.

B. S. Moss' new Coliseum Theatre, at Broadway and 181st street, New York, is rapidly nearing completion. The exterior work has been entirely finished and the playhouse stands as a model of architectural beauty and scientific construction. The seating capacity is almost 3,500, but it has been Mr. Moss' idea to have the man in the last chair in the last row see as well as those farther in front.

The Island Is Full of Terror and Thrills for Houdini in This Paramount Production.

Lila Lee looks away, hoping for the best. These scenes should convince that there is plenty of action in this special, "Terror Island."

Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43, P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P. 1650; C-R Vol. 44; P. 134.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love.

FOX ENTERTAINMENTS.

Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43, P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P. 138.
Black Shadows (Peggy Hyland). Vol. 44; P. 142.
Leave It to Me (William Russell).
The Tattlers (Madlaine Traverse)—Vol. 44; P-303.
The Mother of His Children (Gladys Brockwell).
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich).
The Dead Line (George Walsh).
Love's Harvest (Shirley Mason).
Forbidden Trails (Buck Jones).
The Spirit of Good (Madlaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellermann).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.
A Waiter's Wasted Life.
Dangerous Eyes.
The High Diver's Last Kiss.
Should Dummies Wed?
Mongrels.

MUTT AND JEFF.

The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.
The Bicycle Race.
The Bowling Alley.
Nothing But Girls.
The Private Detective.
The Wrestlers.
The Paper Hangers.

FAMOUS PLAYERS-LASKY

January.

The 13th Commandment (Ethel Clayton-L—4721 Ft. Vol. 43; P-466.
Too Much Johnson (Bryant Washburn-L—4431 Ft. Vol. 43; P-942.
Sand (William S. Hart). Vol. 43; P-1117.
The Tree of Knowledge (Robert Warwick)-L—4940. Vol 43; P-634.
The Copperhead (Lionel Barrymore—Super Special)-L—6351 Ft. Vol. 43; P-733.

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol 43; P. 1527; C-R Vol. 44; P. 134.
Huckleberry Finn (Super Special)-L—7186 Ft. Vol. 43; P-1290, Ex. 886
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L—4,707 ft. Vol. 43; P-1837.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid—L-4330 Ft.; Vol. 43; P-2003; C-R-Vol. 44; P-299.
My Lady's Garter (Tourneur Production)-L-4823. Vol. 43; P-1837.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur)-L—5134 Ft.
Thou Art the Man (Robert Warwick)-L—5003 Ft.
The Cost (Violet Heming—5,547 Ft.). Vol. 44; P. 141.
The False Road (Enid Bennett—Ince).
Terror Island (Houdini)-L—5813 Ft.
The Toll Gate (Super—Special—William S. Hart)-L—5590 Ft.

Comedies.

The Garage (Roscoe Arbuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.
April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).

Paramount-Burton Holmes Travel Pictures.

(One Reel.)

Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Feorcious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.

Paramount Magazine.

(One Reel.)

Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.
Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113.
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
Duds (Tom Moore).
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Partners of the Night. Vol. 43; P-1842.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol 43; P. 1293; C-R Vol. 44; P. 134.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P. 142.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia).
The Dangerous Talent (Margarita Fisher). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Siam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 43; P-1019.

Current Film Release Dates

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Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels) —Vol. 44; P-302.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan)—Vol. 43; P-2013; C-R-Vol. 44; P-299.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels), Vol 43; P-2177.

PATHE EXCHANGE, INC.

Releases for Week of February 22.

No. 9 of The Adventures of Ruth (The Cellar Gangsters).
No. 2 of Daredevil Jack (The Ball of Death).
After Thirty (John Cumberland and Mrs. Sydnew Drew—Two Reels).
Raise the Rent (Harry Pollard—One Reel).
No. 39, Pathe Review.
No. 43, Topics of the Day.
Nos. 16 and 17, Pathe News.

Releases for Week of February 29.

Smoldering Embers (Frank Keenan). Vol. 43; P. 1288; C-R Vol. 44; P. 134.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 14.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.

In Walked Mary (June Caprice). Vol. 43; P-1681; C-R 2002.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli). Vol 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel).
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels) —Vol. 44; P-139; C-R-Vol. 44; P-299.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trailed By Three (The Mystry Pearle Featuring Stuart Holmes and Frankie Mann—Three Reels).
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer-Robert Gordon—Six Reels)—Vol. 44; P-300.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel).
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton—Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 3 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

ROBERTSON-COLE

The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P. 139.
The Brand of Lopez (Sessue Hayakawa)—Vol. 44; P-302.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Saloookin
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova — Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
February—Juda (May Allison).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P. 135.
April—Dangerous to Men (Viola Dana).
April—Alias Jimmy Valentine (Bert Lytell—Six Reels).
April—The Hope (Special Cast).
April — The Heart of a Child (Nazimova—Seven Reels).
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).
April—Nothing But Lies (Taylor Holmes—Six Reels).
May—Four Horse Man (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett —Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand —Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren); C-R, P-1619.
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
Elmo the Fearless (Elmo Lincoln—Serial). Vol. 43; P-940.
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-M[illegible]—One
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.

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No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Jaguar—One Reel).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Releases for Week of March 8.

The Forged Bride (Mary MacLaren). Vol. 43; P-
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44; P. 140.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren), Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran — One Reel).
International News No. 17 (Shipped April 13).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
A Nose in a Book (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43; P-1287.
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840.
Captain Swift (Earle Williams).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The Flaming Clue (Harry T. Morey). Vol. 44; P. 136.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith).
The Sea Raider (Harry T. Morey).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).
The Fly Cop (Two Reels).

BIG V COMEDIES.
(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Musicale.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6287; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078. Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1289.
The River's End (Marshall Neilan). L-6534; Vol. 43; P-1523.
In Search of a Sinner (Constance Talmadge). Vol. 43; P-2005; C-R, Vol. 44, P-134.
The Inferior Sex (Mildred Harris Chaplin). Vol. 43; P-2175.
The Family Honor (King W. Vidor).
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P. 141.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P. 137.
March 29—The Woman Gives (Norma Talmadge).
April 4—Polly of the Storm Country (Mildred Harris Chaplin).
April 11—Don't Ever Marry (Marshall Neilan Production).
April 18—The Love Expert (Constance Talmadge—John Emerson—Anita Loos Production).
April 25—Passion's Playground (Katherine MacDonald).
May 3—The Yellow Typhoon (Anita Stewart).
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1842; C-R-Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
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Wits vs. Wits.

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The Littliest (Junior Special).

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SELZNICK PICTURES.

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Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2002.
The Woman Game (Elaine Hammerstein)—Vol. 43; P-2176; C-R-Vol. 44; P-299.
Youthful Folly (Olive Thomas). Vol. 44; P. 136.
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien).
The Shadow of Rosalie Byrnes (Elaine Hammerstein).
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.
Distributed by Select Exchanges.

Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.

January—Just a Wife.
March—Blind Youth.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-16; C-R. P-1619.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
The Blue Pearl (Edith Hallor—Six Reels). Vol. 43; P-2177.
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling.
Mothers of Men (Claire Whitney). Vol. 43; P-2005.
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventuress.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts), Ex. 889.

Star Productions.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P. 465; C. R. Vol. 44; P. 134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Nurse Marjorie). Vol. 44; P. 135.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2009.
The Inner Voice (E. K. Lincoln). Vol. 44; P. 140.

A. H. FISCHER PRODUCTIONS.

The Amazing Lover (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298; C-R, P-1619.

UNITED ARTISTS.

Sept. 2—His Majesty the American (Douglas Fairbanks). Vol. 42; P-245.
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R, P-1619.
Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 887.
April 25—Down on the Farm (Mack Sennett).

GAYETY COMEDIES.

Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).

(One Reel.)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.

(One Reel.)

A Looney Honeymoon.
Kids and Kidlets.
Fair but False.
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.

(Two Reels.)

Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

CHESTER OUTING PICTURES.

(One Reel Each.)

Good Indians in Wonderland.
Some Speed to Suruga.
Mountains and Soul Kinks.
Every Day Is Fiesta.
"Fire!"
Wanted an Elevator.
When Dreams Come True
Pigs and Kava.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1800; C-R-Vol. 44; P-299.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.

March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013).

Kattejohn Comedies.

March 22—Cabareting Under Difficulties.

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
Children Not Wanted.

ALGOOD FILM CORPORATION.

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

FROHMAN AMUSEMENT COMPANY.

Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

Feb. 10—Passing the Buck.
Feb. 24—Can You Beat It?
March 9—Breaking Into Society.
March 23—Oh, Baby!
April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

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Speeding Thru Dixie.
Royal Ease.
Collossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P. 141.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).
Nobody's Child (Jose Collins—Godfrey Tearle).

FACTS AND FOLLIES SERIES.

(One Reel Each.)

In the Sweet Dry and Dry.
My Kingdom for a Meal.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.

Texas Guinan (Two Reel Westerns).
"Alice Howell" (Two Reel Comedies).
"Billy West" (Two Reel Comedies).
"Moranti" Comedies (One Reel).
"William Franey" Comedies (One Reel).
"Burrud" (Sunset) Scenics.

MASTER FILMS, INC.

(Torchy Comedies.)

Torchy (Johnny Hines).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

TYRAD PICTURES, INC.,
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Washington, D. C.

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Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-354.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).

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10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ROMAYNE SUPER-FILM CO.
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Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Why Women Sin (Anne Luther).

MURRAY W. GARSSON.

A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

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BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Mercy Knew What He Wanted and His Theatre Plans Look As If He Got It

BACK in the summer of 1912 Frederick Mercy purchased a 25 foot store room show named the Majestic in the city of Yakima. After six months' ownership he remodeled and redecorated it, making it one of the largest moving picture theatres in the state of Washington.

Mr. Mercy's next move was to acquire the lease of the Empire Theatre in March, 1915, and during the next year he leased John Court's Yakima Theatre, which he operated during 1916-17. In 1917 Mr. Mercy added the Amusement Theatre to his chain.

All of which indicates that Mr. Mercy has had considerable picture theatre experience, which adds interest to the following description of his new house, the Mercy, which has been built and equipped throughout in accordance with his ideas gained from the operation of the previously mentioned theatres.

Fire Risk Reduced to Minimum.

The house is 100 by 140 feet, of concrete, brick and steel construction. The roofing is of asbestos, making the house as entirely fireproof as any structure can be. Along the line of fire protection, it may be mentioned that the largest water main running into any building in Yakima enters the Mercy Theatre and connects directly with numerous regulation hose lines, racked and ready for instant use.

The fire exits are more numerous and larger in size than specified for a much larger seating capacity and all doors are fitted with fasteners that cause them to open with the slightest pressure at any angle from the inside.

The seating arrangement plan illustrates these exits and indicates the facilities which are offered for the emptying of the fully occupied theatre in less than three minutes.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

Bowl Shaped Auditorium.

A feature of the house is the bowl-like shape of the auditorium floor, which permits an uninterrupted view of the stage and screen from any seat in the theatre, and makes all seats practically of the same value.

Extending around the entire front of the balcony is a row of eleven loges, each containing eight chairs of Circassian walnut.

The Mercy Theatre has no gallery and no benches. Every seat is comfortably upholstered and each may be reserved.

The aisles are wide and well illuminated with Aislelites, which means quick and comfortable entrances and exits for patrons, without at any time interfering with the stage lighting or picture projection.

The entire dome of the house is illuminated with artistically arranged cove lighting which reflects from the art glass in the centre, designed and colored to harmonize with the general style and scheme of decoration, which is Italian renaissance type.

Decoration Specially Designed.

The interior relief decorations were specially designed for the theatre, and drawings, models and casts for them were made on the premises and the work required sixteen weeks' time and many tons of plaster. Special colors are incorporated with the relief carvings, making a decorative scheme that blends perfectly with the architecture and completes the effect of the decorations.

The relief portion of the work is in a warm grey color, forming a frame and background for the murals and flat decorative panels.

As the Mercy Theatre is both a vaudeville and picture house, considerable attention was paid to the stage equipment. A feature of this is a special counterweight system for handling the scenery and curtains with the utmost ease.

Unique and Effective Lighting.

Large batteries of specially built bunch lights augment the numerous sets of border lights, and makes the stage a blaze of light when desired. Three special large switchboard panels control the different lighting effects and a special set of dimming switches has been installed, by the use of which stage lights can be so gradually dimmed from brilliant light to complete darkness that the change from one degree of light to another is not noticeable.

The stage is forty feet in depth by one hundred feet wide and beneath it, in fireproof quarters, are located fourteen large dressing rooms, musicians' room, musical library, stage workers' room, and two large chorus rooms, all well lighted and with hot and cold water in them.

Simplex Projection.

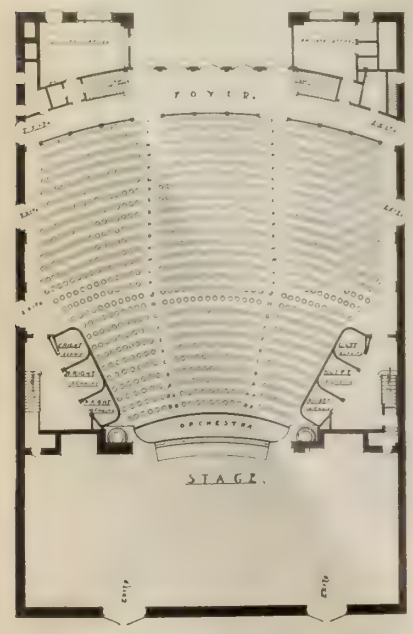
The projection equipment consists of a battery of Type "S" Simplex machines with double acting automatic arc controllers, and the Simplex special dissolving single arc effect stereopticon, and special heavy duty flood and spot light.

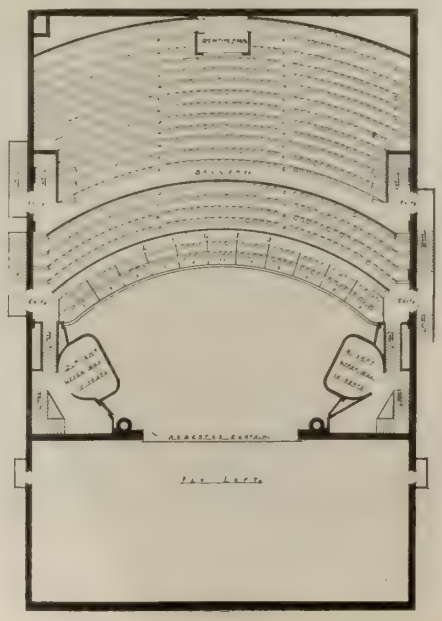
The projection apparatus is controlled by special panels, switches and signal apparatus, which latter permits inter-communication between all the departments.

The screens are Minusa Cine and the projection safety devices include an automatic fire shutter system, fire extinguishers, safety film cabinets and automatic film rewinder.

Sturtevant Ventilation System.

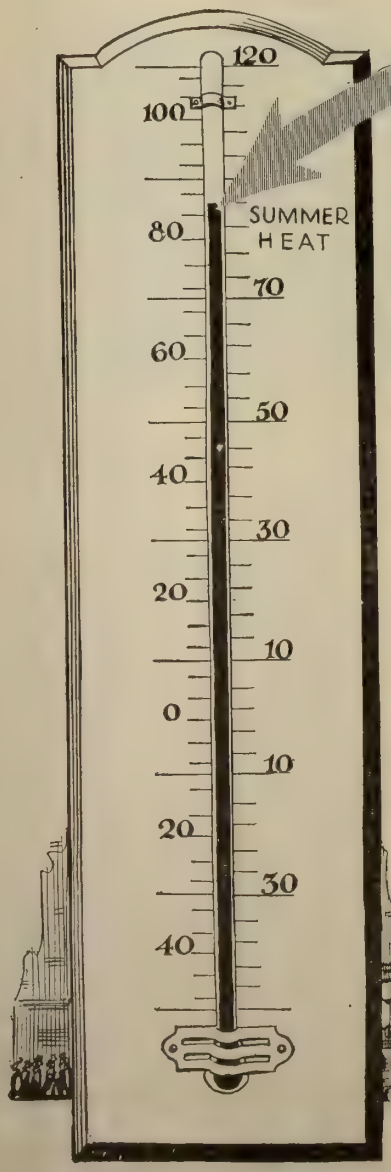
Ventilation is by the Sturtevant system. In the front basement are two large bat-





Seating Plan of Mercy Theatre, Yakima, Washington.
To the left, the orchestra; to the right, the balcony. Note the exits which in number and size exceed the regulation requirements.

TYPHOON COOLING SYSTEM



Are You Going to Get the Crowds *when the Mercury Hits This?*

This Important Question

can easily be answered by the theatre owner who has already equipped his house with the

TYPHOON COOLING SYSTEM

because he knows from past experience that his house is going to be cool and comfortable when the hot summer days arrive. Yes, and he can afford better pictures because a cool and well ventilated theatre makes it possible.

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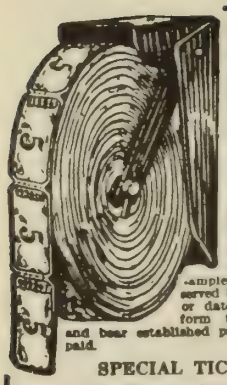

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Fifteen Thousand	4.00
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One Hundred Thousand	15.00

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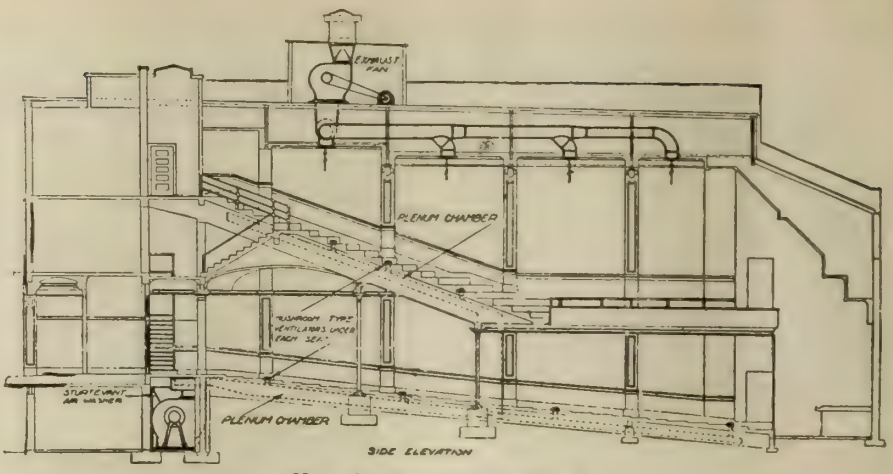


How the Mercy Is Ventilated.

The diagram illustrates the Sturtevant ventilating system and method of heating and cooling the house.

terys of steam-heated radiators and between them an improved high pressure air washer. The air is drawn from the outside at the top of the theatre, through one battery of radiators, into the air washer, thence through another set of radiators, from whence it is propelled by a thirteen foot high-speed fan into the plenum chamber. The plenum chamber is a sealed space under both the lower floor and balcony, through which the air circulates before entering the theatre proper through six-inch mushroom type ventilators located under each seat. On the roof of the theatre is located a large high-speed exhaust fan which draws the used air from around the ceiling.

Radiators of a special type are required for the purpose of rapidly and thoroughly heating the air as it is drawn from the outside. To secure the proper water pressure for the air washer, it was necessary to install a high pressure tank and pump to augment the standard city water pressure.

Countless nozzles throwing fine sprays under pressure make a perfect fog or cloud of moisture, through which the air is drawn and thoroughly cleaned before again passing around radiators and into the plenum chamber.

In the summer time the radiators are shut off and ice placed in the air washer, insuring a temperature much cooler than the outside atmosphere.

The Vallen Automatic Curtain Machine Saves Time and Labor

FOLLOWING a four-years' trial of an electric automatic curtain machine the E. J. Vallen Electrical Company, of Akron, Ohio, has been organized to manufacture and market it.

The machine was invented about five years ago by E. J. Vallen and the first model was installed in the Akron Strand, September 1, 1915, and was in continuous service until two months ago when it was replaced by a later model, of the type to be manufactured.

Although several machines of this nature have made their appearance in the country the Vallen Company claim that its invention is the first to stand the test of long service. J. P. Dunlevy, manager of the Strand, where the machine has been operated vouches for its practical use and says that its efficiency and economy of operation has been thoroughly demonstrated.

Electrically Operated.

The Vallen machine is electrically operated and can be controlled from two points, either in the operator's booth or from the stage. Only one button is used in switching the electric current on and off.

The machine not only automatically controls the curtain which serves as a protection for the screen or for dividing photoplay offerings into various periods but can be used to control such lights as are necessary during intermissions.

The fact that the machine can be controlled from the operator's booth means the saving of labor and time and also adds efficiency to the showing of pictures as the curtain, screen and lights can thereby be controlled at the will of the operator.

The advantages of such coordination can readily be seen. The machine occupies a space three feet long, one foot wide and one foot high when installed. It may be installed at a moderate expenditure. The company manufacturing the machine is prepared to back the offering with a guarantee of service.

Inter-Ocean Receives Order for Accessories via Wireless

E. H. KAUFMAN, manager of the accessory department of the Inter-Ocean Film Corporation, has received an order via wireless from Sidney Reynolds of the Alliance Film Company of London, successors to the London Film Company, for eighteen stands of Wohl Lamps for rush delivery. The wireless order which was dated Mid-Atlantic March 23, reads as follows:

Mr. Walter Crotch, chairman of Alliance Film Co., London, will arrive in America 26th and arrange payments. Kindly ship as quickly as possible 9 duplex Wohl toplights with funnels and 9 Wohl Broadsides lamps and carbons, appreciate immediate shipment.

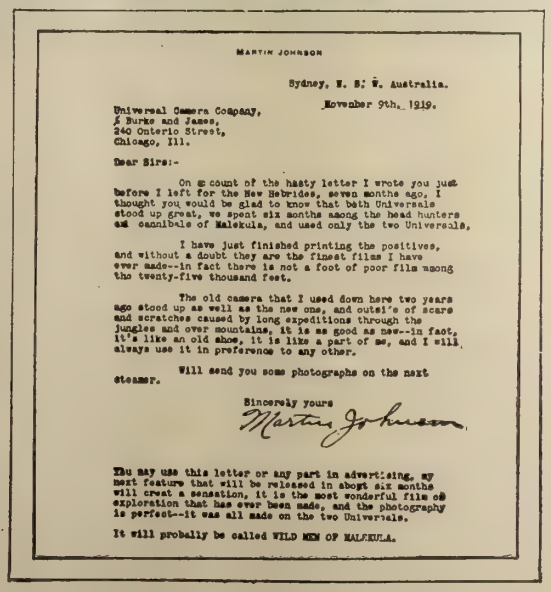
(Signed) SIDNEY REYNOLDS.

This is declared by Inter-Ocean to be the first time that an order for studio accessories has been forwarded by wireless from mid-ocean to an American export house.

The Technical Film Department of Inter-Ocean Film Corporation, now under the supervision of A. Hartlieb, has been augmented by the addition of Albert Boasberg.

The Vallen Curtain Machine.

It controls the curtain and lights from either the projection room or any desired part of the house.



MARTIN JOHNSON

Sydney, N. S. W. Australia.

November 9th, 1919.

Universal Camera Company,
% Burke and James,
240 Onterio Street,
Chicago, Ill.

Dear Sirs:-

On account of the hasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the positives, and without a doubt they are the finest films I have ever made--in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scars and scratches caused by long expeditions through the jungles and over mountains, it is as good as new--in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

Will send you some photographs on the next steamer.

Sincerely yours
Martin Johnson

You may use this letter or any part in advertising, my next feature that will be released in about six months will creat a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect--it was all made on the two Universals.

It will probally be called WILD MEN OF MALEKULA.

'Shooting' the wild men with a UNIVERSAL

IN a climate of intense heat, averaging 130 degrees, traveling in whale boats and through trackless forests, Martin Johnson, the noted explorer, carried the Universal Camera to which he refers in this letter.

With this camera he made 25,000 feet of perfect film, and it came through this endurance test as sound and perfect as the day it left our factory.

When you see Johnson's wonderful pictures of the savage South Sea Islanders, you will have demonstrated to you the kind of film the Universal makes. This is the camera used exclusively by explorers, travelers, the United States Army and educational film makers.

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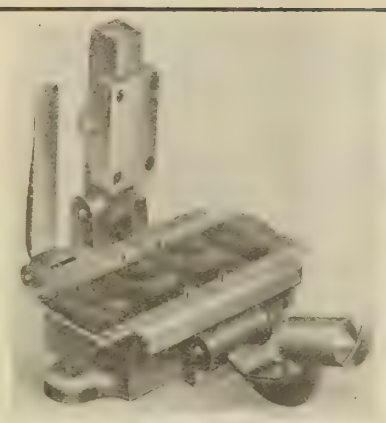

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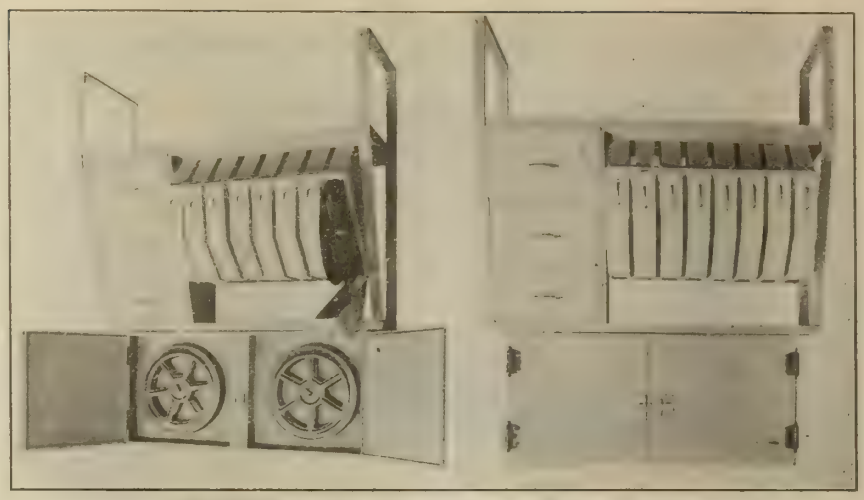


Metcalfe's Combination Cabinet and Motor Rewind.
The illustration shows the combination both closed and open.

Metcalfe Has a Mighty Good Stunt for Both Projection Room and Laboratory

HERE is a device that will increase the attractiveness and efficiency of operating rooms and film laboratories by about one hundred per cent.

It is the combination cabinet and motor rewind of G. A. Metcalfe, 117 Golden Gate avenue, San Francisco, and 305 Broadway, New York.

As will be noted by the illustrations, the combination is extremely compact, measuring from floor to top of rewind case fifty-six inches, forty-four inches in length by nineteen and one-half inches greatest depth.

Each of the eight film containers shown will accommodate a two thousand foot reel, making a total storage capacity of sixteen thousand feet of film. The film containers are so modeled that the doors close automatically and it is impossible to leave them opened and thereby to expose the film. On the top of each film container are two metal guides for holding a card label, on which may be indicated the number or name of the film which each compartment contains.

The three drawers at side of the row of film containers provide storage room for lenses, slide material, carbons, tools, film cement, oil, etc.

The Rewind Cabinet.

Above the film containers and storage drawers is mounted the rewind cabinet, the doors of which are hung on adjustable spring hinges and fitted with heavy brass spring catches.

The process of rewinding is noiseless, the film passing directly from one reel to another without passing through valves, guides, or any other apparatus that would tend to scratch or mark it. The rewind is driven by an electric motor of one-eighth horse power, conveniently placed on the lower shelf at the rear of the drawers. A fourteen inch diameter pulley is belted to the motor and when the film is all rewound or a broken place is reached, an automatic cut-out stops the motor. This cut-out switch is enclosed in a conduit box, four inches square.

The motor may be stopped or started at will by means of a manual operated switch lever without affecting the automatic cut-out feature mentioned above.

The entire cabinet is constructed of heavy sheet iron and meets every requirement of the fire underwriters.

The shelf above the film containers and the storage drawers consists of a marble plate and constitutes a very desirable table for film mending. The motor rewind and the combination cabinet may be furnished together or where a good rewind is already owned, the cabinet alone may be purchased and the rewind mounted on top of same. The weight of the complete outfit, crated for shipment, is two hundred and twenty-three pounds.

Among the houses in which the device has been giving satisfaction for some time past may be mentioned the California, Strand, Imperial, Rialto, New Fillmore, New Mission, Royal and Coliseum, all of San Francisco; the Rialto of Eureka, Visalia Theatre of Visalia and the Sequoia of Redwood City, California.

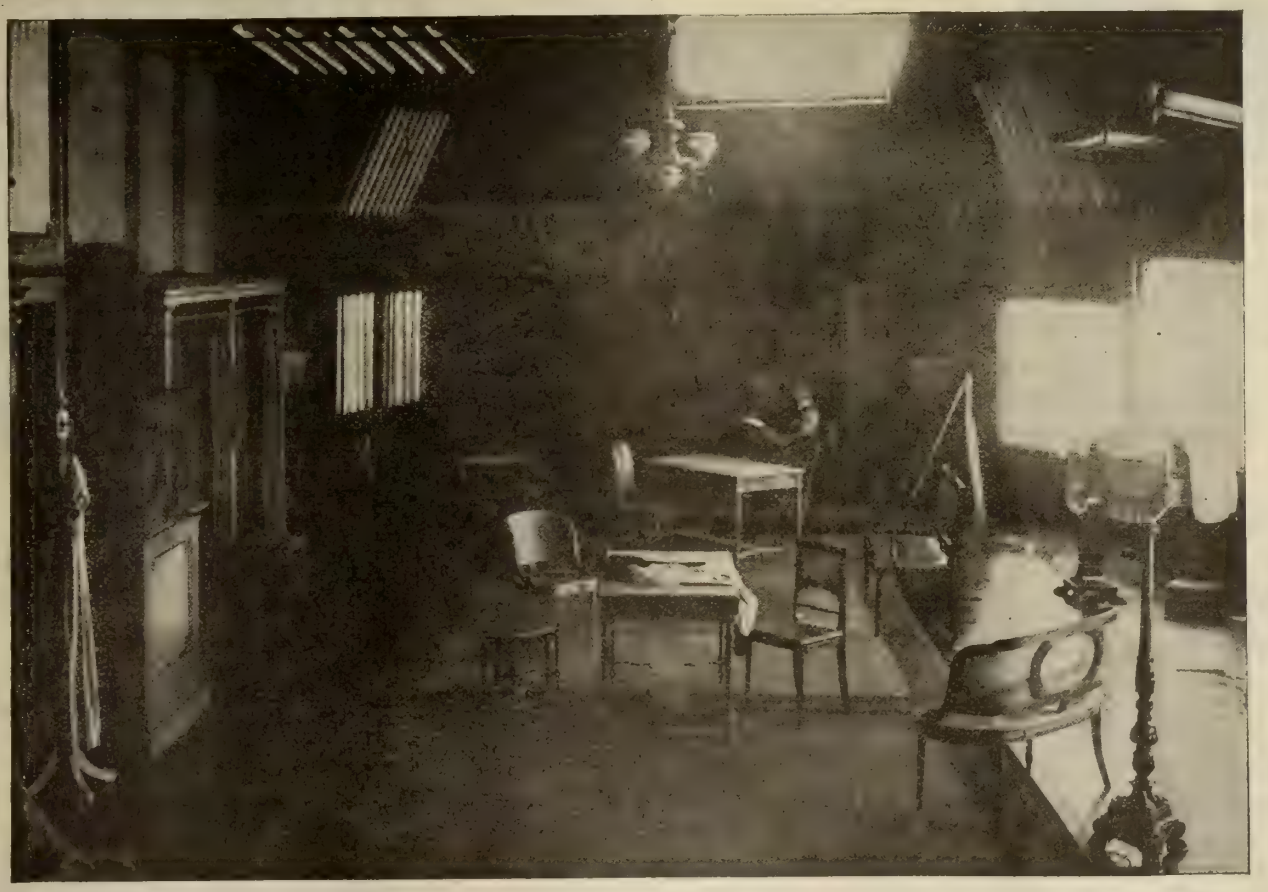
The Goerz-Optical Company Is Now Entirely American

THE German ownership of the C. P. Goerz American Optical Company, consisting of 549 shares of its common stock out of a total of 600 shares, together with all its photographic patents, tradenames and other valuable concessions, was sold by the Alien Property Custodian on March 5, 1920, to a syndicate of Boston financiers.

The office and factory of the company will continue to be maintained as previously at 317 East 34th street, New York City, and the company proposes to continue the manufacture of photographic lenses of the highest quality, as an entirely American enterprise.

A force of highly skilled workers, together with the same supervising staff of experts with their many years of practical experience in the making of anastigmat lenses, and under the management of Fred Schmid, who has been connected with the company in executive positions for twenty years, will give full assurance that the standard of quality of the celebrated Goerz Lenses will be fully maintained.

The demand for Goerz lenses continues to be very strong and the present facilities of the factory are taxed considerably to meet the urgent demand. The company has lately succeeded, however, in furnishing the Goerz Dagor, Dogmar and Hypar lenses in fairly good quantities, and there is every prospect that the volume of production of the many different types of lenses will soon greatly increase.



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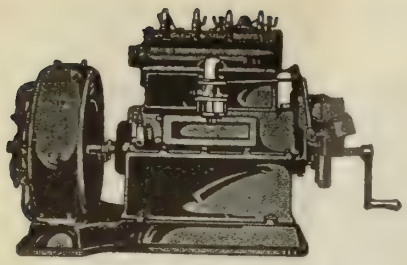

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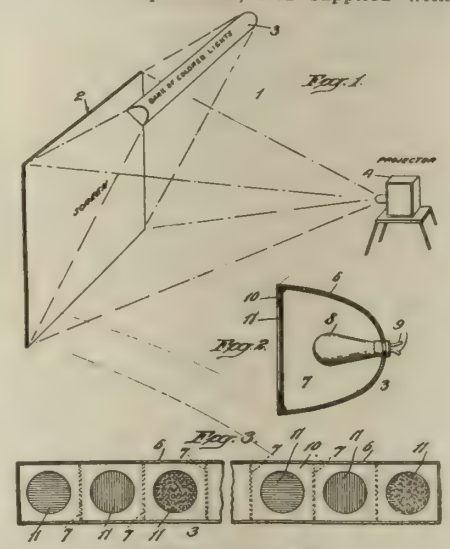
How D. W. Griffith's New Invention for Color Effects in Projection Operates

FIGURE 1 illustrates a perspective diagrammatic view of the preferred embodiment of D. W. Griffith's invention for projecting pictures with color effects. Figure 2 is a sectional view through the bank of colored lights for throwing direct and diffused colored light on the screen.

When the trough in Figure 2 (6) is bent, it forms a suitable reflector, and has suitable glow lamps (8) mounted therein, one in each compartment, and supplied with



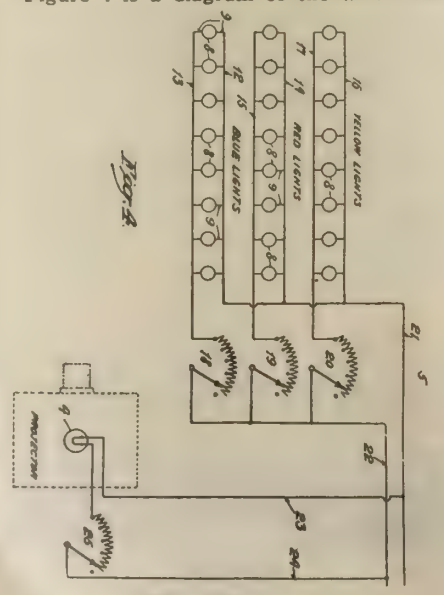
Griffith's Invention.
Diagram of installation and details of light trough.

electricity from any suitable source by wires (9).

Figure 3 is a front elevation of this bank of light.

A long trough, as shown by Figure 3 (6) has a number of partitions (7) which divide the space in the trough into several distinct compartments, so arranged that light cannot leak from one to another. The front of the trough is closed by a perforated plate (10) and each perforation is closed by means of a colored diaphragm or screen (11).

Figure 4 is a diagram of the wires and



Wiring Diagram.
Showing how the color effect lights are controlled.

lights used with the invention. The glow lights (8) have their wires (9) run to the ordinary main wires, which are designated 12 and 13 for the blue lights, 14 and 15 for the red lights, and 16 and 17 for the yellow lights.

The blue lights are controlled by a rheostat or dimmer (18), the red lights by a corresponding instrument (19) and the yellow lights by another (20). The wires (12, 14, 16) run to the bus bar (21) and the rheostats (18, 19, 20) are connected to the other bus bar (22). Wires 23 and 24 connect these bus bars through the projector (4) and its regulator or rheostat (25).

If electricity be shut off the red and yellow lights, and turned on the blue lights, the entire screen will appear blue, and the images from the projector will be correspondingly colored. Also, by the regulators or dimmers (18 and 25) the intensity of illumination of the screen may be varied so that an infinite number of color effects may be produced with one set of colored lights.

Los Angeles Kinema Will Get an Orchestral Robert-Morton

AN instrument that its builders claim will represent the finest and most elaborate work of the pipe organ maker's art is to be installed in the Kinema Theatre, Los Angeles, and immediate construction will begin shortly. The contracts have been signed between the owners of the Kinema Theatre, Michael Gore, Abe Gore, Sol Lesser and the American Photo Player Company.

The instrument will be a five-manual, completely unified organ, embodying a main organ with pipes large enough for the human body to crawl through, tapering down to some not larger in size than a lead pencil. In all the Kinema's new mammoth organ will have 15,147 pipes. The cost of installation will, it is estimated, reach $75,000. It is the intention of the management to provide Kinema audiences with not only the most elaborate pipe organ, but also to give Los Angeles a subject of particular civic pride.

A large echo organ is to be installed in the rear of the balcony dome, while a modern jazz organ is to be built with pipes and instrumental effects never before heard. This jazz organ will contain every master effect as well as a giant marimbaphone, and a harp which is promised to be perfection in itself.

The largest xylophone ever built in an organ is also included in the specifications. Various colored lights are to be a feature of this particular part of the instrument, showing audiences the effects being played. A piano with Hawaiian attachments, guitars, mandolins, an elaborate set of chimes; bass drums, tympanies, cymbal, triangles; Vox Humana; Chinese Wood Drums; Tom Tom; hundreds of bird whistles placed in various parts of the theatre auditorium; sleigh bells; and dozens of other instrumental novelties promise to make the Kinema's new orchestra organ a symphonic orchestra of marvelous tone and beauty.

The console, or keyboard, is to be placed in a glass enclosure upon hydraulic elevators, so that during solo performances audiences may have an insight into the intrinsic mechanism of the giant Robert-Morton.

Moving Picture World's Exploitation Department was founded years ago—before other tradepapers knew there was any effort being made to "concentrate" on selling tickets. It's still the leader; still the best

Never out of commission. Not a moment's trouble since its installation

That's what is said of WESTINGHOUSE MOTOR-GENERATORS used for projection work.

Mr. Dave H. Shuman of the Florence Theatre, at Pasadena, Calif., says, "We are glad to say that we have a very enviable reputation for especially good projection, which we believe is due as much to your generator as anything else. We are certainly convinced that we made no mistake in our selection."

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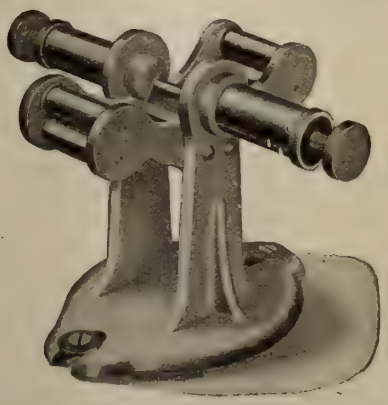

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This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

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Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

AND

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.
The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.
Wax always in position. Requires no adjusting.

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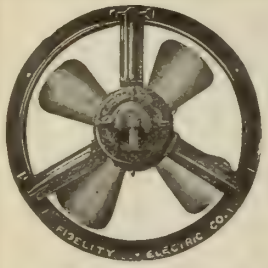

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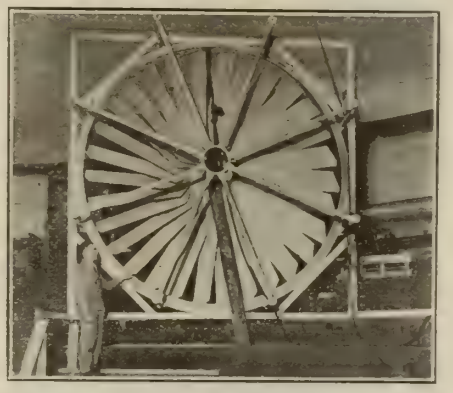
Typhoon Company Opens Atlanta Office and Says that Big Fans Are in Fashion

ERNST GLANTZBERG, president of the Typhoon Fan Company, has left New York for the South and will stop over at Atlanta, where he will open a permanent office and headquarters for the company. F. K. Ricksecker, of Atlanta, identified for the past four or five years with the American Photo Player Company, has been appointed representative in this territory.

The Atlanta office makes the fifth in the chain of offices that are being established by the Typhoon Fan Company, and it is the purpose of the company to establish headquarters in practically all of the large motion picture centres throughout the country.



A Big Typhoon.
The fan is twelve feet in diameter.

Before returning Mr. Glantzberg will visit Nashville, Knoxville, New Orleans, St. Louis, Cincinnati and Chicago.

Some Large Typhoons.

The Typhoon Fan Company has recently received more orders for large diameter Typhoons than ever before. This is due to the fact that more large theatres are now being constructed than for the past several years. Some idea of the size of these large Typhoons may be had by referring to the accompanying illustration.

This particular Typhoon is twelve feet in diameter. Two such fans are being made ready for shipment to the Cozy Theatre, Okmulgee, Oklahoma.

One ten foot in diameter has recently been shipped to Harry Crandall's new Strand Theatre, Cumberland, Maryland, together with several of smaller size.

Four other ten foot Typhoons have been shipped to the Victory Theatre, Tampa, Florida.

One Typhoon of twelve foot diameter and one twelve foot Typhoon Twin Set, together with two eight foot Typhoon Twin Sets have recently been shipped for installation in Marcus Loew's new Metropolitan Theatre, Memphis, Tenn. Marcus Loew has also purchased two twelve foot Typhoons for his Vendome Theatre, Nashville, Tenn.

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Harry K. Lucas Visits Town; Is Attacked by Pleurisy

HARRY K. LUCAS, sole southern distributor for the Simplex Projector, with headquarters at the Lucas Theatre Supply Company, Marietta street, made his quarterly-annual visit to the Metropolis last week, accompanied by Mrs. Lucas.

At the time of going to press Mr. Lucas was confined to his room at the Hotel Astor with an acute attack of pleurisy, but it is hoped by his numerous friends in the industry that he will have fully recovered by the time this story reaches the readers.

Conditions Are Good.

Mr. Lucas, whose Simplex franchise includes the entire South and covers more territory than any single other distributor, was highly optimistic as regards conditions in his territory. He is particularly pleased with the volume of business he has done through his Dallas, Texas, office, which is being operated under the direction of E. J. Callahan.

Mr. Lucas reports that the state of Texas, which up until a couple of years ago was particularly destitute of Simplex machines, is being Simplexized at a rapid rate and the only complaint from his territory seems to lie in the fact that he cannot supply machines fast enough.

Installs Printing Plant.

Mr. Lucas reports that owing to his large mail-order business he has found it necessary to install a large printing establishment equipped with a twelve by nineteen press, together with folding, cutting, addressing and ruling machines.

The Lucas Company is preparing to print its three hundred page catalog on its own press, as well as the "Cosiki," the snappy little Lucas house organ.

Wants a Portable Projector.

Moving Picture World:

I am wondering if you can put me in touch with any firms who are marketing a small projector for home use, schools, etc.

I am told that there are several on the American markets, indeed I have just seen one here—a splendid little machine that can be run when attached to any electric light socket. This projector is already in the hands of our agent, so I would like very much to find another.

If you know of anything I shall be very grateful if you will drop me a line.

HUGH VINCENT,
7 Old Cavendish Street,
London, W. 1, England.

Write Pathescope Company of America, 35 West 42nd street, New York; De Vry Corporation, 1256 Mariana street, Chicago, Ill.; American Projecting Company, 6227 Broadway, Chicago, Ill.; Educational Films Corporation of America, 729 Seventh avenue, New York; Peerless Projector Company, 32 West 43rd street, New York, or Dwyer Bros. Co., Cincinnati, Ohio.

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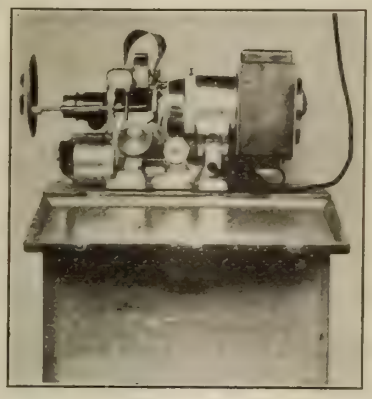

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FIRST-CLASS ORGANIST desires immediate engagement in high-class picture theatre. Thoroughly trained musician of international reputation. Experienced, expert picture player. Splendid library of best music available. Will accept good position in any part of the country. Pipe organ and good salary essential. Arthur Edward Jones, Hotel Dagmar. Hagerstown, Maryland.

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FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalog and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., etc., all at sensational money saving prices. Write for this valuable, F-R-E-E catalog today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

"BEHIND THE MOTION PICTURE SCREEN." a complete treatise on making and taking the picture, price $3.65, postpaid. BASS CAMERA COMPANY, Chicago, Ill.

C-2 DE VRY, perfect condition, ready for use, $100.00. C-90 DeVry, perfect condition, guaranteed, $150.00. Headquarters for new and used portable projectors. BASS CAMERA COMPANY, 109 North Dearborn St., Chicago, Ill.

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FUTURE PROFITS on that new house you're about to build depend on what you know about safety, comfort and cost. "Modern Theatre Advertising," by E. B. Kinsila, will give you a full working knowledge of theatre construction. 270 pages, illustrated, $3.00 postpaid. The Chalmers Publishing Company, 516 Fifth Ave., N. Y. City.

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FILMS FOR SALE—One million feet, all makes, lengths and varieties, $4.00 per reel and up. Send for list. Feature Film Company, Loeb Arcade, Minneapolis, Minn.

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ONLY PICTURE THEATRE in Georgia town of 5,000 for sale. Liberal terms. This is a money maker. Write J. W. Pope, Jr., 903 Riverside Ave., Jacksonville, Fla.

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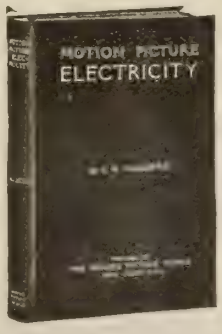
Of These Books and Find That Each One Has a Definite Place in Their Business



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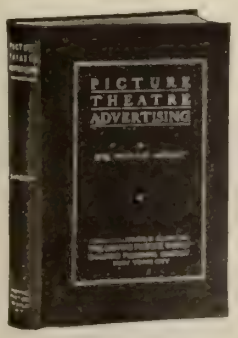
Motion Picture Electricity
is the dynamo that will light your way to economical maintenance and renewal of your electrical equipment. Illustrated.
280 Pages. $2.50 postpaid.



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Picture Theatre Advertising
is packed with magnetic ways of attracting the "long green" to your till. Every page is electric, with tried and provedly successful, attention-grabbing stunts.
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will project its individuality onto your screen in better pictures and less trouble getting them. Profusely illustrated.
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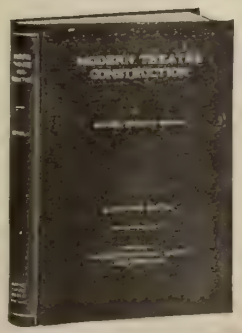

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Modern Theatre Construction
when the other three have helped you to make enough to spread out, will show you how to build, or to renovate your present house the safe, comfortable, light-cost way.
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is identified by the words "Eastman" and "Kodak" in the film margin.

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Unless you have the AUTOMATICKET REGISTER in your box office, you are bound to be worried as to what is going on at your box office, while you are away.

THE 1920 PERFECTED AUTOMATICKET REGISTER

stands guard over your tickets and cash receipts, so that no tickets can possibly be lost, and every dollar taken in is automatically accounted for.

Our 1920 catalogue gives important facts on box office protection that every exhibitor should read. Send for your copy right now.

DEALERS:—The AUTOMATICKET REGISTER is going big in your territory. It will go big with you, if you hitch up with us. Write for the AUTOMATICKET DEALER proposition.

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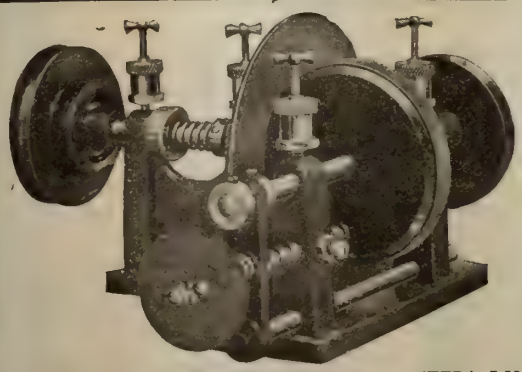

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It absolutely overcomes all distortion of the object projected, no matter how wide the angle from which it is viewed.

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85c. per square foot, including stretching frame, F.O.B. San Francisco. Small sample mailed on request.

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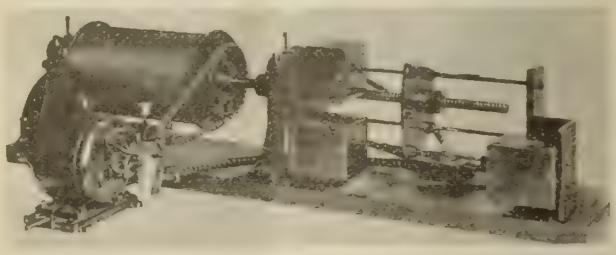

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"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

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A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON CO.
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Extraordinary Value—400-foot Capacity Prestwich Professional. Regular and Trick Crank, Forward and Reverse. Auto Diaphragm. Dissolve. Tessar f:3.5 lens. Complete **$225.00**

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Holds six 11x14's and date strip. A very beautiful frame.

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Ask your local dealer for the "BILT-RITE" line or write us direct for complete information.

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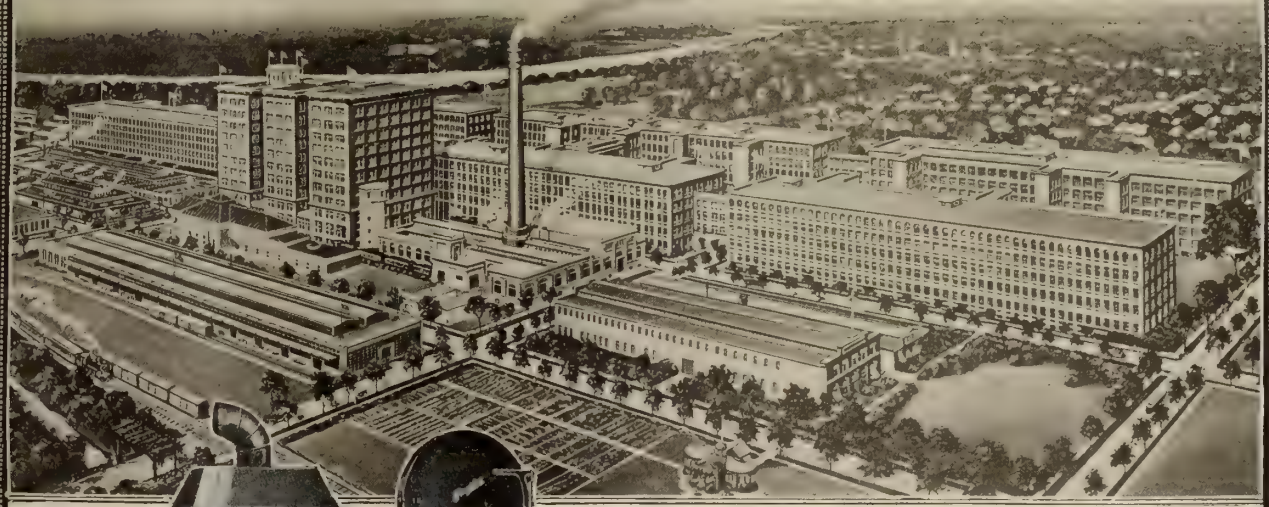

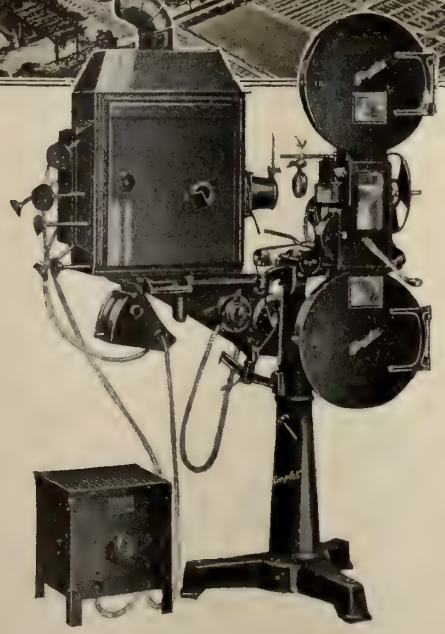

—themselves the builders of an internationally famed machine, the executives of the NATIONAL CASH REGISTER COMPANY, DAYTON, OHIO, confirm their knowledge of mechanical quality by using Simplex Projectors.

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Goldwyn Pictures Corporation
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OFFICE OF THE VICE-PRESIDENT

February 14
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Gentlemen:

Replying to your inquiry of recent date, please be advised that our entire battery of 14 projecting machines is comprised of Power's Cameragraphs, both #6A and #6B models.

After rather exhaustive tests, we have concluded that the Power Cameragraph is the most satisfactory machine for the projection of unwaxed film and best suited to all-around studio requirements including laboratory inspection.

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95% of the machines used by the studios and laboratories in Los Angeles and vicinity are Power's.

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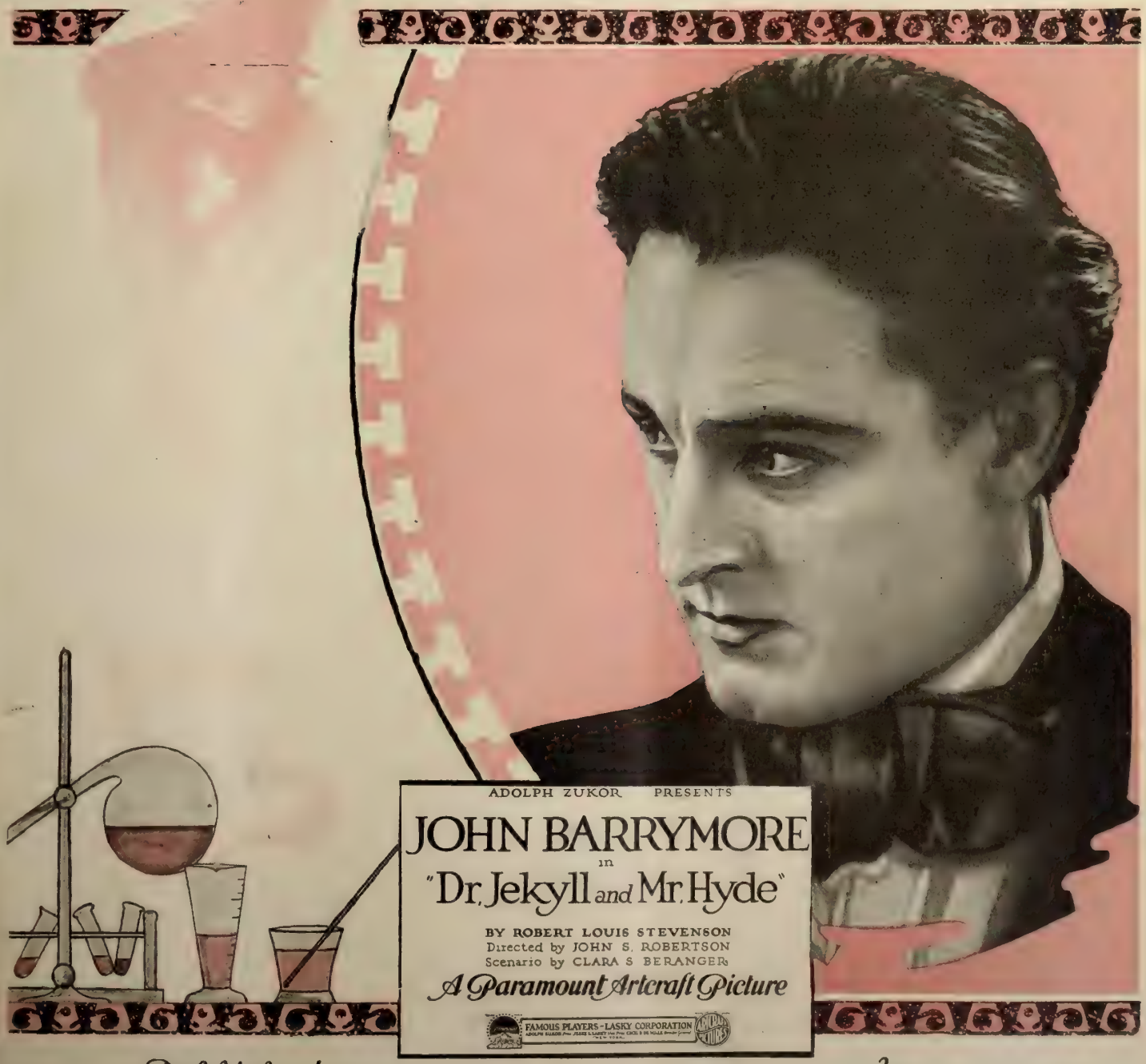

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THE exhibitor's worry, his mental suffering, his harassment, disquietude, discomfort and dissatisfaction spring mainly from one source. Unsatisfactory ticket sales! And the saddest part of the whole unpleasant business is this—that it is quite and altogether unnecessary worry. It is not only unnecessary, but it is not even his job—it is ours!

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"DEMOCRACY"

-- THE -- VISION RESTORED

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THE ELIMINATION OF CLASS HATRED!

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THOUGHT DRAMA PRODUCTIONS.
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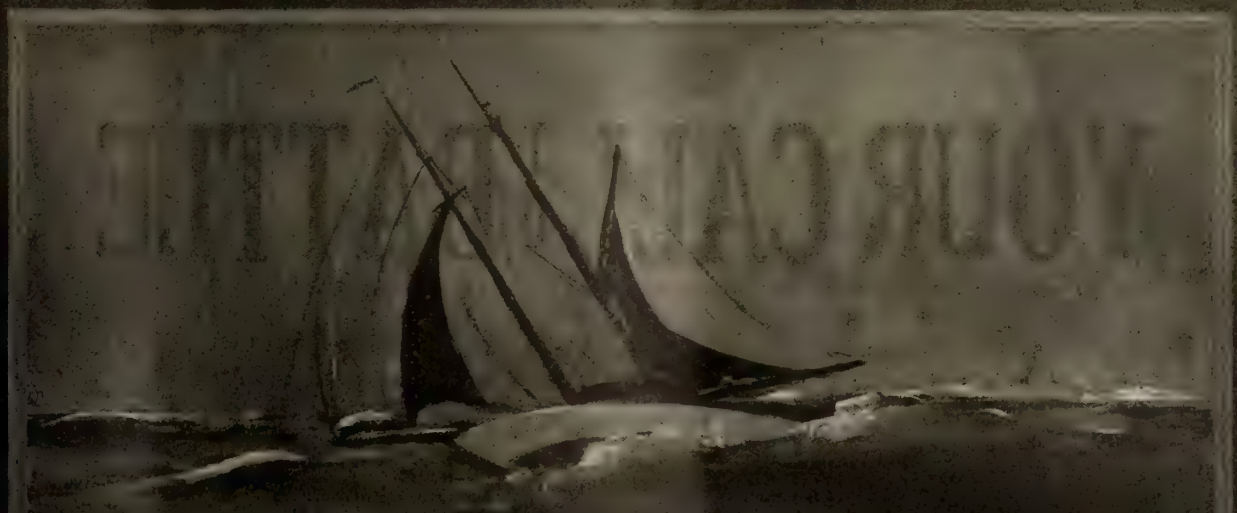

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The thrill of the restless ocean—its lure of adventure, its peril of storms—the vastness of its open spaces—

Robert C. Bruce Scenics

are records of waves and rocky coasts, with the same artistry and charm that has won applause for their mirrorings of mountains and streams. You will find novelty in these pictures that will jolt your patrons into a new appreciation of your theatre. They will put a thrill in the heart and a chuckle in the throat

EDUCATIONAL
FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York

YOUR CALL TO BATTLE

AS an Independent Exhibitor you have got to add your voice to the demand we will make from the floor of our national mass meeting of Independent Theatre Owners to learn the truth about the practices, intentions and tactics behind the competition we are getting from the producers who are buying, building or leasing theatres next door or across the street from our houses.

My desk is covered with telegrams from Independent Exhibitors who will be in Chicago on Monday, April 26, to mix in this straight-hitting, all-cards-on-the-table show-down with the Producer-Exhibitors. We're going there for action, and we're going to get it.

Producers are stampeding their way into the theatre field by *organized* activity. Their agents stick together and work together. And you're the victim.

Now—we'll fight fire with fire. We're going to take *organized* Independent Exhibitor action and find out just how hard they are going to bite the hands that are feeding them with advance deposits and rental money.

An organization of fifty or one hundred Independent Exhibitors doesn't mean anything to them. We've got to be there by the thousands.

Don't depend on us to do your fighting for you. Be there yourself, bare-knuckled and ready to do your part. Come to Chicago! *You're an almighty, important part in this show-down.*

You've Got To Be There—Hotel Congress, Chicago, Early Monday Morning, April 26

Wire me "I'll be there."

WILLARD C. PATTERSON
Manager—
CRITERION THEATRE, ATLANTA, GA.
PRESIDENT, SOUTHEASTERN THEATRE MANAGERS' ASS'N.

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RELEASED THRU UNIVERSAL

INTERNATIONAL NEWS

The two funny things in every Lyons-Moran comedy are Lyons and Moran

LYONS-MORAN

STAR COMEDIES

One a week

SOME OF THEIR NEW SPRING GOODS

"Butting in on Baby"
"Downing an Uprising"
"Stop that Wedding"
"Somebody Lied"
"Pick out Your Husband"

UNIVERSAL

Harry Carey

he's human!

Not a movie superman—but just—human! Features that prove him

"real folks"—gestures that real folks recognize and smile at—characteristic actions that might have been their own—vigor where vigor is needed—pathos that's true stuff—comedy as good as Chaplin's best—and—a wonderful, happy smile that's just pure sunshine through and through.

That's why they like HARRY CAREY—because he's human. And

he's human because he's a good actor. And because he's a good actor HARRY CAREY is playing today in the biggest theatres in the land—and where he plays—just take it from us—he sticks!

Show human HARRY CAREY in "MARKED MEN" and "OVERLAND

RED"—the first directed by Jack Ford, the second by Lynn F. Reynolds. Never in Universal's whole history have we received exhibitor testimonials of a higher quality than from these two typical CAREY SPECIAL ATTRACTIONS. See them both at your nearest Universal Exchange and you will be well repaid.

UNIVERSAL SPECIAL ATTRACTIONS

UNIVERSAL

A Million dollar Reason

UNIVERSAL invests a ***million dollars a year*** in making Serials. Naturally, the only way in which Universal can get that money back is to make serials that make money for ***you.*** To do anything ***less*** than this means imperilling ***one million dollars*** and if anybody thinks Universal is going to do that he has another guess coming.

UNIVERSAL ***refuses to gamble*** on Serials. If we wanted to gamble we'd make a measly little $100,000 serial once a year, like the fly-by-night producer, and ***trust to luck*** that it would get over. But serial-making, with the Universal, is a ***business.*** We don't gamble in it—we ***invest.*** Invest our million dollars and our know-how brains and our big, crowd-pulling stars. And ***that's how*** you pack your theatre and how we get our money back—month in, month out, ***year after year.***

DO you know the new Universal Serial Plan—the FULL-HOUSE FIVE? A whole year of capacity business booked at one sitting—all your serial worries off your chest. KATHLEEN O'CONNOR and JACK PERRIN in "THE LION MAN"—ELMO LINCOLN in "ELMO, THE FEARLESS"—ART ACORD and his wild-riding Devil-Men in "THE MOONRIDERS"—EDDIE POLO in "THE VANISHING DAGGER"—MARIE WALCAMP in "THE DRAGON'S NET." See your Universal Exchange about this matter today. ***That's what the other fellow is doing.***

UNIVERSAL

look into the jaws of death

Stand unprotected in the streets of Berlin with International's cameraman before the very mouths of the machine guns. See the crowds suddenly split apart—see them fly in terror—see the grim-faced crews swing their guns straight at you—then—in a moment of thrills such as you never before had in all your life—

see the machine guns firing at you

If you want something "exclusive," there it is—the "exclusiveness" of the biggest risk a cameraman ever ran—even an International cameraman—"exclusiveness" that your competitors are perfectly willing you should get away with. If you want a "scoop," there it is right before your eyes—for Captain Ariel Varges of the International cranked his camera till death nearly scooped him while he took his amazing pictures of the

german revolution

Bear in mind that a news picture nowadays in these big times has to have something more than a crowd and a caption. The pictures screened in International News Nos. 16 and 17 which showed the tremendous scenes in Berlin, showed

not "camera shots" but real shots

Not simply pictures of crowds but the real thrills of personal peril—exclusive as the bullet that seems to be searching you out—as big a scoop as the machine guns hoped to make of the bravest of the brave, the cameraman of the news service, whose employes risk their lives to give you something different,

International News

Released thru Universal

SOLD

Louise Glaum in "Sex" is J. Parker Read Jr.'s *wonder-picture.* This production has been sought more eagerly and given play dates on national release date more swiftly than any production we have ever known in the industry. Louise Glaum on April 11 achieves the unprecedented feat of playing fifty-five full week first runs simultaneously in the United States. In at least a dozen of these first run cities "Sex" will have two, three or four week runs.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

J. PARKER READ JR. *presents*

LOUISE GLAUM in SEX

By C. Gardner Sullivan — Directed by Fred Niblo

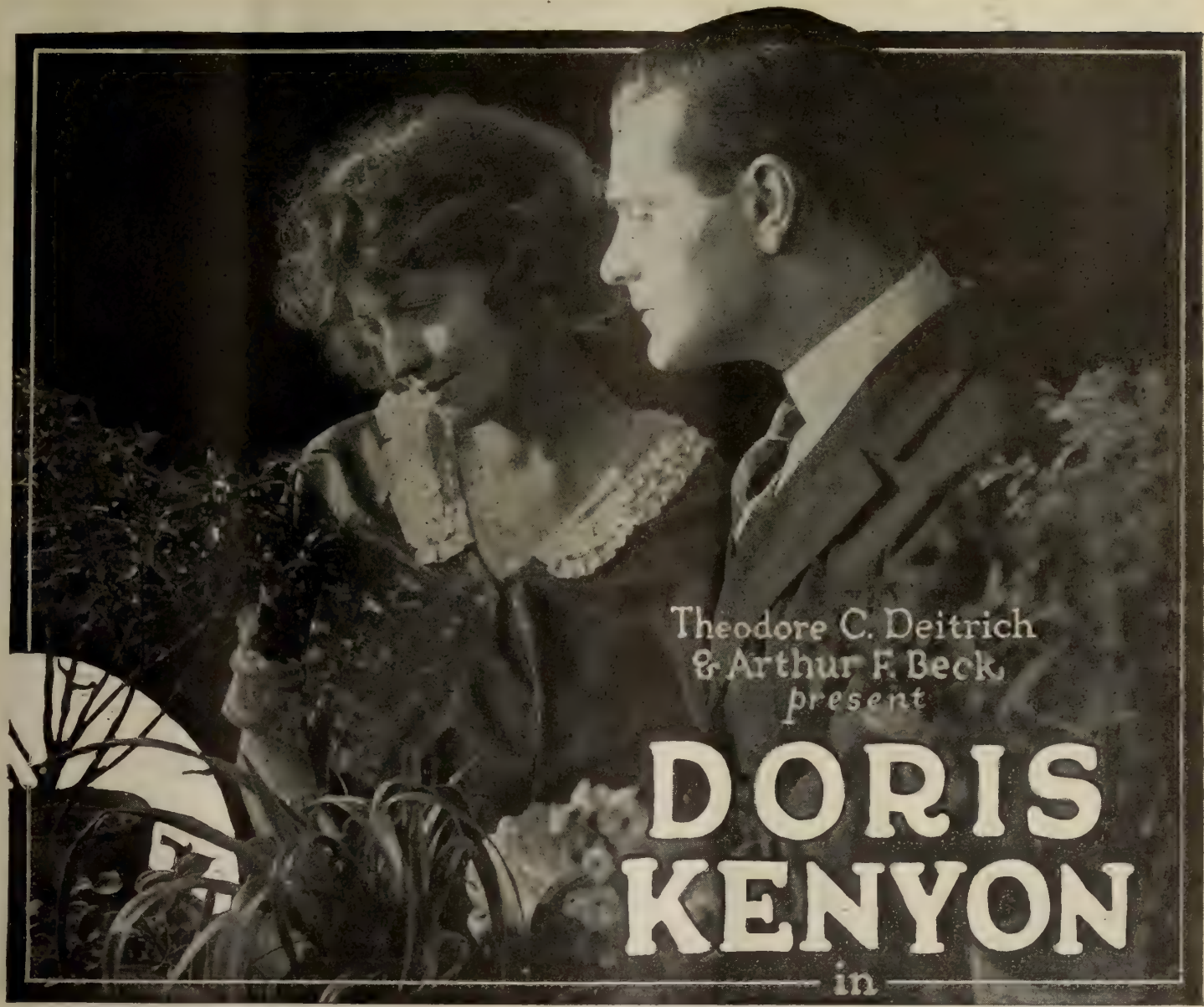
Dial Film Company *presents*

MITCHELL LEWIS *in* King Spruce

When we tell you that we would be pleased to discover ten pictures made by independent producers with the power and quality of "King Spruce" you have a much better estimate of its strength than if we merely told you how big a picture we considered it to be. First run exhibitors have sensed this, too, and *"King Spruce" is booking the big theatres.*

Holman F. Day's biggest and best known novel is a story of real people—it throbs with life and vitality. It has the healthy, fresh scents of the great forests in its photography and it stars in Mitchell Lewis a mighty fine, sincere actor that many of you exhibitors have accidentally under-rated. Prints of "King Spruce" are in all branches for pre-release now.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated



The Harvest Moon

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

Fine, clean, wholesome love stories never die. As a play "The Harvest Moon" was one that drew always the best patronage in many cities and always commanded audiences of women and girls. As a picture it contains sympathy, sweetness and a warm, strong appeal to the human heart.

Gibraltar Pictures inaugurate a new producing trade name with a production of beauty, power and distinction. "The Harvest Moon" and Doris Kenyon are certain to receive a welcome of liking and enthusiasm in the nation's largest and best theatres.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

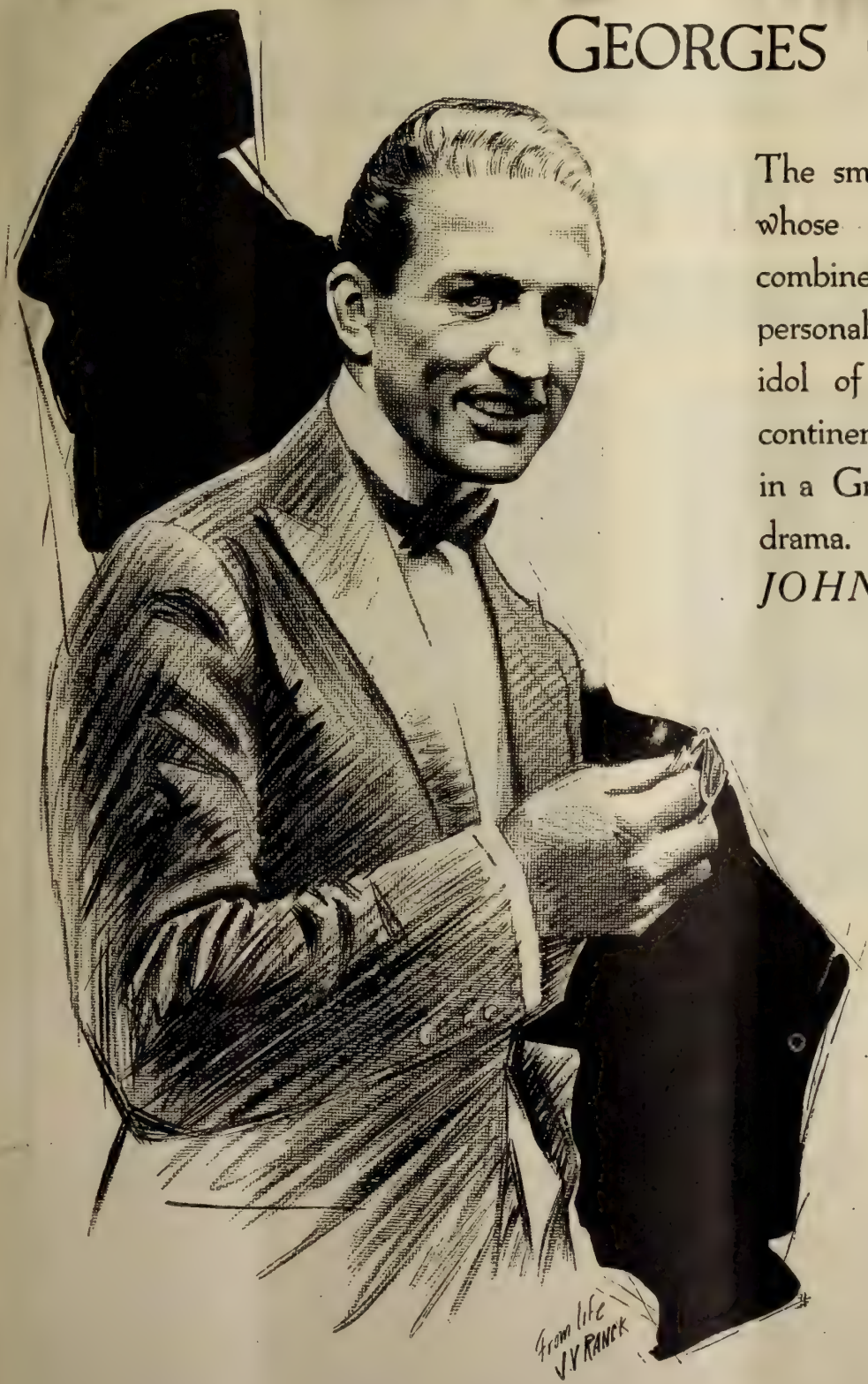
There are some things that we can see here before they are seen or recognized by the nation's exhibitors.

Exhibitors unquestionably know that in the past twelve months J. Warren Kerrigan has grown and increased greatly in favor with showmen and with the public.

We know through increased demand for his pictures; through the better prices paid; through the bigger first runs that are offering him to their patrons. "The Dream Cheater" is the kind of picture that has increased the Kerrigan popularity.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

GEORGES CARPENTIER



The smiling debonair youth whose record of heroism, combined with his fascinating personality has made him the idol of the people of two continents, will soon appear in a Great American Society drama. Directed by

JOHN G. ADOLFI

"When Georges Carpentier arrived in New York, there was born to the American Silversheet a new screen star. He is a pattern of physical and mental manhood."

ROGER FERRI SYNDICATE

ROBERTSON-COLE
SUPER-SPECIAL

Reserve Photo Plays

present

A Series of fifteen one-reel

"CASEY COMEDIES"

featuring the Inimitable

"JOHNNY RAY"

"THE LATEST COMEDY STAR"

For Open Territory and Full Particulars
Apply to

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130 WEST 46th STREET
NEW YORK

First Release:

"CASEY THE WIZARD"

BRYANT, 5206

Cable Address:
PETER WHITE
New York

What They Say About

"THE DANGEROUS TALENT"

with

MARGARITA FISHER

MOTION PICTURE NEWS: "Plenty of action. A well directed, exciting climax. Story is interesting and exceedingly appealing."

AMUSEMENTS: "Here at last is a real picture. A model of dramatic construction. Margarita Fisher has arrived. Not only is her work excellent, but also that of all the supporting cast. Harvey Clark deserves special mention.

MOVING PICTURE WORLD: "Satisfactory presentation of story in which elements of melodrama play a prominent part. Miss Fisher is exceedingly attractive."

BILLBOARD: "Constant interest in the unfolding of the story. Miss Fisher proves adept at emotional work and received splendid support throughout."

TRADE REVIEW: "Strong in suspense—plenty of quick action. Perfect continuity, cleverly devised climax. Margarita Fisher possesses both physical beauty and emotional ability. A sterling attraction."

WIDS: "Good play with unusual twists. Interests because of many surprising turns of plot."

DRAMATIC MIRROR: "In this day when so many film plays are sent out with barely enough plot to get by with audiences, it seems almost extravagant for any one picture to have so much story as has 'The Dangerous Talent.' It is all intensely interesting and not in the least confusing."

Have YOU Played This Big Special?

Produced by
AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President

Distributed by
PATHE

Joseph M. Schenck Presents

Constance Talmadge

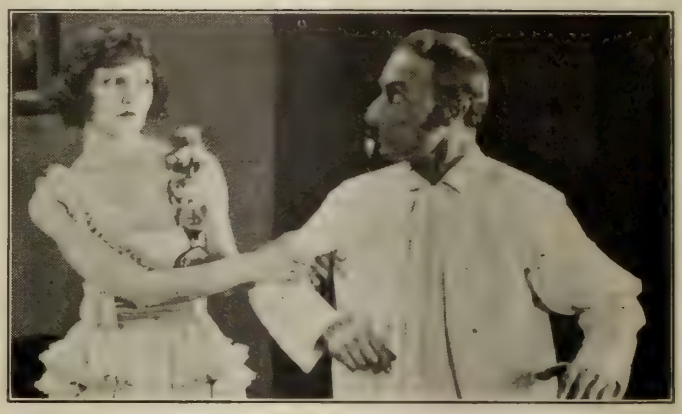
She's the greatest comer of the screen. You know how popular she is and the tremendous hit she made in "A Temperamental Wife," "A Virtuous Vamp," "Two Weeks," and "In Search of a Sinner."

Your audiences are already made for her latest comedy-drama.

A John Emerson-Anita Loos Production

Directed by David Kirkland

Babs burned the midnight oil to learn how to give her prospective husband a constant thrill.



"Dad, how shocking! I'm ashamed of you!"
"B-but I didn't know she was here," he stammered.

And the love expert couldn't even feel a flutter of the heart.

"I can't see any man as a husband," she said. So Babs decided to examine her eyes.

"Never mind, dad. She's not much to look at, but you can't notice that in the dark."

Her science brought about a match between her spinster aunt and the bashful professor.

The Screen's Great Comedienne in

"The Love Expert"

A New and Novel Idea in Pictures

Every one of your patrons, every one in the world, wants to know how to be successful in love. "The Love Expert" will tell 'em how!

Photographed by Oliver Marsh **Technical Director—Willard M. Reineck**

A First National Attraction

Foreign Representative—David P. Howells, Inc., 729 Seventh Avenue, New York City

"You'll marry Aunt Cornelia now, or I'll know the reason why," said the love expert.

"Auntie, did you never have a real thrill in all your life?"

"Naughty, naughty papa! To come here at this time of a night!"

What can a poor girl do when they only talk of "Brotherly" love?

Can you beat it? Her lame aunt was trying to dance the shimmie?

And then the shock of her life. She had all the symptoms of love herself.

Crowds Smash

Hot off the wire:

Richmond, Va., April 12.
First National Exhibitors Circuit, Inc.
6 West 48th Street, New York.

D. W. Griffith's "The Idol Dancer" broke all records at the Broadway Theatre in Richmond, Va., for the six days' run. There were over eighteen thousand paid admissions. The Idol Dancer will be returned again in thirty days to satisfy those who were unable to see it. Police Department claims this is the first time they were unable to control the crowds.

C. F. SENNING

Detroit, Michigan, April 8.
First National Exhibitors Circuit, Inc.
6 West 48th Street, New York City.

D. W. Griffith's "The Idol Dancer" doing big business at Kunsky's Madison Theatre. Will hold it over a second week to satisfy the crowds.

HARRY SCOTT

Minneapolis, Minn., April 9.
First National Exhibitors Circuit, Inc.
6 West 48th Street, New York City.

"The Idol Dancer" is doing very good in both Minneapolis and St. Paul regardless of Holy Week.

J. F. CUBBERLEY

Indianapolis, Ind., April 7.
First National Exhibitors Circuit, Inc.
6 West 48th Street, New York City.

Circle Theatre's business on "The Idol Dancer" very good despite severe weather conditions.

FLOYD BROWN

Police Lines

to See

D. W. GRIFFITH'S

Presentation of

"The Idol Dancer"

Records Broken in Many Cities

Extended engagements and return dates demanded to satisfy eager patrons.

A Romance of the South Sea Isles.

Personally Directed by D. W. Griffith

Story by Gordon Roy Young

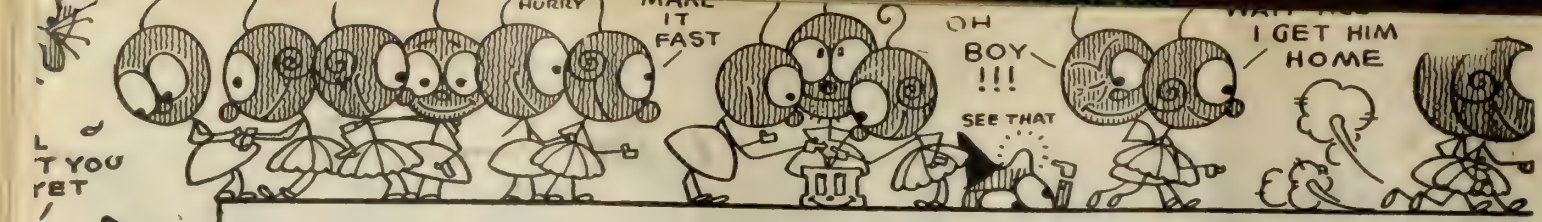
Photographed by G. W. Bitzer

The Latest First National

BIG Attraction

Foreign Representative—David P. Howells, Inc.

729 Seventh Avenue, New York City



Marshall Neilan's Continuous Series

After directing pictures such as "The River's End," "In Old Kentucky," "Daddy Long Legs," "Rebecca of Sunnybrook Farm," "The Unpardonable Sin" and others equally successful, he now comes forward with

"DONT *EVER* MARRY"

A Mirthquake
In Six Shocks

From the story by Edgar Franklin

Adapted to the screen by Marion Fairfax

Photographed by Henry Cronjager and David Kesson

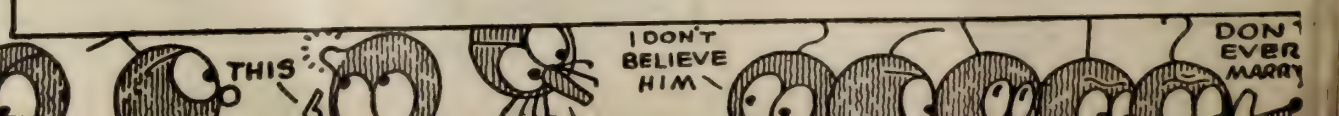
Lighting effects by Howard Ewing

Technical Director, Ben Carré

MARSHALL NEILAN PRODUCTIONS

A First National Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

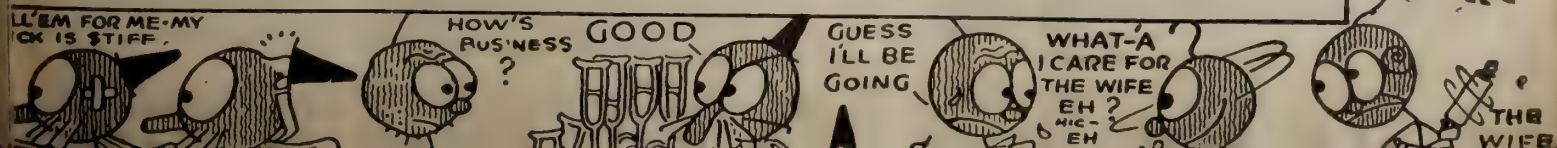


Work is Marked by of Great Successes

This great directing genius is noted for the perfection of detail in his pictures as well as the great themes and casts he picks. His corps of experts in photography, lighting effects, settings—both exterior and interior—are such as to make a perfect background for his wonderful gift of story building and characterization.

Watch for this combination in his next picture, independently produced for First National.

"DONT *EVER* MARRY"



Arthur S. Kane presents

Charles Ray

in a special series of new pictures now being produced for

First National

Charles Ray is now working independently in his own studios on this series, which will excell his others in that each is being taken from a popular novel, stage success or specially selected story.

He is NOW one of the most popular screen stars. Imagine his box office value in this new and better series. The first one will be the famous comedy drama of

George M. Cohan

"45 Minutes from Broadway"

A First National Attraction

STATE RIGHT SPECIAL NOW READY FOR RELEASE

NOT A MILLION DOLLAR STAR, CAST, SCENARIO OR PRODUCTION

BUT A PICTURE THAT GRIPS FROM START TO FINISH.

EFANEL FILM CORP. PRESENTS

"The Secret Formula"

A Slashing Modern Story of Big Human Interest, Surprises! Thrills! Romance! Action! Lively Adventure!

A splendid opportunity for the High-grade Independent Exchange

EFANEL FILM CORP.

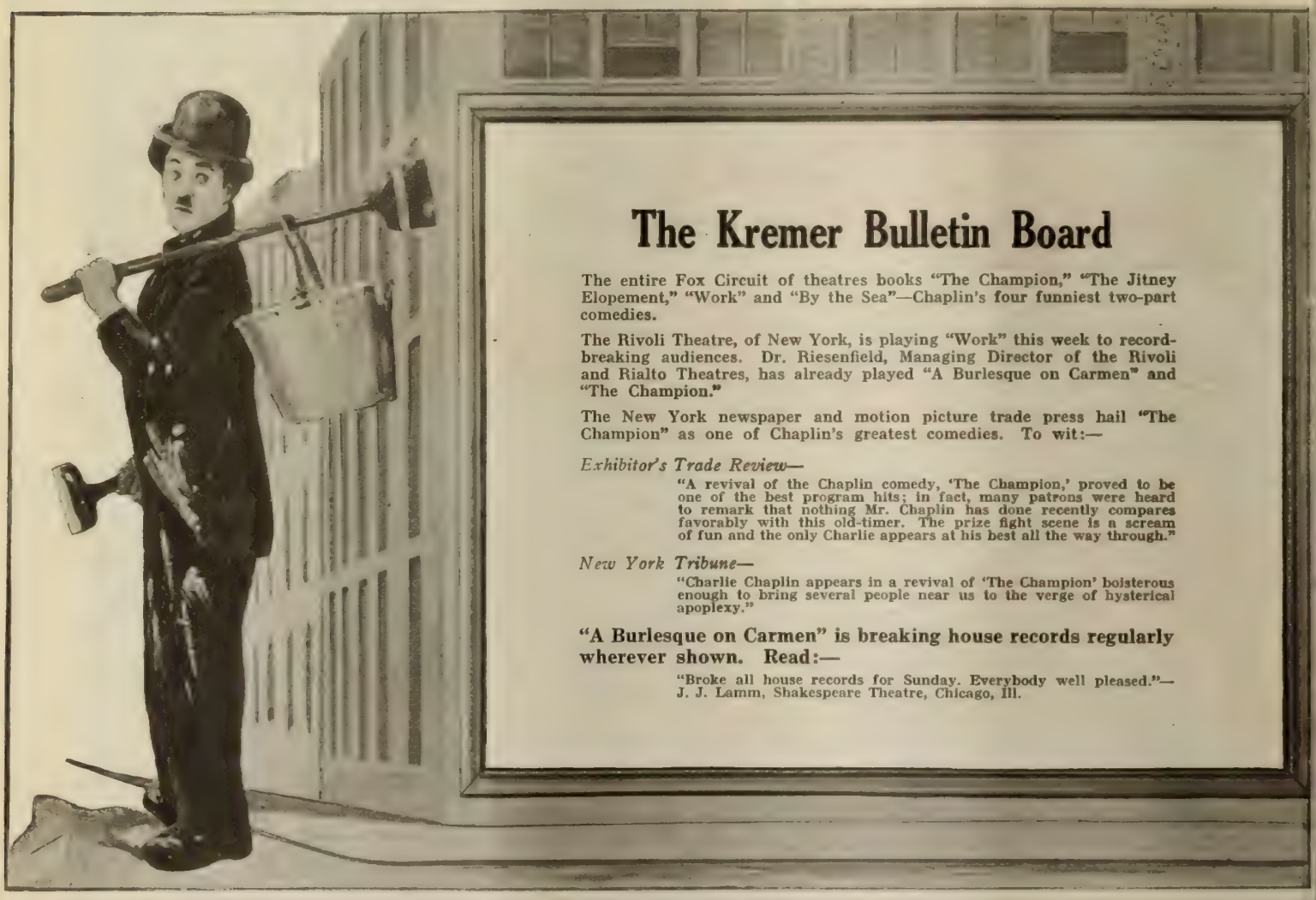
729 Seventh Ave. New York City ~ Telephone 2223 Bryant

F. L. FERGUSON, GEN. MGR.

Franklyn Farnum
with
Mary Anderson
in
WM. N. SELIG'S
SUPER-SERIAL
VANISHING
FIFTEEN EPISODES
DIRECTED BY LEON DE LA MOTHE - STORY BY WILLIAM E. WING
State Rights

"I think without a doubt that "Vanishing Trails" is one of the best serials that has ever been made"
SIGNED WM. N. SELIG.
PRODUCER OF "THE LOST CITY"
TRAILS
A THRILLING ROMANCE OF LOVE AND ADVENTURE EXTENDING FROM THE EAST TO THE MYSTERIOUS VANISHING TRAILS OF THE FAR WEST
FOREIGN RIGHTS CONTROLLED BY
DONALD CAMPBELL
130 W. 46TH St.
New York City
Canyon Pictures Corporation
130 West 46th St.
New York City

HERE'S THE PROOF FOR YOU, MR. BUYER!!
KREMER CHAPLINS ARE SWEEPING THE COUNTRY



The Kremer Bulletin Board

The entire Fox Circuit of theatres books "The Champion," "The Jitney Elopement," "Work" and "By the Sea"—Chaplin's four funniest two-part comedies.

The Rivoli Theatre, of New York, is playing "Work" this week to record-breaking audiences. Dr. Riesenfield, Managing Director of the Rivoli and Rialto Theatres, has already played "A Burlesque on Carmen" and "The Champion."

The New York newspaper and motion picture trade press hail "The Champion" as one of Chaplin's greatest comedies. To wit:—

Exhibitor's Trade Review—

"A revival of the Chaplin comedy, 'The Champion,' proved to be one of the best program hits; in fact, many patrons were heard to remark that nothing Mr. Chaplin has done recently compares favorably with this old-timer. The prize fight scene is a scream of fun and the only Charlie appears at his best all the way through."

New York Tribune—

"Charlie Chaplin appears in a revival of 'The Champion' boisterous enough to bring several people near us to the verge of hysterical apoplexy."

"A Burlesque on Carmen" is breaking house records regularly wherever shown. Read:—

"Broke all house records for Sunday. Everybody well pleased."—J. J. Lamm, Shakespeare Theatre, Chicago, Ill.

CHARLIE CHAPLIN

(ESSANAY-CHAPLIN BRAND)

IN

THE CHAMPION
THE JITNEY ELOPEMENT
WORK
BY THE SEA

Now Booking for New York and Northern Jersey at

N. Y. INDEPENDENT MASTER FILMS, INC.
126-130 West 46th Street, New York
Bryant 8352

STATE RIGHT BUYERS

A few states remain unsold for "A Burlesque on Carmen" and these four Chaplin comedies—if you act quickly you can beat your competitor to these guaranteed box office clean-ups.

VICTOR KREMER FILM FEATURES, INC.

SUITE 908-909 126-130 WEST 46th ST., N. Y.

HERE'S WHAT A FIRST NATIONAL EXHIBITORS' EXCHANGE THINKS OF

SCREEN SMILES

"After viewing the last three releases of 'SCREEN SMILES' I have come to the conclusion that it is indeed as you told me—a novelty short-reel in every sense of the word.

The short, snappy sayings handed me many a laugh, and along with the illustrations should prove a valuable addition to any theatre program.

I feel that once an exhibitor starts playing "SCREEN SMILES" that it will undoubtedly remain a fixture in his theatre.

This five hundred feet of film has more laughs than the average two-reel comedy, and judging from the business we are doing now with "SCREEN SMILES" it will be at the head of our short stuff in the very near future.

Wishing you every success, I am,"

Yours very truly,

FIRST NATIONAL EXCHANGE, INC.,
(Signed) R. H. CLARK,
Treasurer and General Manager.

SKINNER'S DRESS SUIT

Starring

BRYANT WASHBURN

Is ready for the State Right Market. It will be the clean-up picture of the year. It will prove a box office boon for the exhibitor through the dull hot summer months. It is one of the most entertaining and delightful features in which Bryant Washburn has ever starred. Here is a picture with a great title, a sure-fire star, a wonderful story, all coupled with the biggest advertising campaign ever given a production for State Right Sale. Inquiries from the biggest buyers in the country are coming in daily. Get your bid in to-day. "Skinenr's Dress Suit" will prove the greatest box office bet of the year.

State Right Territory Now Being Allotted

By

VICTOR KREMER FILM FEATURES, INC.

BRYANT 8352 126-130 WEST 46TH STREET SUITE 908-909

"A CHILD FOR SALE"
AGE Four Years
PARENTAGE Legitimate
HEALTH Excellent
DISPOSITION Charming
REASON OF SALE
High Cost of Living
for further particulars
inquire
Ivan Abramson
IVAN ABRAMSON Presents
GLADYS LESLIE AND CREIGHTON HALE
SUPPORTED BY
HARRY CONNELLY, JULIA SWAYNE GORDON, ANNA LEHR, WILLIAM TOOKER AND WILLIAM DAVISON
IN HIS DRAMATIC THUNDERBOLT
"A CHILD FOR SALE"
Distributed by GRAPHIC FILM CORPORATION
GRAPHIC FILM
729-7th AVE.

GUARANTORS
FOR SPECIAL VALUE
OFFERED
EXHIBITOR'S TRADE REVIEW
"A CHILD FOR SALE"
WID'S
"A CHILD FOR SALE"
MORNING TELEGRAPH
"A CHILD FOR SALE"
Featuring Creighton Hale and Gladys Leslie
(Reviewed by Helen Pollock)
NEW YORK "CLIPPER"
"A CHILD FOR SALE"
DRAMATIC MIRROR
"A CHILD FOR SALE"
New Ivan Abramson Picture Has Strong Appeal
THE MOVING PICTURE WORLD
"A CHILD FOR SALE"
(Reviewed by Robert C. McElravy)
MOTION PICTURE NEWS
"A CHILD FOR SALE"
CORPORATION
NEW YORK CITY

A HOMESPUN LETTER To Real Folks

To My Friends:—

I want to thank you for the many fine letters you are sending me and for the kind expressions they contain.

I am deeply grateful for your appreciation and understanding of what I am trying to bring out as an expression of good to all.

You will soon have an opportunity to see and judge "The Family Honor." It is my first independent production released through the First National Exhibitors Circuit.

I want you to see The Family Honor. I want you to know and understand the thought I have endeavored to convey.

I am making a stand for the picture you will want to carry home with you for a fireside topic.

You have lived, laughed and loved with the human characters in "The Turn In The Road;" "Better Times;" "The Other Half," and "Poor Relations."

And in The Family Honor you will find a new theme of tenderness that will strike a responsive chord on your heartstrings.

I know you will enjoy seeing this picture as much as I have enjoyed making it.

Personally I like it better than any picture I have had the privilege to produce.

Earnestly Yours,

King Vidor

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

Presents

BESSIE LOVE

THE PRINCESS CHARMING

IN *The* MIDLANDERS

From the Widely Read Novel by
CHARLES TENNEY JACKSON

DIRECTED BY IDA MAY PARK
and JOSEPH DE GRASSE

Creators of Many Cinema Successes

A dramatic narrative of pioneer society in the colorful Mississippi Valley. A love story that hurdles the obstacles of adventurous years and finds itself tenderly triumphant in the happpy end.

The first of a series of high class photoplays that feature this apostle of Youth in big story vehicles, expert direction and lavish production.

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET NEW YORK CITY

ALBERT E. SMITH *Presents*

CORINNE IN "THE GARTER"

Rosalie Ray was vaudeville's favorite. Rich men, poor men, young and old, fought for the garter she kicked to them off her shapely limb each night as she swung out over their heads. But Rosalie was disgusted with it all.

Then she gave it up. In the small town where she sought to escape from the glare and glamour of the stage and the sordidness of its people she met her ideal young man. And with the meeting came happiness until—

She learned that he worshipped some secret memento — something he kept hidden from all eyes but his own—a memory of some bygone romance. Then one day, in an unguarded moment she saw it! It was—

That's the lure of this splendid picture and we wont spoil it for you — the smashing surprise climax that comes, unguessed at, unthought of to break the breathless spell of the story.

GRIFFITH
GIRL

"One of the Swiftest Moving Dramas of the Season"

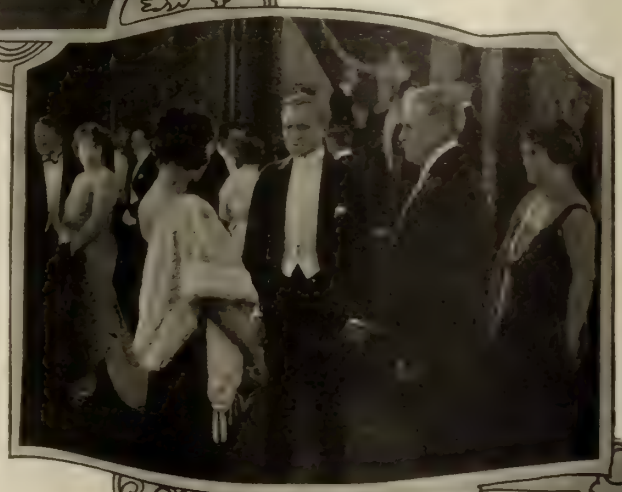
—Moving Picture World

"The Inner Voice" is a picture big enough to outshine the average production. Ought to be good for an extended booking.

—Wid's.

Can play any house and give splendid satisfaction.

—Motion Picture News.



"The Inner Voice" is all in all a mighty good film.

—Exhibitors' Trade Review.

Will doubtless be pronounced the best of E. K. Lincoln's productions.

—Exhibitors' Herald.

Strong melodrama enriched by unusual production value.

—Wid's.

Produced by

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

411 FIFTH AVENUE **NEW YORK CITY**

"Should Satisfy Any Audience Anywhere"—*Motion Picture News*

PLANET FILM CORPORATION present

E. K. LINCOLN

IN

"THE INNER VOICE"

TWO Thomas H. now offered ON STATE

A "PERSONAL WORD" TO STATE RIGHT BUYERS AND INDEPENDENT EXCHANGES

By JOHN A. HAMMELL, Majestic Pictures

I WANT every State Right and Independent Exchange man to get the sincerity of what I say here and **get my message straight.**

Last week I turned down two flattering offers from two of the largest Distributing Organizations in the business for the two pictures advertised on the opposite page. WHY? Because I figured that to sell to ONE big Distributor meant making one good customer, while selling twenty-five or thirty State Right or Independent Exchange means making twenty-five or thirty good customers who will buy other goods from Majestic. What we want are friends and customers, not immediate gain—that's our whole idea in a nutshell.

MAJESTIC PICTURES is out to build up the biggest State Right business in the trade with good pictures and we're going to do it by not putting our eggs all in one basket.

So I say to you, Gentlemen—here are TWO BONA FIDE WINNERS. Thomas Ince produced them both, with two big Stars—Sessue Hayakawa and George Beban. You know them both. And you know them to be GENUINE BOX OFFICE STARS. And you know Thomas Ince pictures.

NOW—MAJESTIC plays no favorites, therefore we will State Right these two big pictures on the basis of "first come first served."

These pictures are "the goods" and we expect them to be sold in less than ten days to two weeks, which means that if you want to get in on them. WIRE US FOR TERMS AND PRICES FOR YOUR TERRITORY TODAY. Big pictures—Low prices and Quick Sales is the basis we are building on. That policy MUST appeal to every showman.

"Waste no time" is our sincerest tip. ACT NOW. Complete advertising accessories for both productions.

JOHN A. HAMMELL,
Majestic Pictures, Inc.,
130 *West 46th Street*
New York City

MAGNIFICENT Ince Productions by Majestic Pictures RIGHTS BASIS

Sessue Hayakawa in "The TYPHOON"

HERE'S a great big Box Office Star whose work in pictures for one of the biggest Producing Companies in the business needs no comment. In "THE TYPHOON" Sessue Hayakawa does what Critics say to be his finest emotional acting. Properly exploited this picture will be a "clean-up." Territory sold as inquiries are received. First come first served. REMEMBER—Thomas Ince produced this picture. That's your guarantee of a winner. SHOOT US A WIRE TODAY. (Complete advertising accessories).

GEORGE BEBAN

in "THE ITALIAN"

NO production, Gentlemen, where heart appeal and strong drama are the dominating factors surpasses George Beban in his wonderful picture—"THE ITALIAN." It appeals to every audience in the same big way, and stands 'em out in line when rightfully exploited. A great Star in a great picture, that will book like hot cakes. YOU CAN'T AFFORD TO MISS THIS PRODUCTION Gentlemen. It's a real winner. (Complete advertising accessories). Waste no time. Wire today to—

MAJESTIC PICTURES
INCORPORATED

J. J. UNGER — JOHN A. HAMMELL

130 WEST 46TH STREET, NEW YORK CITY

State Right Men and Independent Exchanges!

Here's One of the Biggest State Right Opportunities in Years

Frank J. Smith presents

MRS. SESSUE HAYAKAWA

In the Mighty Drama of Human Heart Throbs

"Ashes Of Desire"

Directed by Frank Borzage

Gentlemen:—here's your golden opportunity. Especially now, when there is a genuine dearth of big pictures for the State Right market comes this wonderful Big production with one of the biggest Box Office Stars in pictures—MRS. SESSUE HAYAKAWA in—"ASHES OF DESIRE," a mighty human interest drama with the world wide appeal, directed by Frank Borzage. No live State Right man nor Independent Exchange can afford to let this one slip. (Complete advertising accessories ready). Here you get a proven box office Star in a great picture with a smashing box office title. Write or wire for terms, territory, prices, etc., IMMEDIATELY—to—

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There's a carefully developed idea back of each PRIZMA PRODUCTION. The appeal is not only to the eye but to the mind. PRIZMA brings to the screen just the things the public want to see—and ought to see—in just the way they ought to be seen to create the most pleasing and lasting impressions.

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A Broadway Triumph

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LOU TELLEGEN and VILLARD MACK'S
Genuine Stage Success

Scenario by KATHERINE REED
Directed by TED SLOMAN

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"Common Sense"
with
VOLA VALE and
RALPH LEWIS
Directed by Louis William Chaudet
A Bold Breezy Story
of the Big Outdoors
REPUBLIC DISTRIBUTING CORPORATION
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EXCHANGES EVERYWHERE

Independent Exchangemen Attention!

Texas, Oklahoma and Arkansas
Louisiana and Mississippi
Missouri and Kansas
Iowa and Nebraska
Col., Wyo., Utah and New Mexico

Strike While the Iron Is Hot!

DR. JEKYLL

AND

MR. HYDE

WITH

SHELDON LEWIS

All Territories Except the Above Are Gone

Picture a sensational box-office record-breaker everywhere. Prints, paper, everything, ready for you to clean up in your territory; but act now, delay means big losses.

Wire Immediately—First Come, First Served

PIONEER ATTRACTIONS

PIONEER
FILM CORPORATION

130 WEST 46TH STREET, NEW YORK

PIONEER ATTRACTIONS

WARNING!

Exchanges are cautioned against booking, projecting or offering for sale old prints of the National Film Corporation photoplay

"CAPTIVATING MARY CARSTAIRS"

a Bruce Mitchell Production, featuring

NORMA TALMADGE

All booking or projecting rights on this film have expired. Any violations of this warning will be rigorously prosecuted.

This production is now being re-edited and will shortly be re-issued. New prints, posters, advertising and publicity matter are being prepared.

EXHIBITORS:

The re-issue will be sold to live-wire state rights buyers. As soon as your territory is sold, you will be advised from whom you can book this NORMA TALMADGE film.

For Particulars Wire

JOE BRANDT

NATIONAL FILM CORPORATION

HARRY M. RUBEY, President

1600 BROADWAY NEW YORK

When Does Missouri Believe?

HENRIK IBSEN

AND

MACK SENNETT!

Red Letter Day in the History of Broadway

Famous Masterpiece of Henrik Ibsen

"A MAN THERE WAS"

Starring the Great American Actor

VICTOR SEASTROM

Acclaimed in Europe "Prince of the Screen"

Together with the Five-Reel Riotous Triumph of

MACK SENNETT'S SUPER-PRODUCTION

"DOWN ON THE FARM"

Will be Released Sunday, April 25th
To Run for Two Weeks at

B. S. Moss' Broadway Theatre

Broadway at 41st Street

TERRITORY NOW SELLING

FOR

"A MAN THERE WAS"

APPLY

What the Press says:

L. R. Harrison in the MOVING PICTURE WORLD

Victor Seastrom's handling of the spirited and realistic scenes of storm at sea is almost a revelation. "A Man There Was" is a picture of high intensity and tender pathos, a drama of the soul.

John Morrell in the NEW YORK REVIEW

The picture keeps the spectator completely fascinated. In point of picturesqueness, story quality, interpretation and direction, it is an exceptional offering.

The star is Victor Seastrom, who is also the director. Fine as his performance is, his direction is better. The angles he has caught on the wreck are almost like animated conceptions of marine paintings.

As an actor he resembles William Farnum in countenance, but his performance is more finished. It is said that Mr. Seastrom is an American who is recognized in Europe as one of the foremost artists of the cinema. He should come to his native land and teach some of his rivals how to GET INTO CHARACTER.

Lawrence Reid in the MOTION PICTURE NEWS

In this picturization of "A Man There Was" there is revealed one of the treats of the season. As intelligent and carefully wrought as is the performance of Victor Seastrom, his direction is even better. His marine views resemble animated masterpieces. His entire work is highly realistic.

Helen Rockwell in the EXHIBITOR'S TRADE REVIEW

"A Man There Was" is presented with such simplicity and realism that its effect is twice as forceful as if moulded of the conventional melodramatic metal. The picture has been beautifully produced with exquisite views of the ocean in its various moods. The camera-work is excellent.

WID'S

Direction—has handled the sea scenes wonderfully well and registered the drama effectively. Photography—generally very fine. The star renders a powerful characterization.

The drama unfolded is one of strict elementals. All the sequences are handled very dramatically. Viken's attempt to save his boat is pictured with a real thrill. Certainly no sequence of sea scenes produced in this country has ever equaled in sheer natural force the sequence that leads to the climax of "A Man There Was."

NEW YORK DRAMATIC MIRROR

Victor Seastrom, an American artist hardly known in the United States, acclaimed in Europe as the "Prince of the Screen," appears in Henrik Ibsen's masterpiece, "A MAN THERE WAS." The story, symbolizing the life of a red blooded man in the clash of real human passions, is exceedingly dramatic in every respect.

W. Stephen Bush in THE BILLBOARD

This is a picture of rare merit, approaching our best in the technique of its photography, and equally our best in direction. In the subtlety of its art and its wonderfully calculated appeal to our pity, it comes close to surpassing our best average.

Victor Seastrom in the leading role dominates the situation. Without putting too great a strain on the press agent's popular group of adjectives, one cannot do justice to his great art, to his extraordinary powers of portrayal, to the subtlety of his characterization.

AND THIS FROM LONDON ABOUT OUR PICTURE:

THE CINEMATOGRAPH

With magnificent photography, intense acting, and a story which grips the spectator, "A MAN THERE WAS" is one of the most attractive productions we have seen for a long while. Seldom has such a breezy, natural, human story been seen on the screen. It is a sea story that appears to convey the spray of the ocean in every scene, and being a clean, wholesome, well-told and intelligent narrative, it cannot fail to prove of inestimable value to the exhibitor.

THE BIOSCOPE

People who have grown weary of "the eternal triangle" of fickle wives and telephone intrigues, will welcome this grim epic of the sea where liliputian emotions are substituted for by grand tragedy where the fundamental passions by which all humanity is swayed sound in a deep, deep vibration. Ibsen is the author of "A MAN THERE WAS" and it ranks with the works when the great master became poet and not cynic. The photography is excellent.

THE CINEMA

Whether Ibsen be the greatest of all times, or merely a sporadic flower of genius, any work to which his name is attached will always be sure of a full measure of respectful attention. There is that elusive something about it all which will not be denied. The play is most admirably acted; the action becomes tenser and tenser as the play proceeds and some of the scenes on the sea are uncannily realistic. The photography is exceptionally good.

RADIOSOUL FILMS, Inc., 1400 BROADWAY, NEW YORK

MOVING PICTURE WORLD

Watch Albany These Days

A FINISH fight is being staged these days in Albany, where the exhibitors and distributors are endeavoring to impress on the rules committee of the Assembly their respective views on the merits and demerits of the Cotillo bill, which aims to amend the general business law in relation to money deposited or advanced upon a contract. The measure already has passed the Senate. As our correspondent very truly sets forth the battle will be watched with keen interest by the entire industry, for if in New York the measure becomes a law it will be a forerunner for the introduction of many similar measures in other states.

Attempts have been made previously to enact deposit legislation in several commonwealths, but so far without success. As the New York exhibitors last year were instrumental in getting through the New York Legislature a Sunday opening measure they enter the present contest with the prestige of that achievement. To be sure at that time there was no opposition, on the contrary there was help, from the producing and distributing divisions of the trade. There will be many exhibitors throughout the country who will feel, by reason of the cordial relations existing between exhibitors and legislative leaders, that if a deposit measure can in any state be enacted into law that state will be New York; and that if it cannot be done in this state it will be more than an ordinary task—it will assume the proportions of an extraordinary task—to put through a like measure elsewhere.

These are some of the reasons why attention is being centered on Albany. And the legislature is slated for adjournment on April 24.

Ontario Favors Federal Censorship

THE Motion Picture Exhibitors' Protective Association of Ontario, by formal vote of its members, has gone on record as in favor of censorship for Canada. The action does not seem to be inspired by a desire to further the general principle of subjecting films to censorship. Rather it is aimed to get rid of the annoyance caused by the varying decisions of provincial boards; to have but one body, invested with the authority of the federal government behind it. In other words, being unable to dispose of the greater evil of separate boards they choose one of lesser proportions and greater scope.

To read that motion picture exhibitors have taken action looking to censorship in any form has an unusual sound—at least it does until we hear the whole story.

READERS of Moving Picture World will note this week a slight cutting down in the size of the paper. This is done as a measure of precaution in view of the threatened shortage of print paper. The situation has three angles, all of them important and any one of which may be dominating. In the first place the supply of print paper has been dwindling for many months. Again the possibility of labor troubles at the mills is not out of the question. Thirdly, and of immediate importance, is the transportation problem, which at the time of writing is a question of vital importance in the East.

The publishers of the World believe that in a few weeks matters will be straightened out. In the meantime prudence suggests a slight curtailment in the size of the paper, and for this they crave the indulgence of its readers.

"Don't Scold; Do Something"

NINE months ago it looked as if an association for the betterment of associations for the betterment of motion pictures would be necessary. The daily papers of the country were then devoting valuable space to communications from the president of the Motion Picture and Theatrical Co-operative Association and commenting editorially upon such startling headlines as "Calls Films 'Bunk,'" "Present Pictures World's Biggest Joke," and such statements as "We haven't a single trade-mark today that people believe in and their belief in the honesty of any particular firm is disappearing." At that time the Moving Picture World refused to support these absurd statements and also the ambitious but impractical plan by which the association proposed to remedy every ill in the motion picture industry.

Communications now appearing in the daily papers reveal a complete change of tone in the articles lately sent out by the president of the M. P. T. C. A., who is also president of the Motion Picture League for Better Pictures. The level-headed reply of Bottom, when cautioned that his roaring like a lion might offend his betters, that he would roar like a sucking dove is a famous example of diplomatic consideration. The league's motto, "Don't scold: Do something," is not only soothing, but shows proper regard for the practical side of the situation.

Last July the president of the M. P. T. C. A. was cautioned by this publication against uttering only half truths. His recent statement that the M. P. L. B. P. is actuated by a "spirit of sympathy and some comprehension that the producer has problems and perplexities" is a clear indication that he has seen the light. The Moving Picture World is naturally on the side of any movement that makes for better pictures, and will support the M. P. L. B. P. on the grounds laid down in its present confession of faith in the honesty of the producer as well as in its interest in the public welfare.

ONE of the chief features at the National Marine Exposition, held at the Grand Central Palace in New York the week of April 12, was motion pictures. One hundred and twenty-five commercial subjects were on the program. The number is impressive, as indicating the growth this form of advertising and exploitation has attained. It is even more impressive when it is taken into consideration that these pictures are representative of but one industry—that of ships and shipbuilding and their allied crafts. Apparently the photoplay division of moving pictures is not the only section of the trade that has discarded swaddling clothes for the garb of the husky youngster.

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Snappy News Secured from Sundry Sources

Canadian Exhibitors Run Sunday Shows Unmolested Despite Lord's Day Act

NO attempt whatsoever was made to hinder the operation of the moving picture theatres in Hull, Quebec, opposite Ottawa, on Sunday, April 4, in spite of threatened legal developments in the Province of Quebec. The talk of closing the Quebec theatres on Sundays had the effect of attracting still larger crowds than usual to Hull from the Ontario side of the Ottawa River on Easter Sunday, and not the slightest move to restrict the Sunday shows was apparent.

A report from Quebec City that no actual move would be taken by the provincial authorities for the present to ban Sunday shows led to an expression of opinion in Ottawa that apparently the Quebec government intended to throw the onus of enforcing the Lord's Day Act upon the federal authorities, with whom the Quebec government is not in harmony in a political sense. This is highly interesting, in view of the fact that the French-Canadian section of Quebec is said to be anxious for a federal election in Canada as soon as possible.

There is also a report from Montreal that the Lord's Day Alliance has decided not to take action against exhibitors who violate the Lord's Day Act until the arrival in Montreal from Winnipeg of the Rev. Dr. Rochester, general secretary of the alliance and one of the most active of the uplifters. The alliance at Montreal has appointed a special committee to deal with the Sunday show question, and it is intimated that this committee will meet shortly to decide upon the action that is promised.

No Commercialism in Work of Trade for Americanism

REPORTS from all sections of the country continue to come to Harry M. Crandall, chairman of the exhibitors' branch of the Americanization Committee of the Motion Picture Industry, from exhibitors indicating their continued activity in the movement.

Already the trailers that had been written by Franklin K. Lane, former secretary of the interior, and chairman of the committee, are being used in theatres throughout the country.

Mr. Crandall, in speaking of this work, said this week: "I want the exhibitors to realize that there is no commercial side to this movement. The producing companies are making the films without profit and they are being distributed without profit and are being sold to the exhibitor at the lowest possible rate. It is the intention to get circulation, and after they have been shown in the regular motion picture theatres they will be released through community, church, industrial and welfare agencies."

Revenue Bureau Revises Tax on "First" Feature Showings

THE use of large New York theatres for first showings of "big" features, as part of the advertising campaign of the producers, has made it necessary for the bureau of internal revenue to revise its regulations for the collection of the 5 per cent. rental tax on films exhibited by owners. Officials of the bureau now declare that returns on pictures exhibited in this manner show frequently that they were exhibited at a loss because the rental of the theatre and other expenses were high.

Accordingly, the acting commissioner of internal revenue has ruled that: "The fair rental or license value of a film exhibited by an owner for a limited period as a part of an advertising or other program intended to enhance the future rental or license value of the film shall be based on the actual rental received for the film at the expiration of that period by the owner or by the person purchasing state or other territorial rights therein. An owner-exhibitor under such circumstances shall accompany his return with a statement showing the actual amounts for which the film has been leased, and in what city or cities and at what theatre or theatres it is to be shown."

Saskatchewan Law Provides Censorship of Advertising

A DRASTIC advertising censorship law has been adopted by the provincial legislature of Saskatchewan to come into effect on May 1. The new law prohibits the use of any lithographs, still photographs, slides or moving picture advertising matter until approval has been secured from the government. The adopted law is similar to the one proposed a short time ago by the new Ontario government, but which was abandoned, after investigation, because of the apparent impossibility to enforce such a drastic measure to the letter. The Saskatchewan law provides that proofs of all theatre advertisements for newspapers must be submitted to a censor board before they can be used.

The Saskatchewan theatres are face to face with a serious situation. In Ontario the government decided to keep an eye on all theatres advertising in the newspapers and to point out objectionable features when they arise. The same understanding has been reached in Manitoba, it is understood, but in Saskatchewan an advertising censorship law has actually been adopted.

Sunday Shows Defeated in Bloomington.

The proposition for Sunday shows was defeated in Bloomington, Ill., on April 6 by a majority of 600.

This was much smaller than the majority at the last election, and the managers hope to be able to put it over the next time.

For the Love a—of a Girl.
William Russell's got that spring feeling in Fox's "Leave It to Me."

A. M. P. A. New Member of U. S. Chamber of Commerce

A NOTABLE step in the development and progress of the Associated Motion Picture Advertisers, Inc., was taken when that body was elected an organization member of the United States Chamber of Commerce. At a regular luncheon meeting, President Paul Gulick read a letter from D. A. Skinner, assistant secretary of the Chamber in Washington, announcing the election.

The advertisers' organization is grouped in Class A by the Chamber, its numerical membership strength entitling it to a delegate representing it in the Chamber, this delegate also to act as national councillor. Paul Gulick was unanmiously elected to serve as the first delegate and councillor. Mr. Gulick paid a tribute to the interest which Alfred P. Perkins, of New York, has taken in the recommendation of the association for election to the Chamber. The affiliation officially dates as of March 4.

Exhibitor Paul Gustanovic, of Cleveland, briefly addressed the advertisers on the growth of the industry and announced that it was his early intention to increase his number of theatres from five to ten.

Sabbath Opening Movement Makes Progress in Nebraska

GRAND ISLAND, one of the larger cities in Nebraska, voted three to one on April 6 to permit its motion picture houses to remain open on Sundays. This is the first Sunday opening fight of the season in Nebraska and is almost certain to be followed by a widespread effort of many other cities, including Lincoln, Neb., to open their motion picture theatres on Sunday.

Lincoln, the state capital, has been closed on Sundays for years. The Chamber of Commerce, however, has appointed a special committee to see what can be done toward opening Lincoln theatres on Sunday.

Fremont, another of the larger cities in Nebraska, a year ago elected a "liberal" city administration, but thus far the city officials have not seen fit to bring about Sunday opening. This step is expected, however, at any time.

More Rigorous Taxation.

The British Columbia government expects to secure a revenue of $600,000 a year from the theatre business of the province through a new system of amusement taxation which has been proposed. The proposed legislation, which has been under the consideration of the legislature, provides for the payment to the province of 20 per cent. of the gross receipts of all theatres. This is an extremely heavy levy, and exhibitors of Vancouver are talking of closing their theatres.

The proposed law is classed as the highest tax on amusements in the whole world, and it has been pointed out that the admission tax in Ontario, which is fairly high, averages 7½ per cent. on the gross receipts.

To Erect a Third in Pine Bluff.

J. B. Simon, proprietor of the Best and Orpheo theatres, of Pine Bluff, Ark., has purchased Main street property for the erection of another large theatre. His policy is motion pictures, interestate vaudeville and motion pictures and road attractions. He is manager of the Best Theatre Company.

Exhibitors and National Association Clash at Albany Over Deposits Bill

Cotillo Measure Already Has Passed Senate and Is Now in Rules Committee of Assembly, Where Distributors Will Try to Keep It—Each Side Issues Statement—Legislature to Adjourn April 24.

Albany, April 13.

BATTLELINES are being drawn in the Legislature today for the bitterest fight ever staged between the motion picture producers and the exhibitors of this State, the former doing their utmost to down the Cotillo bill, which seeks to amend the general business law in relation to money deposited or advanced upon a contract, while the exhibitors are working tooth and nail in its favor. The bill, introduced and passed last week in the Senate, is now in the rules committee. The State Legislature is slated to adjourn on April 24. Every effort on the part of the exhibitors will be bent toward releasing the bill from the rules committee and getting it to a vote.

When first introduced by Senator Cotillo, the bill slipped quietly along without arousing any opposition. A dissection of the measure, however, has brought about a storm of opposition in which the producers are leaving no stone unturned in their efforts to keep the bill from getting further than the rules committee. Each side has its representatives on the ground and the storm center about the bill is one of the features of the closing days of the session.

Producers Say Bill Would Kill Deposits.

According to the producers, the bill, while it appears innocuous, has for its real intent the prevention of motion picture companies from asking or receiving advance payments on bookings of films. The measure will be watched by the industry throughout the entire United States, for if passed in New York State it is probable similar efforts will be made in other states to bring about similar action.

Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League; W. H. Linton, of Utica, treasurer, and W. A. Callihan, of Rochester, one of the vice-presidents arrived on the scene of action today and lost no time in plunging into the fray. Royal K. Fuller, a representative of the National Association of the Moving Picture Industry, is also on the ground. Senators and assemblymen are being flooded with letters and telegrams from the producers.

Cohen Says Aim Is to Safeguard.

Tonight Mr. Cohen gave out the following statement, as outlining the attitude of the State Exhibitors' League in regard to the bill which it is claimed will safeguard the film deposits paid by the exhibitors of New York State:

The bill is a constructive measure to safeguard the vast amount of moneys exacted by producers and distributors of film by way of deposit or advance payments from exhibitors doing business in New York State. The exhibitors of the State strenuously oppose the vicious deposit system at present in vogue, but so long as the producers and distributors of film insist on deposits and advance payments from responsible theatre owners, then we in turn ask only what is fair and just, that our moneys which they have in their possession be safeguarded and protected so that when we perform our contract this money will be available to be applied on the contract.

Concerned as to Possible Bankruptcy

We also want to make certain that our money will be available in the event of the producer or distributor not performing his part of the contract or going out of business, or possibly into bankruptcy.

We also want to prevent the moneys exacted from us for deposits or advance payments being used by irresponsible promoters in either building new theatres in competition with us or in wildcat speculation, or to use the same to produce pictures which may take a year or two years before they are offered to us for showing in our theatres, and very often when one of these pictures, which has been made with our own money and has turned out to be a very good one, has been completed, they will not permit us to play it on the original plan, claiming it is either a special or a super-production, and then proceed to sell it to us on a different basis.

Says Producer Should Not Oppose Bill.

This bill ought not to be opposed by any distributor or producer of film who has the interests of exhibitors at heart. The position of the producer and distributor in opposition to this bill, according to the statement of their own representative, creates considerable surprise to the members of the Motion Picture Exhibitors League of the State of New York, because not alone do these people have our moneys on deposit or by advance payments on account of our contracts, but they have a combination known as the F. I. L. M. club, composed of all the distributors in this State, backed by their home offices, which organization prevents any exhibitor in the State of New York from securing film of any kind from any manufacturer or distributor of film if he does not perform his contractual obligations. The exhibitor in this State, as well as in many other Sttes, has suffered many injustices and abuses by representatives of film companies in their negotiations and their contractual relations.

Proposed Indemnity Rejected.

The Exhibitors' League of New York State formed a Credit Indemnity Association, composed of substantial exhibitors in this State, and has offered time and again to put up a fund sufficiently large, $100,000 if necessary, to guarantee the contractual relations of every member of this organization, and made this offer for the purpose of doing away with the deposit system or advance payment which we object to so much, but this offer has not been accepted.

Association's Statement Denied.

It is unfortunate that in this big industry of ours the manufacturer and distributor members of the National Association of the Motion Picture Industry have not seen fit to treat with the motion picture exhibitors of the United States in a spirit of even-handed justice and fair play. The exhibitors' interests have not been considered at any time by the members of this association, and time and again the National Association of the Motion Picture Industry has gone out of its way to antagonize and injure the motion picture exhibitors of the United States. This should be corrected at the earliest possible moment, as there are a number of matters where the combined and concerted efforts of everybody in this industry are required.

To cite one specific instance, we mention the statement issued today by the representative of the National Association of the Motion Picture Industry, who we would not like to believe has wilfully misstated important matters affecting this bill. We call attention to the statement he has made that 99 out of every 100 persons of those engaged in this industry are satisfied with the present deposit system. It is our thought that almost every exhibitor in the United States opposes it, and at our convention in Utica March 9 and 10 a resolution was adopted unanimously by the 1,000 members of our State league vigorously protesting against the continuance of the deposit system as it now exists, and urging that the same be done away with.

Has Deposits of $27,000.

As to this party's statement that it would be difficult to find a bank to accept exhibitors' funds because of their very smallness, might we not mention that one of the members of our league has more than $27,000 on deposit with various film companies, another more than $20,000 and any number of exhibitors have sums ranging from $1,000 to $10,000 on deposit with film companies.

It is also our thought that a continuation of the deposit and advance payment system has resulted in increasing the cost of our doing business, as it has been made very easy for some irresponsible promoters to secure large sums of money in advance for objects only in contemplation, and this has resulted in inflation of the worst kind, as these promoters have offered more money to stars and players than their present contracts have provided, enticing these stars and players either to break existing contracts or at the termination of their present contracts to ask and get two and three times what they were formerly paid and were satisfied with.

Believes Bill Constitutional.

In our opinion the bill is constitutional. It is fair and just to both the exhibitor, the manufacturer and the producer, as all we ask for as exhibitors is that if our money is taken from us we shall at least be assured that the same is in safekeeping.

We also hope that the producers and distributors of film will join with the exhibitors of this country at the earliest possible moment to draw and have in use in their business a uniform contract. It is our thought that by encouraging this movement and putting the same in operation it will show good faith to the exhibitor and the same will be repaid to the producers by good will and additional business of their customers, the motion picture exhibitors of the United States. This bill has been drawn to correct and prevent the abuses existing only in the renting of motion picture films.

Association Outlines Position.

In opposing the bill, the National Association of the Moving Picture Industry, through its representative, outlined its stand as follows:

The opposition to the bill is that it changes the entire method of doing business, built up over a period of years and satisfactory to 99 out of every 100 of those engaged. Even in its amended form, limiting it to the motion picture business alone, the bill is in the opinion of the producers and distributors a pernicious one and the passage of which will work immeasurable injury to the business, provided that it could be enforced, which is impossible for constitutional reasons.

In its original form, the bill would have seriously hampered a great many branches of industry entirely foreign to the motion picture business, although there is no question but that the measure was drafted for the sole purpose of taking care of a certain condition of affairs that has brought about unwarranted objection from some quarters.

Would Convert Deposits Into Trust.

In its amended form, the bill now reads that whenever money shall be deposited or advanced on a contract for the use or rental of personal property as security for performance of the contract or to be applied to payments on such contract when due,

such money with interest accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance shall be made and shall be deposited in the bank or trust company and not mingled with other funds or become an asset of such trustee.

The bill affects only the rental of personal property and there is no reason why it should not affect real estate, except, of course it was aimed to affect only motion picture interests. The bill is absolutely without force or effect for the pure and simple reason that under the state constitution no one can be prevented from entering into a legal contract for legitimate purposes.

It is doubtful if a bank could be found, which would accept the so-called trust funds because of their very smallness. No exhibitor has lost any money by reason of the arrangements that are in force today and a number of lawyers have expressed the opinion that if the bill in its present form becomes a law, it will affect the industry in no way as it cannot destroy the right of parties to make a contract.

One of the strange features of this attempted legislation affecting one of the largest industries is that no hearing has been held on the bill and furthermore that the men in the industry have been given no opportunity to protest against it. So quietly was the bill slipped along that many of the members of the Senate who voted for it had absolutely no knowledge of the drastic but cleverly concealed provisions.

In carrying on the fight Senators and Assemblymen today received letters and telegrams from producing companies carrying the following message of protest:

The majority of the exhibitors object to this bill, regardless of any assertions on the part of the State League. The payment in advance was originally devised to protect responsible exhibitors from irresponsible ones and to protect the films against loss and damage which frequently occur where the exhibitor has no responsibility for the return of the film in the condition in which he received it. The passage of this Cotillo bill will work a hardship on the exchanges and distributors, who are operating very smoothly under the system now in vogue, and also on the next exhibitor who has to run the film. We oppose any effort toward the enactment of this bill into a law which will be most far-reaching in its effects.

Otter Elliott to Collect Tax.

The enforcement of the amusement tax in Ontario has been transferred from the provincial treasurer's department to the moving picture theatre bureau, of which Otter Elliott, of Toronto, is the head. The checking up of tax returns by exhibitors throughout the province will now come under the direction of Mr. Elliott, who was also recently appointed chairman of the new moving picture advertising censorship board established by the government

Ivan Abramson's "A Child for Sale" Is Hailed as a Blow to Profiteering

On request of several organizations interested in solving the high cost of living and rent profiteering, a special screening of Ivan Abramson's latest production, "A Child for Sale," was given at Wurlitzer Fine Art Hall, 118 West Forty-first street, New York, on April 8. A representative of the mayor and president of the board of aldermen, officials of the Mayor's Committee on Rent Profiteering and a number of justices of the municipal court were present. Some of the justices brought their wives and other members of the family with them.

Perhaps nothing will so well express the opinion of those present as the words of Justice J. Strahl in a letter addressed to Mr. Abramson:

"I am glad that I availed myself of the opportunity to attend the screening of your remarkable production, 'A Child for Sale,' dealing with the high cost of living and rent profiteering. The timeliness of the subject, as well as the entertaining quality of your intense drama, will surely not only please but bring home the much needed lesson to people in all walks of life. Your picture has an important mission and will prove a valuable collaborator in solving the most important problem now facing the country."

Lewisohn Praises Picture.

Solomon Lewisohn, of the mayor's committee, who has had over 40,000 cases before him treating of this crucial problem, wrote as follows: "On the advice of my physician I had to resign from active work from the committee last week. While the work of the mayor's committee is going on and doing splendid work, I am more than pleased to see that your picture, 'A Child for Sale,' which I viewed last Thursday due to your kind invitation, makes me feel that I can more easily follow my physician's advice, inasmuch as in this picture a most powerful influence toward solving this problem has arisen. While of course, it does not go into all harassing details of the question, I appreciate that as a producer you kept the dramatic value in the foreground, so as to make it entertaining to the masses. I congratulate you and all the citizenry upon the splendid, highly entertaining and yet so forceful argument."

Receive Letters of Praise.

A number of letters from prominent women's clubs have been received. The most touching one was from the Little Mother's Aid Association, Mrs. Clarence Burns, president. This one excerpt from the letter will convey just how the picture appealed: "It is an appealing and pathetic story, beautifully staged and unusually well acted through the whole cast and it will not fail to carry an appeal that softens the heats of all who will see it."

Seeks Exploitation Ideas.

The management of the Graphic Film Corporation is desirous of entering into the largest and most extensive publicity campaign ever attempted by it. The plans will not be confined to the use of the trade press; plans have already been laid to go into an energetic campaign in all large centers throughout the country, feeling that the question is a burning one in each municipality.

Walter Edwards Dies While on a Vacation in Honolulu

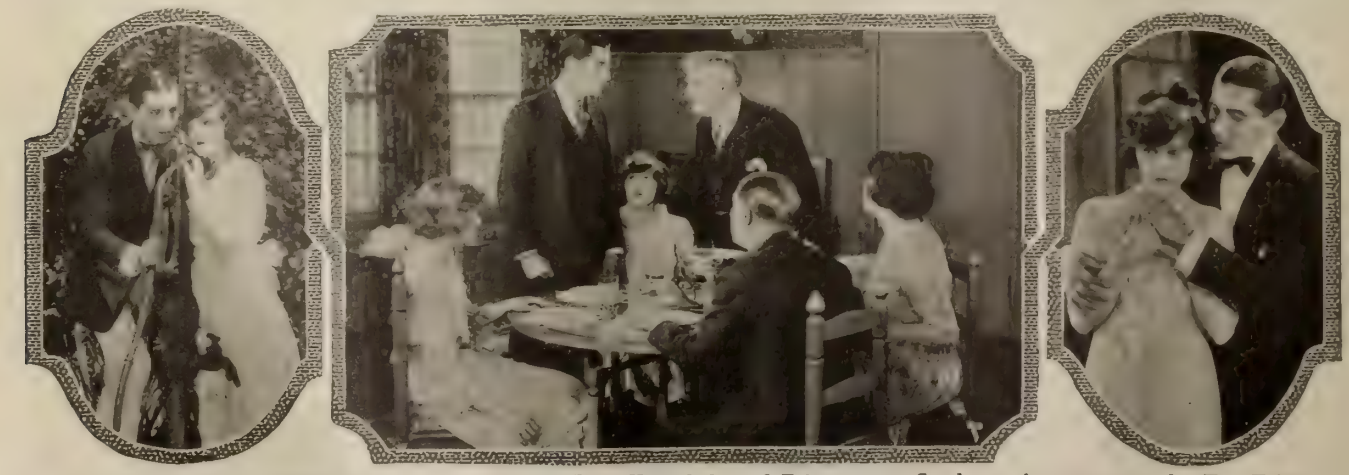
A CABLEGRAM received on April 14 by Famous Players-Lasky Corporation, announced the death in Honolulu, Hawaii, of Walter Edwards, for the past three years a director of Paramount Artcraft pictures. The message was brief and omitted all details as to the cause.

The death of Walter Edwards marks the passing of a veteran figure of stage and screen. On completion of his education at a Michigan college he went directly into the editorial offices of a Lansing newspaper. His natural ability at mimicry made an impression upon Frederick Warde who offered him an engagement.

When the industry was young he became affiliated with Thomas H. Ince and later with the Famous Players-Lasky Corporation. In his latter day associations he directed Bryant Washburn, Vivian Martin, Lila Lee, Wallace Reid, Ethel Clayton and Marguerite Clark.

Mrs. George F. Rendall Dies.

On Monday, April 12, Mrs. George F. Rendall, mother of Harold F. Rendall advertising solicitor for the Motion Picture News, and mother-in-law of Robert W. Priest, president of the Film Market, died in a hospital in the Bronx, New York City. Both of these are well known in the film trade, and the sympathy of their many friends is extended to them in their bereavement. Mrs. Rendall has been in bad health for a long time, and during the last few months has been confined to her bed. She was buried April 14.



"Sinners." Why? Because They're Sacrificing Their Knowledge of Etiquette to Settle an Argument at the Tea Table.
Three views of Alice Brady's new Realart drama, which is sure to gain many admirers.

Says Reformers Supporting Censorship Wish to Close Massachusetts Theatres

(By wire to Moving Picture World.)

CHARGES that five reformers behind the movement for moving picture censorship in Massachusetts are working with the avowed ultimate aim of closing all photoplay houses in the state were made by Representative John I. Fitzgerald, of Boston, a member of the House ways and means committee, at a hearing on Wednesday, April 14, at Boston, on the revised censorship bill.

"I tell you this is no idle matter," shouted the representative at Mrs. Ralph F. Kirtland, social worker of Malden. "You reformers have a sinister aim. You are out to close all the movie houses the only amusement the poor have left. I was standing at the rear of this hearing room and I heard four women discussing censorship. 'We'll close their theatres yet,' said one woman. The others nodded their approval.

"You say you represent the foreign element, that foreign women plead for better movies. It might interest you to know that the thousands of foreigners of all nationalities in my district think the movies are all right, that not one complaint has been made to me. You want to wipe out the movie theatres entirely; that's what you reformers, who represent everyone in the country, want to do."

Both Sides Favor Referendum.

Representative Frank B. Phinney, of Boston, declared that the proposed censorship law was an invasion of personal rights of the people, who, he said, should be allowed to be their own judges in anything of a moral nature. He stated that a number of the women who have been touring Massachusetts to line up women's clubs for censorship are paid workers. In securing the endorsement of the women's organizations, he said, these women had given the voters only one side of the question.

Suggestion of putting the whole censorship question up to a referendum of the people seemed to meet with favor on both sides. Judge J. A. Brackett, of Boston, who conducted the opponents' case, and B. Preston Clark, who headed the proponents, expressed their willingness.

"I'd like to see the people themselves given a chance to pass on these questions," said former Rabbi Charles Fleischer. "Let's have a referendum on censorship of moving pictures, on prohibition, on war, on the way women dress. I believe the people would say that there are plenty of laws on the statute books now. You reformers are making more mischief on the sex question by continually talking about it, but I suppose you have got to let your feelings out somehow."

Says Hysteria Animates "Reformers."

That the authorities have the power under the present law to censor moving pictures was the contention of Judge Brackett.

"The final analysis of the whole matter," he said, "is that it is hysteria. It is a pitiful confession for the people of this commonwealth to say that the authorities have not done their duty in stopping such hideous evils which some good folks say are going on in this state today. If they did not know they had the power, I think it the duty of the legislature to at least give them another year to postpone this question. Another twelve months, and in the meantime if people have complaints against films, let them go to the proper authorities as provided by law and have them stopped."

Under the new proposed bill the State Public Safety Committee would have a director of censorship at a $3,500 a year salary, four assistants and four clerks, nine new members of the state police to act as censors-general and four motion picture machines. Col. Alfred F. Foote, head of the public safety department, estimated that the censorship work would cost his department $40,350 a year and that the revenues from fees would amount to only $31,200 annually.

Representative Fitzgerald promptly attacked these figures as Col. Foote went over the various items. Mr. Fitzgerald said moving picture censorship would cost Massachusetts easily $100,000 the first year. The representative also expressed curiosity to know if the bill, which would allow members of the public safety committee to view films, wouldn't give members of that department an opportunity to see all the movie shows free and to take their families along, and have a good time. Col. Foote denied this, saying the bill simply gives state police officers entrance to theatres at all times. Mr. Fitzgerald added that delinquency used to be traced to liquor but now it is fastened on the moving pictures.

Pennsylvania a Poor Example.

Pennsylvania, which has a censorship board, was held up by proponents of the bill as a model of what good censorship will do. Judge Brackett introduced evidence to show that out of 7,000 letters sent out by the National Federation of College Women, 5,000 replies came mostly from Pennsylvania, and that most of the college women of the Keystone State condemned censorship.

"Censorship of motion pictures," said Judge Brackett, "has long been a hobby with the state police. No standard of morals which would be applicable to children could be applied to adults. If we are to go into the morals of the state we should start at the bottom and keep children from motion picture shows. The state police have no right to determine for 700,000 theatregoers in Massachusetts what is right and what is wrong for them."

The ways and means committee took the bill under advisement.

Power Projects Pictures at First New York Marine Show

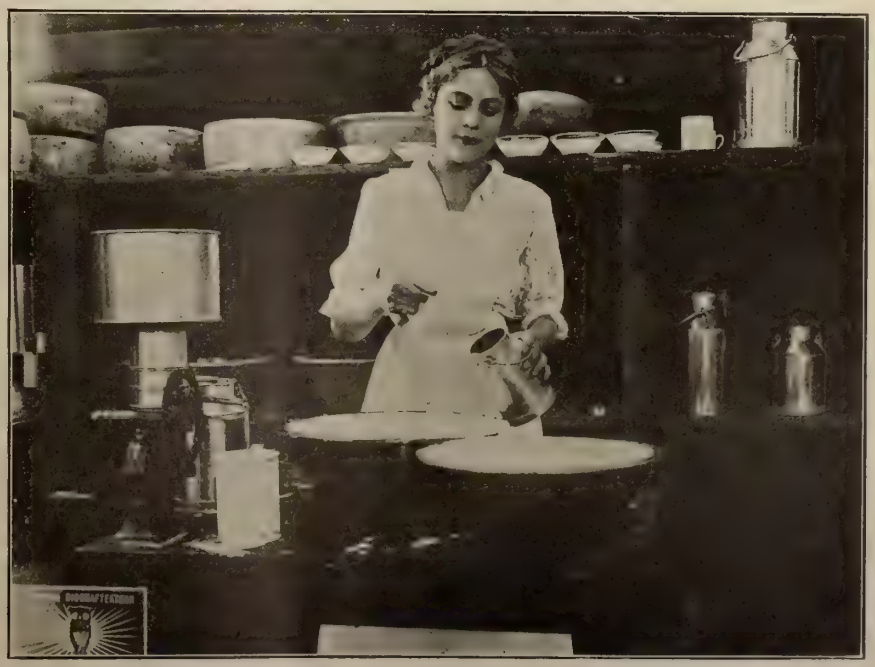
THE final touch to the successful marine show held this week at the Grand Central Palace, New York City, was added by the Nicholas Power Company, Inc., whose machines projected motion pictures on the screen in two different rooms. The picture showed marine apparatus in actual operation in shipyards, and in one of the rooms a lecturer described the pictures in detail.

The Power company had an exhibit where two models were on display, the 6B arc and the 6B incandescent. The machines are of the type used on battleships and are painted so as to be rust-proof. Ten men under the direction of General Manager Will C. Smith alternated in attendance at the booth. One of the interested visitors to the booth during the week was Admiral Benson.

Export Trade Grows.

Our export trade in moving picture films is growing steadily, according to figures which have just been compiled by the department of commerce. Reports for February show that unexposed film was shipped abroad to the total of 1,172,294 linear feet, with a value of $46,869, while exports of exposed film totaled 11,541,973 feet, valued at $589,248, a total of more than 2,400 miles.

The figures show that our most important customers for unexposed film are Argentina, Canada, Mexico and Brazil, while England, Australia and Canada are the largest users of exposed film.



This Is "The Woman He Chose" to Do His Cooking.
This production features the Swedish Mary Pickford. It is controlled by the Mickey Film Corporation of Chicago.

Rambles Round Filmtown

With Walter K. Hill

Juice from cider presses used to come
By turning down the SCREWS.
Now things reverse—there's raisin' power
Applied to home-made BOOZE.

Dilemmas of a Director.

In a paper devoting itself to tips on oil stock and race horses we find a film director advertising:

"'The Gambler.'" "'In Honor's Webb'."

"'His Darkest Hour,' with Harry T. Morey."

"'After the Storm,' with Edith Day."

"In preparation: 'Partners of the Night.'"

—o—

Personal Liberty?—Talk of trying to close theatres on Sundays!

In Springfield, Mass., the clergymen don't want a man to use Sunday for his own funeral.

—o—

Writing **"Everything** But the Truth" is the job cut **out for** Universal's pufflicity department.

—o—

Hun Propaganda.—It now bebecomes known that all the wood Bill Hunzollern has been sawing under the patronage of Holland has been made into ouija-boards for the use of American nuts.

—o—

For Double-Double-Feature Day.

"Dr. Jekyll and Mr. Hyde" (Paramount).

"Dr. Ditto and Mr. Also" (Pioneer).

—o—

"East Is West" with Fay Bainter, says the advertisement.

Yeast is best with home-brew.

—o—

Movie publicity comes to us written on stationery of the Towel Advertising Company, Detroit.

Clean pictures, reeled on rolls, no doubt.

—o—

Free admission to rug-peddlers might do as an exploitation stunt for "The Virgin of Stamboul."

—o—

Curses!—We are informed by pufflicity that "a special dam designed to hold back a large quantity" has been erected for the production of "What's Your Hurry."

The more expressive style usually **releases** rather than holds back.

Trimmed 'Em Here for Clothes 'n Everything.

"Bound round with optimism and smiles that mirrored the pleasures of a four weeks' sojourn in New York City, Thomas H. Ince and J. Parker Read, Jr., arrived in Los Angeles."—Morning Telegraph.

—o—

It's a Damslander!

New York clergyman asserts: "Our women have become a cigarette smoking, half-clothed, loose-lived lot."

We would put in evidence moving picture stills to refute his charge.

—o—

"I am the press agent."
—Arthur James.

—o—

Fond Memories in 1st Nationals

"The **(Green)River's** End."

"Rebecca of **Sunnybrook** Farm."

"In **Old Kentucky."**

—o—

When "Humoresque" (Cosmopolitan) is presented on the screen what would be an appropriate selection of music?

Righto! You guessed it.

—o—

Film cement will be used to keep "Soul and Body" together when J. Stuart Blackton's new production gets into circulation.

—o—

Logically, the Crytearion will be the place to show weepy photoplays on Times Square.

—o—

Political Note.—Los Angeles photoplayers are talking of running Chaplin for Mayer on the "Home Rule" platform.—Chicot.

—o—

Film-Formula for Home-Brew?

"A wonder picture with a wonder soul that touches the heart of the simplest home."—Jerome Beatty.

—o—

Pete Smith discovered in the program of the Van Curler. Schenectady, this advertisement:

"When the home brew spatters the ceiling or spoils the wall paper remember Blanchard, the painter and decorator."

—o—

In speaking of the commercial success of a photoplay some pufflicist is going to be original and write:

"This great screen drama pursues the even **contralto** of its way."

—o—

Murine Eye-Wash Has Been Quite Widely Advertised.

In "Democracy—the Vision Restored" the girl who plays the blind girl in entitled Maurine Powers.

This may be disguised propaganda.

Owing to Shortage of Paper Stock

We are compelled to omit all real humor from this issue of Rambles Round Filmtown.

"Tell It in Film Titles."

Florists are gyping the price to a degree that makes it difficult for the purse-bound to "tell it with flowers." Having a message to convey we find film-titles a ready substitute. For instance:

Caution.—"Dangerous to Men."

Recklessness.—"A Gamble in Souls."

Suspicion.—"What's Your Husband Doing?"

Envy.—"The Six Best Cellars."

Scandal.—"His Temporary Wife."

Extravagance.—"The Third Woman."

Despondency.—"45 Minutes from Broadway."

Malice.—"Tarnished Reputations."

Timeliness.—"Cynthia-of-the-Minute."

Modesty.—"Elmo the Fearless."

Frankness.—"Nothing But Lies."

Weather Reports. — "This amazing photoplay is taking the country by **storm."**

"A **rain** of contracts are **pouring** into the home office."

"The bookers are **snowed** under with work."

"The plot is just the **breezy** sort the public **hails** with delight."

"The action is **lightning** fast."

"The star's work elicited **thunders** of applause."

"Contains all the **elements** of good photoplaying."

—o—

Some Ralph Ruffstuff.

The wife calls it **her car.** I call it **my** car. Considering that neither of us own it **we** call it **our** car.

After seeing "Jekyll and Hyde," a lot of folks will know where the formula for some of our trick whiskey comes from.

Clip and Paste

For Photoplay Editors and Theatre Programs

GEORGE FAWCETT, for a number of years chief character actor in D. W. Griffith productions, has been loaned by Mr. Griffith to Dorothy Gish to direct "Her Majesty."

Rosemary Theby is going to New York real soon on a shopping trip. On her list is a wedding dress—not to be worn in a picture, either.

Niles Welch, who plays the leading role in Vitagraph's "The Courage of Marge O'Doone," has been engaged for another feature to be made by Director David Smith.

Katherine Adams is leading woman for Dustin Farnum in "The Big Happiness."

Following "The Flapper," the scenario upon which Olive Thomas is now working, she will appear in "Jenny," a play written by Roy Horniman and directed by Lawrence Trimble.

Roscoe Arbuckle will begin production April 12 on the Irvin Cobb story, "The Life of the Party," under Director Joseph Henabery, at Lasky's.

Charles Ray has purchased the Booth Tarkington story, "Ramsey Milholland," for future screening.

Gladys Brockwell has just begun a new picture for Fox called "A Sister to Salome."

Arline Pretty makes her first appearance in a Selznick picture in "The Valley of Doubt," directed by Burton George.

Clara Kimball Young will produce the Sir Arthur Wing Pinero play, "Mid-Channel," for the screen.

Shirley Mason's new feature for Fox is entitled "His Harvest."

Cleo Ridgely, absent from the screen for the past three years, returns to picture work in support of Lew Cody in "The Mischief Man."

Ethel Clayton's next Paramount-Artcraft picture will be an adaptation of "The City Sparrow," by Kate Jordon.

Claire Du Brey is playing an important role in the current Bessie Barriscale feature.

Bertram Bracken, who recently completed "The Mask" for Col. W. N. Selig, will direct Anita Stewart in her next Louis B. Mayer picture.

William Farnum has begun on a new picture called "The Joyous Trouble Maker," from a story by Jackson Gregory.

Madlaine Traverse is about to begin production on "Her Honor the Mayor," under Director Denison Clift.

Mahlon Hamilton will play the lead in the first Robert Thornby Special Production, "Half a Chance," at the Jesse D. Hampton studio, in Los Angeles.

Owen Moore's new Selznick picture, "Stop That Man," has entered production with Nell Craig, Henry Miller, Jr., and Dagmar Godowsky in the cast.

Work has been started on the Mary Roberts Rinehart production, "The Empire Builders," at Goldwyn's Culver City, Cal. Cullen Landis, Molly Malone, Ralph Bushman, son of F. X., Otto Hoffman, Tom Persse and John Lynch are in the cast.

William Faversham, now a Selznick star, makes his first screen appearance in "The Man Who Lost Himself," from the story of that name by Ernest Stackpole.

Edwin Mortimer will direct Alice Lake in "The Outsider," her new Metro picture.

Chuck Riesner has been engaged to stage Earl Montgomery's new productions. Earl is now going it alone, as is Joe Rock, his former partner in Vitagraph comedies.

Marjorie Daw was bridesmaid at the Pickford-Fairbanks wedding.

J. P. Lockney is playing the role for which the late John W. Burton had been engaged in the William Desmond picture, "The Man from Make Believe."

Disastrous to Shut Out Foreign Films from American Theatre, Says Howells

THE American screen has never barred the foreign film and never will. World progress and the advance of civilization forbid it. The development of the industry makes it impossible. From the more selfish standpoint of commercial expediency any effort, however slight, to keep foreign films from American theatres would be disastrous.

"The motion picture is an art. Art is international. The work of the great masters of the world in music, painting, drama and literature belong to no nation and to no race. Likewise the work of the masters of motion picture production belongs to the world."

Answers Misinterpretation of Interview.

David P. Howells, international distributor, gave this answer this week to a misinterpretation of his recent interview in which he charged that American exporters, discouraged by unfavorable rates of exchange, were "deserting under fire."

Mr. Howells made clear in no uncertain terms his opinion of international film conditions and expressed his sincere belief that the foreign film, recovering from the handicaps of production during the war and early reconstruction, would find its place on the American screen.

In fact, the First National Exhibitors' Circuit, which Mr. Howells represents in the foreign field, was the first large American distributing organization to release, after the war, a foreign made picture in the United States. It was a picture made in England.

Merely a Question of Merit.

"On a trip through Europe a year ago I personally investigated this phase of international distribution," continued the distributor, "and my opinions on the matter are based upon personal investigation.

"Before the war France, Germany and Italy were the principal motion picture producers abroad. Some production had been developed in England under adverse climatic conditions. The war interrupted picturemaking in Europe. The best brains of all Europe turned to the business of making war. Art stood still.

"The more liberal-minded men in the industry in Europe admit that the reason foreign films have not been accepted by the American public during the last several years is because the standard of foreign production has fallen so far short of the standard of American production.

Foreign Producers Progressing Rapidly.

"Imagine, if you can, what kind of pictures we would be producing in the United States today were picture production to have been arrested in the fall of 1914 as it was in Europe. American production stepped ahead in the natural development of a new industry. Foreign production stood still. Just step out and screen an average American production of 1914 alongside of a 1920 super-feature and you will get a picture of comparison.

"Foreign producers are making up for the lost time. On the continent last autumn I saw that tremendous strides are being made in production. It will not be many months before Europe or the British Isles will send us something in the way of pictures that will surprise us.

Talk of Ban Is "Tommy Rot."

"As foreign representative of the First National Exhibitors' Circuit, I make it my business to keep closely in touch with the American market as well as the world market, and I can say that First National for one has the latchstring out to the foreign producer who comes along with the picture up to its standard, just as the First National doors are open to the American producer who delivers the sort of picture First National demands.

"This talk against importation is all tommy rot. The American public wants to see good motion pictures just as it wants to see good paintings, read good books, wear good clothes and eat good food products, regardless of where they come from.

Would Be Blow Below the Belt.

"The foreign producer realizes as well as the American exhibitor and the American distributor why there is no market today for his pictures here. He isn't kidding himself about it for a minute. He's sawing wood, getting his standard of production up to the American standard, and when he does the foreign picture will come back and come back strong.

"I look upon the business of motion picture exporting as a specialized branch of the industry's development and I intend to stick to it. I'm not going to quit just because the going has become a bit rough. I don't believe that the rest of the exporters ought to desert under the conditions.

"I feel that any attempt to deliberately check the importation would be a blow below the belt to the motion picture industry and I believe I am expressing the opinion of the best thinkers of the industry in America when I say so.

America Has Its Poor Pictures.

"There is no place on the American screen today for the cheaply produced, poorly made picture, irrespective of its source. There are any number of American productions in storage vaults today in this country which have never been shown outside private projection rooms, and probably never will be because they aren't good enough.

"The American exhibitor, I will admit, has a prejudice against the foreign film because all the foreign films he has seen in several years have been below the standard he expects in pictures. The market for foreign films was virtually 'killed' in the days just after the war began by the release as foreign art films of a quantity of mediocre productions.

Latin Americans Like Foreign Films.

"As an evidence of the fact that merit and not American prejudice has kept foreign films off the screen in this country, conditions in non-producing countries can be cited. Latin America actually prefers pictures made in France and Italy. They depict more nearly the mode of living and the mode of expression of the people of Latin America and they have a greater appeal. Despite this advantage which the foreign producer had and still has, the American picture has won a pre-eminent place in the theatres of Latin America because its quality is so much better than European films.

"We can all recall that our first features came from Europe and that European producers forced American producers into making five-reel features. One of the classics of motion picture art, 'Cabiria,' came from Italy, and I don't believe that any picture in the history of the business received a more cordial reception nor was a greater commercial success in the American theatre than this masterpiece.

America Must Not "Rest Content."

"The United States has acquired, strictly on the merit of production, world leadership in motion picture making. I hope to see American production retain its leadership. Speaking with a knowledge of what is going on abroad, European producers are doing some things that are going to amaze us and our world leadership cannot be retained on the laurels we have won. We have got to keep making better pictures or somebody is going to take that leadership away from us, and they can take it away from us on the American screen just as well as they can on the screens of Europe or the Orient."

The New Star Off to a Good Start in "Sitting on the World."
David Butler, in uniform, beng supported by Julianne Johnson in this D. N. Schwab production. Director Ford Butler, father of the star, is seated in the chair, while Mr. Schwab is on the porch.

BERT
LYTELL
in
"Alias
Jimmy
Valentine"
A vivid entertainment, screened from the celebrated stage play by Paul Armstrong
Produced and Released by
Metro
1841
1841

Patterson Says Big Money Interests Oppose Coming Exhibitor Convention

THIS is a show-down. It has been a long time coming but it is here. All the anticipated opposition propaganda against it, which, I am reliably informed, has been sprung in a dozen places within two days after publication of the announcement that I had taken the initiative as an independent exhibitor and asked every fellow independent in the country to join me in a huge mass meeting in Chicago, won't and can't stop it. The Chicago meeting means that the independent exhibitor is through being walked on."

With the foregoing as a prelude, Willard C. Patterson, manager of Sig Samuel's Criterion Theatre, Atlanta, and president of the Southeastern Theatre Managers' Association, charges that already several forces are at work in the exhibitor field in various sections of the country, attempting to forestall any concerted response to his call for a national meeting of independent theatre owners at the Hotel Congress, Chicago, on Monday, April 26, to demand what he terms "a show-down with the producer-exhibitors who are trying to drive the independent fellows out of the business by buying, building or leasing theatres to compete with them."

Perceives Counter Attack.

"I knew before I started this national call for a mass meeting," declares Mr. Patterson, "that immediately it became public property there would be a well organized attempt from the quarters where its force will be felt the most to offset and discount it in the estimation of every independent exhibitor the opposition can reach through personal meetings with their representatives.

"That is why I took the initial precaution of assuring myself, before making a definite decision to assume the initiative, that other independent exhibitors felt as I do about the necessity for knowing exactly where we are at with the producers who are invading the theatre branch of the industry. I had received answers from more than 200 exhibitors before I felt certain that my attitude as an individual was a genuine reflection of the national exhibitor sentiment toward competing with theatres operated by the producers whose films they are renting. These studied attempts to discourage a national mass meeting are too late to be effective.

"This mass meeting will be sensational. I do not mean that it will be full of politics and the sort of sensationalism that have made some of our previous national exhibitor meetings memorable within the industry and disgusting outside. There are going to be revelations of the methods of the producer invasion which will startle the trade.

A Call to Fight Hard.

"The independent exhibitors fortunate enough to be in territories where the producer has not yet attempted to get a theatre foothold, where the hand of monopoly will strike as soon as it gets a firm clutch on its present objectives, are alive to the dangers but not so thoroughly as are their brother exhibitors who have seen their tactics in operation.

"The big-money effort to dominate the motion picture is not a bugbear. It is an actual danger and I have facts and figures to reveal at the Chicago meeting to show that it is. Unless the independent exhibitor fights, fights hard, fights now and fights together, there won't be an independent exhibitor in another two years.

"There have been efforts before to monopolize the business. These efforts were directed chiefly at a monopoly of production, and because production is an art and cannot be 'cornered,' the attempt failed. It is possible to monopolize theatres, to effect an absolute motion picture theatre trust. With theatre ownership and control of the avenues of distribution, big capital can quickly accomplish this.

Will Convince Skeptical Exhibitors.

"The exhibitor who doesn't fully appreciate the danger which confronts him, who says that the menace we see is 'bosh,' needs only to attend the Chicago meeting to convince himself. It is duty he owes to himself and his theatre. The independent exhibitors cannot be wiped out, forced to sell out or frozen out, if they will stand up and fight together. There are enough of us successfully to protect our interests if we get into action, and we will—in Chicago.

"This meeting is not called for the purpose of forming an association, but to determine, in open conference and discussion, with facts and figures to reason from, the best method of combating the danger of producer monopoly in the theatre field, and it seems to me that the organization of a national, permanent association of the real independent exhibitors can accomplish this better than any other method.

"From the responses I have received to date it is certain that many of the biggest and most important exhibitors in the country will be there, and for every one of them there will be two or more of the independent theatre owners from the smaller cities and town, men who have had sufficient experience with producer-exhibitor theatres or producer-exhibitor agents, or who know exhibitors who have had this sort of opposition confronting them, to realize the need for immediate action to check the encroachment."

"Thirtieth Piece of Silver" Appeals to All Classes, Says S. S. Hutchinson

THE Thirtieth Piece of Silver' will prove one of the most popular photo-novels ever presented by making a strong appeal to all classes," is the prediction of S. S. Hutchinson, president of the American Film Company. "This new special contains every element of popular appeal and runs the gamut of human emotions with the exception of the sordid elements, which are happily missing.

"To begin with, the public wants a good story, well told. This is an exact description of 'The Thirtieth Piece of Silver'—a good story, well told. Every detail of environment and action is so suggestive of the points to be put across, every step in the development of the plot so clear and convincing, the continuity so excellent, and the actors' performance is in such perfect accord with the concept of both director and author, that the result is a masterpiece. Mystery, humor and suspense are well interlarded with the unfolding of romance.

"In no previous picture has Margarita Fisher appeared so attractive, so piquant and captivating. King Baggot, one of the best known and most popular leading men on the screen, is admirably adapted to the part of the reserved and eccentric husband whose penchant for collecting relics of the past make him oblivious to the claim of the present.

"In this 'Flying A' special King Baggot is appealing in the realization of possessing a loving young spouse, yet torn by jealousy and burdened with a heaviness of a guilty conscience which dampens all his surroundings. In complete contrast is the role of the other man in the drama, Forrest Stanley, that of a carefree young aviator, with all the joyous possibilities of life in prospect before him, and yet with nothing attained, except a fine army record."

Willard C. Patterson.
Manager Criterion Theatre, Atlanta, and president of Southeastern Theatre Managers' Association.

Charles Leaves Universal to Handle Simplex Business

CHARLES C. CHARLES, president of the Albany Theatre Supply Company, Simplex dealers, and for ten years traveling representative for the Universal Film Company in New York State, has sent in his resignation to the latter company, to take effect on Monday, October 12.

The news of this action will come as a surprise to his many friends, but as he says in his statement: "The affairs of the Albany Theatre Supply Company have long since reached that stage where they require the personal attention of the company's chief executive."

As Simplex selling agents, the Albany Theatre Supply Company has found it necessary to enlarge its quarters. But so great a future does Mr. Charles predict in his territory that he has just completed negotiations for the ground floor location in the Clinton Theatre Building, North Pearl street, Albany.

This new location, with a fifty-foot frontage, includes two large show windows in one of which Mr. Charles plans on placing a specially finished French ivory Simplex Machine, which, illuminated with vari-colored lights, will attract the theatre-goers. The front of the new store will be devoted to a machine and parts display room, while in the rear will be located the executive offices.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

H. H. VAN LOAN, at one time prominently identified with Universal, and author of "The Virgin of Stamboul," is in New York from the West Coast, where he has been working independently for some time. Mr. Van Loan has had a proposition made him to write four original pictures for Norma Talmadge.

* * *

A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole, left New York for the West Coast on Saturday, April 10, to supervise the producing units at Los Angeles.

* * *

R. Robertson, formerly manager of the Rialto and Parkway theatres in Brooklyn, has been appointed director of the Reo Theatre seating 2,260, at 160th street and Broadway, New York.

* * *

Jeff Dolan, formerly with Robertson-Cole's New York office, is now handling short stuff for Universal in the Bronx, New York.

* * *

Charles Steele, formerly auditor for World Films and then in the same position with the Republic, has been apointed controller of the whole Selznick organization. In other words has been made auditor-in-chief.

* * *

Walter W. Griffith, formerly manager of Poli's Bijou, New Haven, has been made manager of the Rosen Delivery System in New Haven.

* * *

Otto C. Gilmore, who for over a year has been in Egypt collecting camera data, for Prizma, returned to New York on April 10.

* * *

Zena Keefe was the guest of honor at a ball given by the city council at Worcester, Mass., on Saturday, April 10.

* * *

Victor Kramer, vice-president and general manager of Independent Masterfilms, Inc., is now on the road in the interests of the organization. This organization has within six months increased its office space from two small offices to half a floor of the Leavitt Building, handling over fifty state right pictures and employing thirty persons on its staff.

* * *

Arthur H. Sawyer, of the S. and L. Pictures, has been in Chicago for six weeks arranging for five special features for Loew-Metro.

* * *

Charlie McClintock, exploitation director of the Selznick Pictures, was presented with a platinum wrist watch by the boys of the exploitation department, who attended the Selznick convention in New York.

* * *

Adolph Schwartz, owner of the Park Theatre, Bridgeport, Conn., is building a 2,000-seat house on Stratford street in that city.

* * *

Sam P. Farber, formerly with Vitagraph, is general representative for the New York Independent Masterfilms, Inc.

* * *

Colonel H. A. Browne, managing director of the Walturdaw Company, sailed for London on Monday, April 12.

* * *

M. G. Kronacher, Pathe's prize winning salesman, shows some class in his six-cylinder Chandler. There is a reason why he gets over the ground and lands the contracts.

* * *

V. P. Whittaker, special representative on the West Coast, for Selznick, has been appointed district manager of territory west of the Mississippi.

* * *

Masterpiece film exchange is establishing headquarters at New Haven, Conn.

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Will C. Murphy, of the Selznick publicity department, has been confined to his home for the past week with eye trouble.

* * *

P. D. Cochrane, in charge of the Universal poster department is confined to a private hospital in New York with stomach trouble and will be away from business about three weeks.

* * *

Bob Wolf, recently assistant manager of Republic's New York office, has been made Republic's representative in the Bronx, New York.

* * *

Jesse Levine, formerly representative in New York territory, has been appointed assistant manager of the Loew-Metro New York exchange.

* * *

Mrs. Samuel Long, widow of photoplay producer of the Kalem Company, has been married to Captain William Graham Reynolds, of the U. S. army engineer corps, in the Little Church Around the Corner, New York.

* * *

Lee Lebel, well known insurance and real estate man, is secretary and director of the New York Independent Masterfilms, Inc., 130 West Forthy-sixth street, New York.

* * *

Paul Scarsdon, the well known director, and Betty Blythe were married in Los Angeles on Sunday, April 10.

* * *

R. Macadam, of Halifax, N. S., president of the Motion Picture Exhibitor's League of the Maritime Provinces, has for the past seven weeks been very ill with inflamatory rehumatism.

* * *

S. C. Jaques, Pathe's Cincinnati branch manager, arrived in New York on April 10 for his periodic conference with Chief Pearson.

* * *

Shannon Fife has been engaged to write a story for a new J. Stuart Blackton production.

* * *

John C. Brownell, eastern scenario editor for Universal, returned to New York on April 6 from the Coast, where he has been for six weeks.

* * *

Jack Levy, formerly manager of the United Theatre Picture Productions, has taken a similar position with the National Pictures Corporation.

* * *

Walter Bullwinkle, Brooklyn representative for Republic, has resigned to represent Metro in Manhattan.

* * *

Erich Von Stroheim, who played in "Hearts of the World," "The Heart of Humanity," and "Blind Husbands," the last of which he also directed, arrived April 6, from the Coast where he directed "The Devil's Pass-Key" for Universal, to be shown at the Capitol Theatre, New York, the week of May 2. "The Devil's Pass-Key" is from story written by Baroness De Meyer and the continuity is by Von Stroheim. The negative was sent from the Coast by special messenger to Chicago and delivered to J. H. Mayer, Universal's publicity director, and by him brought on to New York. Mr. Stroheim will remain in New York until its showing at the Capitol.

* * *

Joe Brandt, of the National Film Corporation, will leave for the Coast on Tuesday, April 20. He will take with him the continuity of a new serial, from the story by Edgar Rice Burroughs, "The Son of Tarzan." He intends supervising the production of the first episodes himself.

* * *

Jerome Lewis, of the Fidelity Pictures Corporation, has left for the Coast by way of Atlanta and New Orleans.

* * *

William L. Sherrill, of the Frohman Amusement Company, has left for Los Angeles.

* * *

E. J. O'Donnell, special representative for the National Theatre Pictures Corporation, has returned from a trip to the Coast and intermediate points and left again on April 12 for the Middle West and the South.

* * *

H. B. Franklin, of Shea's Hippodrome, Buffalo, was a New York visitor the week of April 5.

* * *

Frances Agnew, of the Morning Telegraph, goes to Los Angeles on April 21 as the West Coast representative of the Telegraph.

* * *

Harry Sherman left New York for the Coast on Monday, April 12. He will stop en route at all exchange centers.

* * *

Moe Streimer, Select's representative upstate, has been appointed Brooklyn representative for the same company.

* * *

Mayor Sadler and town council of Bloomfield, N. J., are considering taking a moving picture house and giving performances at a reasonable price, as the result of a corporation buying both houses in the town.

* * *

Moe Kerman, recently representing Realart in New Jersey, will represent Select in the same territory.

* * *

Jake Wells, of Norfolk, and Harry Bernstein, of the Colonial, Richmond, were in New York the week of April 12.

* * *

J. F. Reilley, Robertson-Cole publicity director, has issued a press sheet on "The Butterfly Man" that is a work of art.

* * *

F. V. Brunner, editor of Pathe Sun, will return to New York on Saturday, April 17, from his protracted trip through the West and South.

* * *

The Motion Picture Theatre Owners of Bronx County (Cinema Exhibitors' Association) held a benefit matinee in every motion picture theatre in the Bronx on Monday afternoon, April 12. The proceeds went to the widow and children of the late Patrolman Henry Immen, who was shot and killed in the performance of his duty as a policeman in Bronx County.

Ontario Exhibitors Unanimously Vote Against Accepting Percentage Booking

AT its monthly meeting, held in the club quarters at 34 Richmond street, West, Toronto, on Tuesday, April 6, the Motion Picture Exhibitors' Protective Association, of Ontario, placed itself on record as opposed to the booking of moving pictures on a percentage basis. A standing vote was taken on the question and the decision was unanimously against the percentage plan.

Further, on the motion of William Sturgess, a Toronto exhibitor, which was seconded by Mr. Redway, the association decided to draw up an agreement form for all members to sign, with regard to the percentage booking feature

In this connection, it should be pointed out that the association possesses a membership of over 200 exhibitors in Ontario, and practically all independent theatre owners or proprietors are supporters of the organization. The decision of the association, therefore, apparently carries with it considerable weight.

A discussion followed the reading of a letter from E. Reeb, of the Grand Theatre, Port Colborne, in which the statement was made that Mr. Reeb would close his theatre before he would consent to a percentage basis for any picture. Following the discussion, it was moved by Major Arbuthnot and seconded by A. Bailie that Mr. Reeb be advised by letter as to the stand that the Ontario association had taken.

The Ontario association also placed itself on record as being strongly in favor of federal censorship in Canada and it was decided to advise Sir Henry Drayton of Ottawa, federal minister of finance, regarding the desire for federal censorship. A campaign to secure one board of censors for the whole dominion has been opened and the Ontario association is advising all other exhibitor and film associations regarding the stand that it has taken.

Want Operators' and Distributors' Support.

It was also decided to ask for the support of the Motion Picture Operators' Union and the Canadian Film Distributors' Association for federal censorship. It is expected that the whole industry will now line up for a fight to secure the abolishment of all provincial censorship boards in Canada.

In connection with the censorship troubles, a communication was received from R. J. Kershaw, manager of the New Osborne Theatre, Winnipeg, in which he pointed out various details of censorship in Manitoba to which he took great exception. He asked that something be done by the Canadian film industry as a whole to secure relief from present conditions and incidentally to move for federal censorship.

The desire for federal censorship in Canada has been in evidence for a considerable time, but it is apparent that exhibitors in all parts of the country are fast losing patience with present arrangements for the examination and approval of pictures

Exhibitor Convention in May.

Announcement was made that the Ontario association would hold a general exhibitor convention at Toronto in May when officers will be elected and important business reports will be received. The annual general meeting of shareholders in the Canadian Exhibitors' Exchange Ltd., the distributing company that is operated in Eastern Canada under the auspices of the exhibitors' association, will also be held at the same time, it is intimated.

At the recent monthly meeting, a letter was received from Sir Henry Drayton in which he confirmed the report that the per diem tax of 15 cents a reel is being considered by him and that he has all data before him in connection with the request made by the Ontario association for the abolishment of the so-called reel tax. It is hoped by the exhibitors that the reel tax will be repealed at the present session of the Canadian Parliament.

Driscoll Accepts Appointment.

Announcement was made, through G. Minhinnick, of London, Ontario, that G. F. Driscoll, Montreal, president of the Trans-Canada Theatres, Ltd., had accepted the appointment of honorary president of the Motion Picture Exhibitors' Protective Association, of Ontario.

J. M. McLennan, of the Brock Theatre, Brockville, Ontario, also advised the association by letter that he would rather close his theatre than to run pictures on a percentage basis. It was decided by the meeting to have the secretary write Mr. McLennan commending him for the stand that he had taken.

Wedding Is One of Many Attractions at Dinner-Dance of Directors' Association

THE dinner-dance of the Motion Picture Directors' Association held at the Hotel Biltmore on the evening of Saturday, April 10, was even a greater success than was its predecessor of a couple of years ago. There was a large attendance. Practically every one of the forty-four members of the New York Lodge was present. Of actors and actresses there was a full representation. There was a shortage of men prominent in manufacturing, due possibly to the absence of so many at the coast. William Fox and P. A. Powers were of the exceptions. Edward Earl was surrounded by several of his aids.

One of the incidents of the evening was the marriage of Travers Vale, a member of the association, and Emmy Barbier. The ceremony was performed in one of the smaller rooms on the ballroom floor by Judge Samson Friedlander, a member of the Friars. William F. Haddock was best man, and there were also present many of Mr. Vale's fellow-directors.

There were twenty numbers on the dance program. Interspersing these there was an entertainment contributed by Doraldina with a quartet of Hawaiian musicians. The graceful dancer appeared twice in the hula and in her striking and original "vamp" movement. Thalia Zanou gave two Grecian dances, the second time being accompanied by Vasson Kanellos. Evelyn Law, a pupil of William Pitt Rivers, danced twice

Several motion picture cameras were on the floor and in the balcony and many pictures were taken of notables present, among these being Georges Carpentier, who attracted much attention.

The dancing lasted until 4:30. The verdict of those present was that the occasion was in all respects the equal of the best in the history of the industry—and some were heard to declare it topped all predecessors.

A Lady of Leisure—That's What Leah Baird Appears to Be in "Cynthia of the Minute."
This production will soon appear under the Hodkinson banner. Scene three is a four to one "shot," with the hero winning.

Lasky Makes Important Announcements Regarding Famous Players Production

UPON his arrival in New York last week, after a visit of several weeks to Hollywood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, made several important announcements regarding the production affairs of the corporation.

In the first place, Mr. Lasky announced that the title of the big new super-special which Cecil B. DeMille has just finished at the Lasky studio in Hollywood is "Something to Think About," and he predicted that this picture not only would give exhibitors and the motion picture going public something to think about, but would prove one of the greatest photoplay sensations of recent years.

"I have seen 'Something to Think About,'" said Mr. Lasky, "and it is my opinion that Cecil B. DeMille has never done anything that can compare with it. In it Mr. DeMille has a theme which is even bigger and of a more profound and widespread appeal than that of any of the pictures he has already made.

"This picture marks the return to the screen of Elliott Dexter, who has completely recovered from his recent illness. Gloria Swanson has a leading role in it. Theodore Roberts, Monte Blue, Julia Faye and other well-known players have prominent parts."

Two Promotions Announced.

Mr. Lasky also announced the promotions of Robert E. MacAlarney and Howard Turrill. Mr. MacAlarney, who has been scenario editor of Famous Players-Lasky for several years, will take over greater responsibilities in the eastern production activities of the company. Mr. Turrill, who also has been in the production department, will act as Mr. Lasky's personal assistant.

In this connection Mr. Lasky made it plain that it was his hope to be able to spend more time in New York in the future. Frequent consultations between Mr. Lasky and Adolph Zukor and other heads of the corporation are necessary, and this fact, in conjunction with the coming opening of the new Famous Players studio in Long Island City, has decided Mr. Lasky to make his stays in the East longer.

Mr. Lasky also announced that George Melford, who is now nearing the completion of Sir Gilbert Parker's story, "The Translation of a Savage," will shortly begin on a big special production of William Vaughn Moody's stage success, "The Faith Healer." This production is expected to prove a fitting successor to George Loane Tucker's "The Miracle Man." Milton Sills will appear in the title role.

More Popular Stories Bought.

George Melford also will produce the new screen version of Denman Thompson's play, "The Old Homestead." Theodore Roberts will play the role created by Denman Thompson, while others in the cast will be Monte Blue and Mabel Juliene Scott.

Mr. Lasky's statement also included the interesting news that a long list of popular stories have been bought as starring vehicles for Thomas Meighan. This list includes "The Frontier of the Stars," by Albert Payson Terhune; Booth Tarkington's novel, "The Conquest of Canaan"; Peter B. Kyne's book, "Cappy Ricks," and "Easy Street," a short story by Blair Hall.

Another interesting announcement was that Joseph Henaberry, one of the best known directors, who has made a number of the biggest Paramount Artcraft pictures, will direct Roscoe (Fatty) Arbuckle in his new five-reel feature comedies for Famous Players-Lasky Corporation.

One of the big special Paramount Artcraft productions to be made in the near future is "The Shulamite," a screen version of Edward Knoblauch's play of the same name.

Mr. Lasky also declared that Opie Read's story, "The Jucklins," is to be made into a motion picture under the direction of Charles Maigne, who directed "The Copperhead."

Murray W. Garsson Pays Big Price for Five-Reel Ascher Comedy Production

ONE of the most pretentious five reel comedy features ever produced has been purchased by the Fine Arts Pictures, Inc., of which Murray W. Garsson is president and Charles F. Schwerin is secretary and treasurer and general sales manager, from Ascher Productions. This production has been exploited widely under the tentative title of "Up in Mary's Attic."

The deal was negotiated through Sidney Ascher and Joseph A. Jacobs, representing the Ascher interests, and attorneys representing the Fine Arts.

"Everyone to whom we have shown it," Mr. Ascher said, "has been overwhelmed by its bigness and by its wonderful exploitation possibilities. The price we paid was a large one, but all who see it will agree that the subject was well worth the expenditure."

Since it became known to the trade that Mr. Garrson and Mr. Schwerin had purchased "Up in Mary's Attic" bids have been arriving at their offices on Forty-sixth street, New York, from all sections of the country.

While there are details to be done before the subject is released to the trade, it is belived it will be ready for release within a few weeks. Harry Grisson and Eva Novak, sister of Jane, are the featured players.

Red Lodge Theatre Opens June 1.

A new theatre which the Theatorium Company is building at Red Lodge, Mont., will be opened on June 1. It cost about $100,000 and is a thoroughly modern structure. W. C. Parker, who is the manager, has been a subscriber of Moving Picture World for ten years.

"Don't Ever Marry" to Have Big Exploitation Campaign

MARSHALL NEILAN'S second independent production, "Don't Ever Marry," an adaptation by Marion Fairfax of Edgar Franklin's popular story recently concluded as a serial in All-Story Weekly Magazine, offers great exploitation possibilities. The First National Exhibitors' Circuit, in conjunction with the publicity department of the Marshall Neilan organization, has prepared an extensive exploitation campaign.

A set of special window cards, seven by eleven inches, carrying tersely worded "personal" messages from "Joe" to "Myra," present a novel teaser campaign available to the exhibitor at little expense. These cards can be used by all merchants in the neighborhood of the theatre a week in advance, and by making a daily change the exhibitor can drive home the message, "Don't Ever Marry," as excellent propaganda for his picture.

The First National press sheet also offers reproductions of an unusual line of lithographs, cuts, mats, advertising copy, etc. Preceding this exploitation on the part of the exhibitor, a national newspaper publicity campaign is being conducted by First National in collaboration with the Neilan staff.

If the Title Means Anything We Might State That the Mines of Silver Are Missing in These Pictures.
However, it's a powerful Goldwyn production, called "The Silver Horde," from the Rex Beach novel.

Metro Celebrates Its Fifth Anniversary; Rapid Expansion Marked Firm's Advance

METRO this month celebrates the fifth anniversary of its organization. Just five years ago in April, Richard A. Rowland and a few other kindred spirits launched Metro upon its career.

The success of Metro is all the more to be applauded when it is remembered that the company was started on what might have been termed a gamble. It was the direct outgrowth of a concern that had failed to make good.

Old-timers in the business will recall the Alco Company. This was a producing and distributing organization, financed by a system of exchanges. These exchanges relied upon the Alco Company to supply them with pictures. Alco, for some reason, was unable to turn out the pictures wanted.

Maxwell Karger, now Metro director general, heard about the plight of the Alco Company. Mr. Karger at the time was, as he admits, almost "flat." He had a little money to be sure, but not enough to take over the operation of the Alco Company.

Mr. Rowland was then an official of the defunct General Film Company. Mr. Karger got in touch with him, and after "selling" the idea to him, they took over the affairs of Alco. The new company included the affairs and good will not only of Alco, but of the Columbia Films, the Dyreda Company, Quality Pictures and Popular Plays and Players. Mr. Rowland was made president of the new concern, which adopted Metro as its trademark and launched upon the production of pictures.

The beginning was auspicious. Pictures were made on time and the system of exchanges was supplied with prints as per schedule. Metro was a going concern.

Mr. Rowland had always been of the opinion that the public wanted to see big stars on the screen. He put his theory into practice, and picture-goers will remember some of the notable productions screened by Metro in its early days with such eminent stars as Ethel Barrymore, Emily Stevens, Edmund Breese, Valli Valli, William Faversham, Emmy Whelen and Grace Valentine.

A little while later Metro secured the services of Francis X. Bushman, then in the heydey of his career, and Beverly Bayne, whose following was large. They were co-starred in big productions.

Mr. Rowland was then instrumental in developing Harold Lockwood as a screen star, elevating him to stardom from the position of leading man. Metro saw Lockwood rise until at his untimely death, a year ago last fall, he was among the best

Richard A. Rowland.
President Metro Pictures Corporation.

paying male stars in the silent drama.

Metro's start was made in the Heidelberg Building, at the corner of Broadway, Seventh avenue and Forty-second street. From a small beginning the company rapidly expanded, and outgrew its offices in the Heidelberg Building a year after organization, moving to the Longacre Building, diagonally across the street, where the company has since occupied almost the entire eleventh floor.

As the company expanded it began to recapitalize and to absorb, first the separate companies that made it up at its inception and then the exchanges. The exchanges were acquired one after another, until, with the recent acquisition of the New Jersey and Dallas exchanges, Metro owns outright all but two of its system of twenty-five exchanges. These two are in Boston and Philadelphia.

Virtually all the men who cast in their lot with the Metro company under Mr. Rowland's leadership are still loyal followers of their chief and still ardent boosters for Metro on any and all occasions. They include, besides Mr. Karger, W. E. Atkinson, now general manager; Joseph W. Engel, until recently treasurer of Metro and now general manager in charge of the company's west coast studios in Hollywood; Harry J. Cohen, manager of the foreign department, and E. M. Saunders, general sales manager, and Charles K. Stern assistant treasurer.

In addition James B. Clarke, of Rowland and Clarke, controlling a chain of picture theatres in the Pennsylvania district, is interested in Metro.

Mr. Rowland has earned the reputation of possessing considerable foresight. Metro in consequence has benefited greatly thereby. The company inaugurated the "fewer and better" pictures idea.

From the very beginning, Mr. Rowland inculcated in every Metro man a keen desire for the welfare of the company. The results of this have been reflected in the spirit of loyalty to Metro that pervades the entire organization.

Metro Now Running Studios in East and West; Karger Heads Eastern Production

METRO PICTURES CORPORATION'S fifth anniversary finds the company again operating studios in the West and East simultaneously, for the first time since the United States Fuel Administration established its wartime regulations about economy in the consumption of coal for all but the most essential industries.

This dual arrangement has resulted in bringing Maxwell Karger, director general

The Quartette That Keeps Things Moving for Metro.
They are, from left to right: William E. Atkinson, general manager; Maxwell Karger, director general; Joseph W. Engel, general manager of West Coast Studios, and Harry J. Cohen, in charge of the foreign department.

Two Excellent Views Showing Metro's New Administration Building in Hollywood.
Picture at the left shows the northeast end of the building, while the one at the right is a panoramic view of the hall.

of Metro pictures, to New York for the re-opening of the company's studios in New York, and in placing upon the shoulders of the individual directors remaining in Hollywood full responsibility for the results of their work.

As yet no announcement has been made regarding the staff of directors who will work in the Sixty-first street studios for Metro under the supervision of Mr. Karger.

Of the men in charge of productions in the studios in Hollywood, John E. Ince and Henry Otto to date have to their credit the greatest number of productions, three each, of the "fewer and better" series of Metro pictures.

Blache Working on "The Saphead."

Next to Otto and Mr. Ince in the number of productions completed comes Herbert Blache, who picturized "The Walk-Offs," a satirical comedy-drama by Frederic and Fanny Hatton, for May Allison's second starring vehicle in the "fewer and better" series. Rather an abrupt change of subject followed, it being the Drury Lane melodrama, "The Hope," by Cecil Raleigh and Henry Hamilton, and presented on the screen with an all-star cast headed by Jack Mulhall, Ruth Stonehouse, Frank Elliott and Marguerite De La Motte.

At present Mr. Blache is engaged on the beginning of "The Saphead," from Winchell Smith's and Victor Mapes' "The New Henrietta," which in turn was revised from "The Henrietta," by Bronson Howard. This picture will have an all-star cast headed by William H. Crane and Buster Keaton.

What Other Directors Are Doing.

Jack Dillon, who directed Bert Lytell in the picture production of Sir Gilbert Parker's world-famous novel, "The Right of Way"; Rex Ingram, whose staging of "Shore Acres," with Alice Lake was so noteworthy; Jack Conway, to whose credit is the first Lytell success, "Lombardi, Ltd.," from the Morosco stage hit by Frederic and Fanny Hatton; and Ray Smallwood, who directed "The Best of Luck," another Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, are other Metro directors who have achieved celebrity for their work on the "fewer and better pictures."

First Eastern Production.

On the west coast at present Edward Dillon is engaged in producing "Parlor, Bedroom and Bath" from the stage comedy hit by C. W. Bell and Mark Swan; and Dallas M. FitzGerald is directing Bert Lytell in "The Temple of Dawn," from the novel by I. A. R. Wylie, who wrote the book on which Nazimova's "Stronger Than Death" was founded.

The first picture to be produced in the East by Metro under the new regime is "Love, Honor and Obey," a screen story adapted by Eugene Walter.

Metro's Western Plant Is the Latest in Motion Picture Studio Construction

WITH the rounding out of its fifth year as a motion picture organization and with the completion of the third large dark stage at its modern studios in Hollywood, Metro has at its disposal one of the most perfectly equipped picture-making plants in the country.

Facilities in the West, not to mention those in the East, now include the original extensive studios in Hollywood with the addition of an equally large lot directly across the street, for future expansion, and also a sixty-five acre tract of land in the wonderful San Francisco Valley. This was acquired recently to furnish outdoor settings for Metro's "fewer and better pictures." It formerly was known as Rose Hill Park, but since its acquisition by the makers of Metro-Classics, it has been renamed Metro Park. It lies fourteen miles northeast of Hollywood, and comprises a rolling, country-like stretch of land with mountains in the distance—an ideal space for making scenes outdoors.

Five Stages in Main Lot.

There are in the main Metro lot in Hollywood five stages—two of which are open, and the other three, the last of which is now undergoing finishing touches in the shape of installation of electrical equipment, dark.

A feature of the studio equipment is the silent control system of lighting, put in the plant during the period of Mr. Karger's stay on the coast before he came east to inaugurate the reopening of the Sixty-first street studios in New York. Under this system of lighting the control of all the great banks of Cooper-Hewitts, Kliegs, Wohls and other lights used on his set will be right at the director's finger-tips. The bulky portable switchboards, requiring the services of from three to five electricians on each set have been discarded. In their place is a little box that may be held in the palm of the hand.

The new cutting rooms are of the most modern pattern and comply in every respect with fire and insurance laws. The interior construction is cement and sheet iron. Large tables are covered with heavy tin. Three of the rooms adjoin the administration building of the studio, while the other forms the second floor of the film vault.

Third Dark Stage Cost $45,000.

On the lot across from the studios a spacious four-shop building has been constructed for the plaster-casting department. In this Victor Andre, chief of that work in the Metro studios, and his assistants, carry on their work. A two-story building containing five artists' studios, two lettering shops and a number of storerooms, houses the art department, which is headed by D. Anthony Tauszky. On the studio grounds a storehouse 140 feet in length has been built for laying away extra flats and other studio equipment when not in use.

The newest structure, the third dark stage, slightly larger than the other two dark stages, cost $45,000 to make. It is 90 by 100 feet in dimensions, with twenty foot wings on each side. It is roofed over, skylighted and used for the making of interior scenes by artificial illumination. The skylight is blackened.

The capacity of the big studios in Hollywood as yet has not been tested to the full, but six companies easily can work there without interfering with each other.

Metro's Male Trio of Stars.
Reading from left to right they are: Bert Lytell, Taylor Holmes and Mitchell Lewis.

Metro Working on Exploitation Service that Will Be of Benefit to All Showmen

EXPANSION and development of its exploitation service until it provides for every Metro exhibitor, whether his house be 300 seats or 3,000, is under way in that distributing organization, according to a fifth anniversary announcement made by an official of Metro.

There is being worked out, and at the same time applied, a system whereby local representatives of Metro in various parts of the country, and the home office in New York will co-operate in working with the individual exhibitor, no matter where he may be located in business or what the capacity of his house, for achievement of maximum returns from every one of the Loew-Metro "fewer and better" pictures shown.

Press Book Is Backbone.

The backbone of exploitation and advertising, Metro believes, is the press book issued with every picture; and these books have been enlarged and made so comprehensive as to embrace every angle and detail of an advertising, exploitation and publicity campaign. But at the same time Metro holds that no one person or set of persons can be aware of the local conditions and point of view in the thousands of places where constituent attractions of the "Perfect 36" series of photoplays adapted from big stage successes and best selling novels are run.

Hence the extensive work of the press books has been augmented with personal and local co-operation from representatives of the Metro exchanges, who being on the spot are acquainted with the exhibitor, his theatre's character and his public's taste and susceptibilities. By the joint working of the home office, through the issuance of press books and individual advice and co-operation with exhibitors, and of the Metro exchanges, the organization which releases to the world the "fewer and better pictures" believes that showmen will find themselves getting more and more out of each picture.

Covers Every Angle.

The press books in themselves provide for every side of advertising, exploitation and publicity. At the very first is a brief, clear story of the picture, next a general talk on the big points Metro believes the film has for advertising. Reproduction of lobby stills of three sizes, a mail campaign needing only the insertion of the date of showing, striking and artistic advertising cuts, scene and star cuts of modern, distinctive style, a wealth of publicity material, advance and review stories, biographical sketches of players, human interest items, special Sunday supplement material, all ready-to-use; reproduction of posters, from window card and one-sheet to the big twenty-four sheet; stunts galore, not only suggestions for them, but with details worked out.

Nazimova.
One of Metro's brightest and most emotional stars.

Maxwell Karger, Metro Director General Sees Dawning of New Era for Pictures

ONE day a pupil of Joachim, the great violin virtuoso—a man who had played first violin at the Metropolitan Opera House and in the Philharmonic Orchestra and toured in concert as solo violinist with Edouard de Reszke—broke his violin across his knee. He had had a new dream—a vision of motion pictures, then in their crudest beginnings, developing into a new art to enthrall the world. He was going to be one in the pioneers of this dawning development.

The pupil of Joachim was Maxwell Karger, Metro Pictures director general. Now the fifth anniversary of the formation of Metro finds Maxwell Karger in charge of all the company's productions in the East.

Urged "Fewer and Better Films."

Mr. Karger had always been a close student of the stage and during his career as an opera violinist carefully noted the work of production from every angle.

His argument, shared by other officials of Metro, was that the motion picture industry was suffering from over-production and "the short-run evil"—an evil because a short run made it impossible for the producers to put their best into the pictures without piling onto the rocks of financial disaster.

With that evil overcome, however, Mr. Karger has been confronted with a new one. That is the scarcity of ideas for screen dramas and the dearth of writers capable of realizing what ideas there are.

Nazimova at Work on Ninth Picture for Metro; No Details Concerning Story Revealed

NAZIMOVA, the Russian star, has done eight pictures and is in the midst of her ninth production for Metro. Her work has but recently been widely placed in Europe, through an arrangement made by Metro with Jury's Imperial Pictures, Ltd., in London, of which Sir William Jury is managing director, and the Mundus Film Company in Paris, under the direction of Madame Schuepbach.

The brilliant artiste had made but one cinema production prior to signing her contract with Metro. Her first picture for Metro, produced by Nazimova Productions, was "Revelation."

Nazimova followed "Revelation" with "Toys of Fate," "Eye for Eye," "Out of the Fog," "The Red Lantern," "The Brat," "Stronger than Death," and "The Heart of a Child."

"The Heart of a Child" is Nazimova's current release. It is based on Frank Danby's novel, and was adapted to the screen by Charles Bryant, who also plays the leading male role of Lord Kidderminster opposite the star.

A Part of Metro's Pretty Constellation of Popular Stars.
From left to right they are: Alice Lake, Ina Claire, May Allison, Viola Dana and Hope Hampton.

Some of the Well-Known Writers Whose Works Are Finding Their Way to the Screen in Metro Productions.
Starting at the left they are: Mark Swan, James A. Herne, H. V. Esmond, Bayard Veiller, Winchell Smith and Jack London.

Metro Purchases "The Hole in the Wall," "Big Game" and Other Stories and Plays

COINCIDENT with the fifth anniversary of Metro Pictures Corporation the company announces the purchase of a number of big novels and plays for early production on the screen.

Prominent in the list of new plays recently acquired by Metro are "The Hole in the Wall," Fred Jackson's thrilling drama of the supernatural, which is playing to packed houses in the Punch and Judy Theatre, with Martha Hedman in the leading role, and "Big Game," by Willard Robertson and Kilbourne Gordon, which was one of the season's productions at the Fulton Theatre, with Allen Dinehart, Pauline Lord and Reginald Barlow in the cast.

Further additions to the Metro schedule of great plays by great authors are "Held in Trust," George Kibbe Turner's thrilling mystery serial which is now appearing by monthly installments in the Red Book Magazine, and "June Jeopardy," by Inez Haynes Gillmore. The latter is a fascinating novel of social life by the gifted author of "Phoebe and Ernest." Other purchases by Metro include "The Gay and Festive Claverhouse," which is a novel by Anne Warner and published by Little, Brown and Company, and "Head and Shoulders," a short story by F. Scott Fitzgerald which appeared recently in the Saturday Evening Post.

The company also made the purchase of Adolphe Belot's celebrated French drama, "L'Article 47." This famous old play was first produced at the Ambique Comique in Paris, October 20, 1871. Its New York production followed at Daly's Theatre, the year following.

Producing Ibanez Novel.

"The Girl Patsy," J. Mauldin Fiegl's well-known stage play, which enjoyed a successful New York production, completes the list of recent purchases made by Metro that have up to the present time been made public. In this production June Mathis, Metro's gifted scenario writer, played one of the prominent roles.

Three more Jack London novels will reach the screen through Metro, to follow "Burning Daylight," which will be released shortly, with Mitchell Lewis as the featured player. These novels include "Smoke Bellew," "The Mutiny of the Elsinore" and "A Daughter of the Snows." "The Best of Luck," another Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, will succeed "The Hope," which is about to be released, and will be followed in turn by "The Great Millionaire" and "The Marriage of Mayfair."

Metro Plans Expansion of Literary Staff; Has Three Dramatists and Ten Scenarists

FURTHER enlargement of the scenario writing and playreading departments of Metro is promised by company officials as Metro enters into its sixth year as an organization. Those staffs, which are exclusive of the three well-known dramatists—Eugene Walter, Bayard Veiller and Winchell Smith comprising Metro's trio of distinguished authors—have already reached large proportions, will be amplified in number and ability in line with Metro's belief that the writer is of the utmost importance to big screen productions.

Metro's acquisition of Messrs. Walter, Veiller and Smith is a recent verification of the company's leaning toward recognized dramatic craftsmen to originate drama and prepare it for the screen. Eugene Walter has taken possession of an office in Metro's New York studios and is preparing the screen version of "The Tyranny of Weakness," the novel by Charles Neville Buck, which will be produced with an all-star cast and released under the title of "Love, Honor and Obey."

To Write Four Original Plays.

Bayard Veiller is on the West Coast. He

A Gallery of the Present-Day Metro Authors Who Are Creating New Plays for the Stars.
They are, from left to rght: Channing Pollock, Julie Herne, Eugene Walter, J. A. R. Wylie and Vicente Blasco Ibanez

will write four original dramas for Loew-Metro stars, the first to be a strong story for Bert Lytell. Also on the Coast is Winchell Smith. Mr. Smith's play, "The New Henrietta," revised by himself and Victor Mapes from Bronson Howard's stage success of the last generation, is now being produced by Metro with an all-star cast, headed by William H. Crane and Buster Keaton, under the title of "The Saphead." The picturization of the play is being supervised by Mr. Smith in an advisory capacity as its author and stage producer.

June Mathis is at the head of the Metro scenario writers, of whom the staff now comprises ten. The others are the Zellners—Arthur J. and Lois—Finis Fox, Albert Shelby Le Vino, A. P. Younger, Percy Heath, Harvey H. Gates, H. Thompson Rich and Sarah Mason.

Miss Mathis is one of the most gifted and prolific women screen writers in motion pictures. Her list of successes is so lengthy that space will not permit their recountal here.

Have Written Many Successes.

Arthur Zellner and his wife, Lois Zellner, have been with Metro since last November. They are credited with a score of screen successes in the last two years. On most of them they collaborated.

Albert Shelby Le Vino is a veteran on the Metro scenarios staff and has done a great number of adaptations for the company, both under its program policy and under the "fewer and better" specials policy inaugurated several months ago. His most recent scenarios have been for the two big Drury melodramas, "The Hope" and "The Best of Luck."

A. P. Younger, who has been several months with Metro, has done some excellent work with light comedy material. He has just finished co-authorship of the scenario for "Parlor, Bedroom and Bath," written in collaboration with June Mathis, for an all-star production.

Finis Fox, like Albert Shelby Le Vino, is a veteran of the staff. He has done a number of notable scenarios, and is particularly adept in scenarioizing dramas of intense dramatist interest.

Two Recent Acquisitions.

Percy Heath and Harvey H. Gates, who recently were added to the scenario staff at the Metro studios in Hollywood, are already busy on the construction of continuities for forthcoming Metro releases. Mr. Gates is one of the most successful writers in the motion picture industry. Mr. Heath has been in the theatrical business for fifteen years. He started his career as a newspaper reporter and later was dramatic critic for Boston and Washington papers.

H. Thompson Rich former editor of The Forum, has been associated with Vitagraph prior to joining Metro. He wrote scenarios for "The Climbers" and "The Winchester Woman." He recently sold an original story to the American Cinema Corporation.

Sarah Mason was the last to join the Metro scenario staff to write continuity for Loew-Metro productions. Miss Mason has been in motion picture work for two years. During this time she prepared scripts for a number of successfud photodramas as well as writing several original stories.

Jasper Heads Play Reading.

Col. Jasper Ewing Brady, former soldier, newspaper writer and novelist, is in charge of Metro's play reading department, with offices in the Longacre Building. Col. Brady has a staff of trained readers under his direction and adheres to the policy laid down by Metro in the selection of screen material, to confine it to successful stage dramas, notable novels by celebrated authors, and a few of the big current stories from the national magazines.

Walter, Veiller and Smith, Prominent Dramatists, Turn Talents to Metro Screen

TAKING the cue from the presidential aspirants now presenting their claims to preferment, Metro Pictures Corporation, entering its sixth year as a producing organization, "points with pride" to the trio of dramatists who are the head and corner of its authorial structure.

Leading Metro Scenarists.

From top to bottom they are: Col. Jaspar E Brady, head of the reading department; Lois Zellner, Finis Fox and Arthur Zellner.

In Eugene Walter, Bayard Veiller and Winchell Smith, Metro boasts to having enlisted the services of the "Big Three" of American writers of plays. Each of them has a string of stage successes to his credit —dramas and comedies that have stood as milestones in native drama.

The engagement of these three playwrights signalizes the beginning of a campaign by Metro to get the best brains in the country turned to the development of motion pictures from the standpoint of stories and dramatic craftsmanship of the highest character.

Veiller in Hollywood.

Bayard Veiller is writing original screen dramas at the Metro studios in Hollywood. Eugene Walter has his headquarters at the New York studios, 3 West Sixty-first street, where his first script, "Love, Honor and Obey," an adaptation of Charles Neville Buck's novel, "The Tyranny of Weakness," is already in production. Winchell Smith is personally supervising the screen production of "The New Henrietta," adapted from the modernized version of Bronson Howard's "The Henrietta," at the Hollywood studios. "The New Henrietta" has been renamed "The Saphead" in its screen version.

Eugene Walter first came into prominence as a plawright through the production of "Paid in Full," which he sold after he had "dogged" the New York managers with it unsuccessfully for years. He had started to write plays after his return from the Spanish-American War, in which he served with Roosevelt's Rough Riders.

Started as Newspaper Man.

Bayard Veiller started his career as a newspaper man. He was writing plays all the time he was in newspaper service. He estimates that about thirty plays were turned out in this time. The first one to bring him artistic recognition was "The Primrose Path," in which his wife, Margaret Wycherly, now giving one of the most brilliant performances of the season in "Jane Clegg," scored one of her early triumphs. The play was not a box office success, however, and Mr. Veiller had to wait for "Within the Law" before becoming established as a playwright.

Winchell Smith started his career as an actor and for twelve years he played many parts before finding that the part best suited to him in life was that of a dramatist and producer. It was at a memorable special matinee, one of those highbrow matinees that are usually and mercifully quickly forgotten, that Winchell Smith's name became important. In conjunction with Arnold Daly, he put on George Shaw's "Candida." The success of the production led to "Candida" being put on as a regular attraction, and then came the long series of Shaw plays.

Toledo to Have Million-Dollar Theatre.

Toledo will have a $1,000,000 motion picture theatre, to be known as Zorn's Million-Dollar Capitol Theatre. The seating capacity will be 2,500 and the house will be located on St. Clair street, almost opposite the Temple Theatre and just in the rear of the Federal Building. Work will be started during the summer and will end during the autumn.

Ed Zorn, who manages the Temple; Joe Fanning, of the Temple staff; E. P. Severcool and E. B. Edmonds are interested in the venture. The theatre will be five stories in height and a replica of the Capitol Theatre in New York.

S. Rankin Drew Benefit Show Takes in Total of $17,000 for Post Gymnasium

THANKS to the proverbial willingness of the theatrical profession to help a worthy cause, and to efficient committee work, the benefit show of S. Rankin Drew Post 340, American Legion, held Sunday evening, April 11, at the New Amsterdam Theatre, New York City, was an outstanding success both from a financial and artistic viewpoint.

The theatre receipts approximated $11,000, surprising not only the ex-soldiers but the personnel of the theatre and other theatrical folk. About $6,000 also was taken in for advertisements in an attractive year book.

But the Broadway stars gathered together under the one roof that night were not there alone to help the Legion post raise money for its gymnasium—they were there in memory of the gallant death in battle overseas of Sidney Rankin Drew, son of the late Sidney Drew and the late Gladys Rankin Drew.

Shortly after 11 o'clock the lights dimmed and a marine bugler blew "taps." The audience, which packed the theatre from pit to roof, stood silently in memory of the first American actor to give up his life fighting the Hun on the fields of France. Then the lovable "Polly" Drew, stepmother of the soldier and president of the Women's Auxiliary, spoke briefly. She had come from California to be present that evening.

More Than Enough Acts.

There were few disappointments, for they had been guarded against by having on hand more acts than possibly could have been presented. As it was, the bill lasted until well after midnight and the audience went away satisfied it had seen one of the finest arrays of talent ever gathered together in one bill in the history of New York.

The bill opened with the blowing by the bugler of "sick call" for Ed Wynn, who was to have been master of ceremonies. John Barrymore and Sam Bernard and Irene Bordoni. The acts which followed were uniformly good. There were selections by a navy recruiting band, Sabina, Mi Yakos, Arvid Paulson and Ethel Barrymore and company in Barrie's ageless play, "The Twelve Pound Look."

There were reminiscences by Miss Dorothy Donnelly, and Frank Morgan and company, Clifton Crawford, Georges Carpentier and Miss Bird Millman. All made hits. Carpentier was present through the courtesy of Robertson-Cole and Miss Millman through the courtesy of Ringling Brothers.

Following the intermission came Evan Burrows Fontaine, Augustus Thomas, Clark Silvernail and company, Jimmy Flynn, Georgie Price and sister, Lionel Barrymore and company in one act of "The Copperhead" and John Agee and Nemo. Miss Minnie Dupree and company and Corporal Joe White, a Twenty-seventh Division soloist, showed their esprit de corps by readily consenting to not appearing when it was discovered that the bill was too long. Miss Dupree was to have been seen in "The Nocturne."

Augustus Thomas' Reminiscences.

Mr. Thomas called the honor roll of the past and prefaced his speech with reminiscences of thirty-one years ago when a play of his called "The Burglar" was running in New York. Maurice Barrymore was the star and in his company were Sidney Drew and Gladys Rankin. The Drew-Rankin marriage occurred during the run of the piece, with the playwright as best man. One year later he was godfather of the baby who grew up to give his life for his country.

The boxes were occupied by Eugene Zukor, E. F. Albee and family, A. H. Woods, Dorothy Dalton, Mrs. Sidney Drew, William P. Carlton, President F. H. LaGuardia of the board of aldermen, Mrs. LaGuardia, and Georges Carpentier, with his interpreter, Captain Mallet, of the French army.

Those responsible for the success of the show would make a long list if given here. Suffice it to say that every last member of the New Amsterdam stage staff, the property men from Ringling Brothers Circus and the kindly Leo Blanc, stage manager for Ed Wynn, gave their all and contributed largely to making the show a complete success.

Richard Travers, screen star and formerly a lieutenant colonel in the A. E. F., acquitted himself nobly as stage manager, while Gordon Standing, another A. E. F. veteran, was assistant stage manager. President Wells Hawks and Vice-President James Loughborough, W. J. Roddy and Floyd W. Stoker worked tirelessly in securing all necessary properties and settings and handled all the details incident to the theatre, stage, program and billing without a hitch. Sydney G. Gumpertz, one of the three medal of honor men in the post, was ably assisted in his assembling of program advertising by a staff of twelve men.

William G. Newman, manager of the Empire Theatre, made good his promise that the entire house would be sold out before the curtain rose. Not the least efficient work, and work of the greatest value, was done by William H. Cook, who, as chairman of the publicity committee, saw to it that every avenue of publicity was utilized.

Independent Exchanges Show Interest in Efanel Film, "The Secret Formula"

"THE SECRET FORMULA," the super feature that is being state-righted by the Efanel Film Corporation, of 729 Seventh avenue, New York City, is attracting considerable attention among the independent exchanges as a consequence of the commendable reviews the production has received from trade critics. The title too, has attracted attention and offers possibilities for unique exploitation.

Well-known producers, critics and fans who attended the recent trade showing in New York are said to have marveled at the entertainment value of the picture. Heretofore directors often have paid considerably more attention to bringing out some one particular phase of a picture than they have to the story or production itself. The director of "The Secret Formula," however, worked with the fact in mind that he had contracted to furnish a picture that would entertain.

There was as much attention paid to the lighting and settings as there was to the selection of cast and story. All factors were combined into making a production that would grip and hold the interest of the patron.

"'The Secret Formula' is a super-feature made for the sole purpose of entertaining the public," said F. L. Ferguson, general manager of the Efanel Film Corporation. "We did not invest a million dollars in the production; neither did we lavish gold on any particularly well-known star. But what we have done is this: We have taken a real story, a capable all-star cast and made a picture that will rank with the best of the year."

Cosmopolitan to Produce Plays Based on Cartoons

COSMOPOLITAN PRODUCTIONS is going in for the production of stage plays as a side line to its motion picture activities, according to a statement issued from the office of Henry M. Hobart, vice-president and general manager, at 729 Seventh avenue, New York City.

Stage productions will be made on an extensive scale and it is planned to have at least two shows on Broadway at the opening of the season this fall. Following their run on the stage these plays will be picturized and released as Cosmopolitan productions.

The first of Cosmopolitan Productions' stage ventures will be a three-act comedy version of Harry Herschfield's cartoons, "Abie, the Agent." The book is now being done by Herschfield in collaboration with George V. Hobart. Samuel Blair, formerly associated with A. H. Woods, it is announced, will be the producer. The play's premiere will probably occur in August.

The next stage production to follow immediately will be a musical comedy version of Cliff Sterrett's comic strip, "Polly and Her Pals." Arrangements are now being made with a famous librettist and composer to collaborate with Sterrett on the play. George M. Gatts will be the producer and the show will probably reach Broadway in September.

Montgomery Makes Appointments.

General Sales Manager G. V. Montgomery, of Hallmark Pictures Corporation, has completed the first leg of a nation-wide tour of exchanges in the interest of the exploitation of a large number of pictures which Frank G. Hall will distribute through Hallmark, including "The Evil Eye," featuring Benny Leonard, lightweight boxing champion.

On April 3 he was in Los Angeles completing negotiations for personally making a serial in conjunction with the Ascher Enterprises. While en route west he made the following appointments: H. E. Boswell, to be manager at St. Louis; J. E. Foland, to be Kansas City manager; W. L. Campbell, to be Denver manager; Jules H. Wolf, to be Salt Lake manager; C. E. Edwards, to be supervisor of the Pacific Coast offices, with headquarters in San Francisco, and Robert Green and J. J. Halsted, additions to the force at Los Angeles.

"Free Grass" Features Allie Raye.

Miss Allie Raye is being featured by the Big Ben Picture Corporation, of San Antonio, in a series of five-reel western comedy-drama stories by Tex O'Reilly. The first has been completed and is ready for release by the Arrow Film Corporation. Its title is "Free Grass."

The possibility of San Antonio having a picture future looks big, according to Manager William Politzer, of the Pearl and Queen theatres, the San Antonio Picture Corporation having installed a $100,000 studio there.

Ulrich in New York.

E. D. Ulrich, managing director of the Romayne studio of Culver City, is now in New York, with headquarters at the Hotel Astor. While in New York Mr. Ulrich will commence the production of a feature entitled "Shams," written by Walter McNamara, the author of "Traffic in Souls," who will also direct the production. The exteriors will be taken in New York.

RUBBERNECKING IN FILMLAND

FILMLAND is busy. The one-armed paper-hanger, the peglegged buck and wing dancer, the cranberry merchant and other shining examples of industry haven't got a thing on us. Every producing organization is shooting, and there isn't enough empty studio space anywhere in the colony to whip a cat in.

Several things have happened this week. Hiram Abrams, general factotum of the United Artists, came to town. Eph Ascher, special representative for Mack Sennett, blew in from a long and extended trip. Jesse L. Lasky and H. H. Van Loan departed for the East. Bill Desmond and Mrs. Bill, who used to be Mary McIvor, have taken a lodger in the person of a little girl who arrived on the Stork Express early in the week.

Mary Thurman, of the Allan Dwan company, got burned with some kind of an explosion with a (punk) incense burner. Madeline Fairchild, of the Astra studio, got tangled up with a broken trolley wire on Spring street and broke two or three bones of her right foot in getting out of her car. Earle Williams poked his head through a windshield during an auto collision that he took part in while he was in Santa Barbara.

Chaplin Versus Mayer.

Omar Locklear created a lot of excitement by speeding around over downtown in his air buggy and almost got pinched for it. The city fathers say that Omar can step on his gas and stay in high as much as he likes as long as he keeps high in the air, but if he cuts up didoes over Broadway and shaves the leaves off the tops of the eucalyptus trees in Central Park any more they'll have the law on him, and maybe put him in the hoose gow.

Charlie Chaplin and Louis B. Mayer furnished some lively entertainment for the guests of the Alexandria Hotel by staging a boxing contest on the million-dollar rug in the lobby of the hotel on Wednesday night. Charlie was outclassed by Louis B. in size and weight, but he made up the difference in agility, and the mill was very lively while it lasted. If Charlie hadn't slipped and fell and bumped his head on a painter's scaffolding in the lobby, and the friends of the pair had not interfered, it might have been a regular battle. Personal difficulties between Charlie and Louie were the cause of the encounter.

Nevada "All Het Up."

We have about calmed down over the news of Mary and Doug's wedding, but the state of Nevada has not. The state of Nevada does not care so much about the wedding, but it is all "het up" about the divorce that immediately preceded the nuptials. Officials of Nevada are making scathing remarks and accusations to the effect that the divorce was secured through collusion, and they threaten to annul the decree.

Of course, anyone who knows how difficult it has always been for mismated couples to get their marital status Renovated in Nevada will understand how Nevada feels about it.

One of the charges is that Mary, who established legal residence in the state by buying a ranch at Minden, a small town in Nevada, and declaring that she intended making the place her permanent residence, only stayed in the state seventeen days.

All According to Hoyle, Says Mary.

Just as if a woman cannot change her mind once in a while—and just as if seventeen days is not long enough for anybody to make up her mind that she does not want to live in Nevada.

Why Should Nevada Dislike Mary for Reno-vating Marital Status in Minden?

By GIEBLER.

Mary and Doug are not worrying. Mary says everything was done according to Hoyle, and her attorney says it was all done according to well-established precedent, and cites numerous cases of a similar nature.

But Nevada will not be appeased. Her feelings are hurt. She is probably afraid the news will get about that she isn't strict in matter of divorces. They even threaten to change the present unhitching laws—an action that would lose the town of Reno a lot of free advertising and ruin one of the most profitable industries of the state.

Of course, no one with a grain of charity in their system blames Miss Pickford for securing her divorce in the easiest way. Mary was unhappily married to Owen Moore. They had not lived together for years.

A True Love Match.

Doug was divorced from his wife a year and a half ago, and the fact that the former Mrs. Fairbanks stepped off again five days after the decree was granted proves that she was not broken-hearted.

Doug and Mary wanted to get married to each other, and Mary went about securing a legal separation from Owen Moore in the simplest and quickest manner possible.

After the decree she and Doug were married—surely their privilege under the laws and rules of society. No one was harmed and two people, at least, were made happy, for according to all accounts the match between Doug and Mary is a true love match.

Would it have been any better if seventeen months, or seventeen years, for that matter, instead of seventeen days, had elapsed between the time of filing the petition for divorce and the handing down of the decree? Would it have been any better to have filed the petition in a state where the action would have been dragged through the courts for weeks, with the attendant mush, gush, rot, slop and sob-sister stuff filling the daily press?

Mary is to be commended for her action. She has acted like a lady and a sensible woman through it all, and so far as the talk of collusion and bribery in connection with Owen Moore is concerned, Mary answered this in her reply to a reporter who asked her the question.

"Mr. Moore is not that kind of man," she said. And those who know Owen Moore know that he is not that kind of man.

In the meantime, no matter what the people of Nevada say, the people of Filmland wish Mary and Doug every happiness.

Saying Goodbye to Williams.

One of the big events of the week was when Sol Lesser said good-by to J. D. Williams with a spread of eats and an elegant assortment of film folks as chief mourners. It was anything but a mournful occasion, however. Shakespeare was right when he doped out the stuff about parting being sweet sorrow. It is all of that when the occasion is graced with chicken salad, dill pickles, ice cream, French pastry, two or three bushels of ripe olives, cigars and coffee and enlivened with eloquence and oratory.

Those at the Luncheon.

Everybody hated to see J. D. shake the alkali dust of our fair city from his boots, but I don't think there was one of us but would admire to tell him good-by again if Sol would stage another lunch.

The luncheon was served on the big stage out at the Charles Ray studio, where Charlie is making "Forty-five Minutes from Broadway" for First National.

In addition to Sol Lesser and Mrs. Lesser, and Mr. Williams and his wife, there were Dave Bershon, manager of the First National exchange; Mike and Abe Gore, who are associated with Lesser in the operation of the Kinema Theatre and the First National territory for Southern California and Arizona; Jack Calicott, manager of the Kinema; Sam Rork, manager of the Katherine MacDonald Company; Mrs. George Beban (George was busy cutting "One Man in a Million" and nothing could drag him away from that important duty); Katherine MacDonald; King Vidor and Florence Vidor, his wife, and star in his current picture, "The Jack Knife Man"; William Parker, King's personal representative; Anita Stewart and Rudolph Cameron, her worser half; Charles Ray; Richard Willis, of Willis & Inglis, and manager of the Ray organization; Gus Inglis, of Willis & Inglis; James Young, Max Roth, Dick Spier, Ben Feltman; Virginia Norden, who represented the Louis B. Mayer studio, and, in fact, almost everyone connected with the First National enterprises on the West Coast.

Wants Talmadge Units in West.

There were speeches by J. D. Williams, Sol Lesser, Dave Bershon, Charles Ray, King Vidor and Jack Calicott, who acted as toastmaster and displayed a wonderful strain of eloquence that got better and better the farther he went.

J. D. Williams, who made a good talk, said that he believed that the best results were secured by having each star of the First National under a separate management and in a separate studio, as is now done, and that as all of the First National units but two were now in Los Angeles, he was going to try and get the Norma and Constance Talmadge units to come out and make it unanimous for the West Coast just as soon as he got back to New York.

Pictures, both moving and still, were made of the dramatic scene, and then we all told Mr. Williams good-by, and everybody expressed the wish that he would come back soon, and that it might occur to some one to tender him an arrival lunch when he hits the coast the next time.

Vivian Rich Starts Second Fox Feature.

Vivian Rich, William Fox's newest star, has started work on her second Fox production, "A World of Folly." Frank Beal, who has been absent from the Fox corps of directors for some months, returns to direct Miss Rich in this new drama. Playing opposite the star is Augustus Phillips, who makes his Fox debut as leading man for Miss Rich.

"Treasure Island" Is Finely Produced By Maurice Tourneur for Paramount

By EDWARD WEITZEL

PARAMOUNT-ARTCRAFT has a release on its list that will set all the small boys to regretting that the ancient and honorable calling of pirate is no longer in fashion and bring back to their fathers and uncles the time when they first read "Treasure Island" and thought Jim Hawkins the luckiest youngster in all the world. Maurice Tourneur has transferred the Stevenson story to the screen with a fine regard for the spirit of the original, and the picture smacks of romance and the lure of hidden gold in the same wonderful way that makes readers of the tale stick to the book until the last page has been reached. Following so soon after the release of Robert Louis Stevenson's remarkable psychological study, "Dr. Jekyll and Mr. Hyde," the later picture will give the screen public a rare opportunity to appreciate the wide range and masterly style of this prince of story tellers.

Maurice Tourneur's Skillful Atmosphere.

No director has outclassed Maurice Tourneur as a producer of seafaring adventures and his sailor men and their goodly ships would pass inspection before the briniest old salt that ever helped to man the main brace. In the period called for in "Treasure Island" the buccaneer business was at its picturesque and most murderous best, and Stevenson chose his gallant cutthroats from among the ugliest looking bloody-minded ruffians of all the merry crew. And now Maurice Tourneur has made them all walk out of the Stevenson book just as they were sketched by the Scotch writer and sent them to sea with Jim Hawkins and Squire Trelawney and Dr. Livesey in a ship that is as much a part of the seventeenth century as is the old Benbow Inn on the coast of England, where Jim's mother tries to earn a living and the blind men gives Bill Bones the black spot. If you love the sea and have a soul for romance you are going to revel in this picture.

An Aladdin's Cave of Gold.

Stephen Fox has done an excellent piece of work with the scenario and kept close to the original tale. The few added incidents are full of drama and there is never a moment when the interest is permitted to lag. The one feature of the production that can be called in question is the cave where the pirate's treasure is found, with the bewildering display of gold pieces on the floor. Only Aladdin and the wonderful lamp could have created either the cave or the gold. However, "Treasure Island", is a first cousin to all the stories in the Arabian Nights, and no one is going to begrudge Jim the size of his treasure and his joy at the thought of how he can lavish it on his mother.

Bones at the Benbow Inn.

It is in keeping with the genius of Stevenson that he opens his story among the honest folk of the Benbow Inn and shows you a peaceful scene in old England, with the magistrate and squire of the neighborhood as the friends and protectors of the Widow Hawkins and her son before the first of the pirate crew appears in the offing and Bill Jones settles down to his bacon and eggs and frequent glasses of grog as the only paying guest of the inn. The determination of Jim to help his mother keep the wolf from the door, and the boy's joy at the arrival of the mariner with plenty of gold to spend does not bring Mrs. Hawkins a tranquil mind. When in his cups Captain Bones spins such blood-curdling yarns about desperate deeds on the Spanish Main and is so fond of roaring out bits from the piratical ballad which contains the disquieting allusion to "fifteen men on the dead man's chest," the hostess of the inn begins to suspect that her guest himself has sailed under the black flag.

With the arrival of Black Dog, one of Captain Bones' old shipmates, the truth comes out, and Jim learns that the sailorman is after a map which shows where the treasure that once belonged to the celebrated Flint is buried. the map having been stolen by Bones after Flint's death. Jim is a badly freightened witness of the fight between Bones and Black Dog, in which the common sailor is driven off, Captain Bones celebrating his victory by drinking harder than ever.

Then one day Pew, the blind man, finds his way up the path to the inn, and Jim realizes that another desperate character has arrived when he feels the fingers of Pew about his throat and hears the savage tones of the voice that demands its owner be taken to Bones. The two cutthroats have a stormy meeting. Pew hands Bones the black spot and, in an encounter with him, stabs the captain to death. The dead man has not settled his bill at the inn and Jim and his mother help themselves from the stock of gold stored in Bones' chest. They also find the map of the buried treasure. Before they can put it in a place of safety the rest of Pew's companions attack the inn, and the widow and her son are obliged to flee. The pirates are driven off by the neighbors, lead by Dr. Livesey and Squire Trelawney, and Jim shows the magistrate the chart.

The Search for the Treasure.

Livesey and Trelawney at once decide to go in search of the hidden treasure. Jim is anxious to make one of the party, but the doctor and the squire tell him he must stay with his mother. A ship is bought and a crew shipped for the voyage. Long John Silver, the cook, proves to have great influence over his mates. He is minus one leg, but can best any ordinary man in a fight. After the voyage is well started the ship's captain discovers that most of the crew belong to the pirate band that killed Bones and tried to recover the map. Jim Hawkins, who has stowed away on the ship, overhears Long John planning a mutiny with the other buccaneers. The boy carries the tidings to his friends. The owner of the ship and those on his side manage to hold off the pirates until land is reached. Once at the island Trelawney and his followers leave the vessel and take refuge in a stockade built by Flint. A battle between the pirates and the Trelawney faction results in most of the cutthroats being killed. Ben Gunn, a pirate who had been left on the island, takes the victors to the cave where the treasure is hidden, and Jim is able to return home and fulfill his dream of placing his mother beyond the reach of want.

The Cast Is Well Chosen.

The many illustrated editions of the Stevenson story have made the faces of all its characters from Jim to Black Dog as familiar as those of old friends. Maurice Tourneur has selected his types with great care. Al Filson as Bill Bones, Lon Chaney as Pew, Wilton Taylor as Black Dog, Charles Ogle as Long John Silver, Sydney Deane as Judge Trelawney, Charles Hill Mailes as Dr. Livesey, and Josie Melville as Mrs. Hawkins are of uniform excellence. Shirley Mason's only shortcoming in the character of Jim Hawkins is due to her inability to disguise her sex.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper.

A Tale Untold of This Pirate Bold. He Held Them Under His Spell.
Striking scene from "Treasure Island," made by Maurice Tourneur for Paramount.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

Independent Exchangemen's Organization Purchases National's "Nobody's Girl"

JOE BRANDT, director general of the National Film Corporation of America, announces that "Nobody's Girl," featuring Billie Rhodes, has been purchased by the Federated Film Exchanges of America, for distribution. This is a new organization, the outgrowth of recent convention held in Chicago, and is evidence that the independent exchange men have their new machine in working order and are ready to go right ahead with their plans.

The Federated Film Exchanges of America will exploit, advertise and take care of all publicity in connection with the marketing of "Nobody's Girl." A special department has already been started to take care of this angle, while a sales staff will work on its distribution.

"I am particularly gratified over this sale," said Mr. Brandt, "because I feel that the solution of the independent production and exchange problem is now in sight. The board passes on the merits of every picture before the purchase of it is considered. This means that only good pictures will be marketed through their exchanges, also that the independent producers will be spurred to greater efforts in making better pictures because they know there will be distribution at the end of the trail."

National's "Kentucky Colonel" Ready for Release, Says Brandt

"The Kentucky Colonel," film version of Opie Reed's novel, is now ready for release, announces Joe Brandt, eastern representative of National Film Corporation. The story concerns two retired army men, bosom friends and former rivals in love, who become estranged through the sowing of seeds of suspicion by a scoundrel, only to be later brought into an even closer bond of friendship.

Joseph J. Dowling, who portrayed "The Miracle Man," is the colonel and Frederick Vroom the general, while Elinor Field plays the feminine lead. Included in the cast are Frances McDonald, Lloyd Bacon, Cora Drew, Fred Kohler, Gordon Griffith, Thelma Salter and others. William A. Seiter directed the production.

Seifert Reports Big Bookings on Kremer Films in Michigan

The manager of Independent Masterfilms, Inc., of Detroit, is in New York and reports considerable interest in his territory on the series of short length Chaplin productions distributed by Victor Kremer Film Features, Inc. Many first-runs have been secured in leading theatres.

Mr. Seifert is conducting an extensive exploitation campaign on these productions. He also reports that exhibitors are rapidly signing up for the topical weekly "Screen Smiles" and is enthusiastic over "Skinner's Dress Suit."

More Sales on Darkfeather Series.

The following additional sales are reported by C. B. Price Co., Inc., on the series of Mona Darkfeather Indian Drama reissues: C. A. Meade on a trip through the Central West sold rights for Eastern Missouri and Southern Illinois to the United Film Service, and Western Pennsylvania and West Virginia to Co-Partner Attractions, Pittsburgh, Pa. A. L. Ehrgott sold eastern Pennsylvania and southern New Jersey territory to Royal Features, Inc., Philadelphia.

Leo White and Bud Ross Support Billy West in Reelcraft Series

Leo White and Bud Ross have entered into contracts to appear in the support of Billy West in a series of comedies for Reelcraft Pictures Corporation. Leo White is an old-timer in the comedy field, having appeared in a large number of Keystone productions, particularly in the role of a count, a characterization which he is said to have created. With Billie West, he will continue to appear in "villainous" roles. Bud Ross has also appeared in comedy roles for several years.

"Madonnas and Men" to Be a Big Jans Special Film

THE third production of Jans Pictures, Inc., will be "Madonnas and Men." It is announced that it will be in eight reels and will be an unusual production and one that can b eexploited on a big scale. There will be no star, as it is the desire of Herman F. Jans, president of the company, to place upon the market a feature of such strength that no star will be needed to make it a moneyed attraction for the exhibitor.

Particular attention, however, will be given to the cast, and the most prominent players are Eva Burroughs Fontaine, prominent in Ed Wynn's Carnival; Edmund Lowe, leading man for Leonore Ulric in "The Son-Daughter"; Anders Randolf, Gustav von Seffertitz, Raye Deane and Faire Binney.

The story opens in Rome when Christian slave girls were fed to the lions, and draws a parallel with conditions in modern times.

Pioneer Holds Convention; Also Opens Two New Exchanges on Pacific Coast

AT Pioneer headquarters in New York a meeting of the majority of the executive heads comprising the Pioneer Co-operative Distribution System has just been held. Among those present were Ben Amsterdam, of Masterpiece Film Attractions, Philadelphia; Michael Lessy, of Screen Art Films, Baltimore; M. A. Lightman, of Criterion Film Service, Atlanta; Herman Rifkin, of Eastern Feature Film Company, Boston; Phil Hazza, of Amalgamated Exhibitors' Circuit, Canada; D. S. Davidson, of Pioneer's Cleveland office; Floyd St. John, of Pioneer's San Francisco office; R. H. Murphy, of Pioneer's Buffalo exchange, and Clyde Elliott, one of the executives of Greater Stars Productions, Chicago.

The subjects discussed dealt with the management and the question of greater co-operation between the offices handling the different productions. General Manager Hoffman announces account of the benefits derived he will call these meetings often.

Pioneer also announces the opening of two new exchanges, one in San Francisco, the other in Los Angeles. Floyd St. John is in charge of the former, while S. W. Whitehead will manage the latter.

The next releases of this organization will be "Midnight Gambols," starring Marie Doro, and "Bubbles," with Mary Anderson. It is reported that the present offering, "Dr. Jekyll and Mr. Hyde," with Sheldon Lewis, is breaking all records for Pioneer films.

William Nigh Directed Lybarger's "Democracy"

FRANCIS LEE LYBARGER'S production, "Democracy—the Vision Restored," was directed by William Nigh, who is well known as a director of big productions. He was born in Berlin, Wisconsin. His debut in pictures was made with the Majestic Company, and he was featured in comedy roles. He later joined the California Motion Picture Company and directed features starring Beatriz Michelena.

Metro was the scene of his next work as a director, during which times he made productions for Lionel Barrymore, Mary Miles Minter and others. After this he made several independent productions including "My Four Years in Germany," "Beware" and two comedies starring Johnny Dooley.

In addition to directing, Mr. Nigh also portrays roles in his own pictures, and his versatility is further shown by the fact that he is also a writer of books and plays, a painter on canvas and a cartoonist.

Park-Whiteside Set Release of "Empty Arms" for May 1

FOR what is claimed to be the first time in the history of the state right market, a definite release date has been set for a production, and it will be released throughout the United States on that date.

The picture is "Empty Arms," the Park-Whiteside production distributed through Photoplay Libraries, Inc. It will be released May 1, on which date the territorial buyers will inaugurate their campaigns.

"Practically the entire territory has been disposed of on this picture" says Byron Park, general manager of the company. "We are not giving out the names of the buyers in justice to them, and also because we plan to run a four-page advertisement in the trade papers, naming the entire group of buyers and the territories they own.

Harry Revier to Direct Serial "Son of Tarzan" for National

Harry Revier, who recently completed the "Return of Tarzan" for Numa, has been engaged by the National Film Corporation of America to supervise the production of "The Son of Tarzan," the latest serial to be announced by this company. This is the first of the Edgar Rice Burroughs books to be adopted for the screen in serial form. National previously produced "Tarzan of the Apes" and "The Romance of Tarzan," but these were five-reel features. Roy Somerville has been engaged to collaborate with Revier. He will prepare the continuity.

Al Christie to Direct a Two-Reeler.

After completing his work of directing with Scott Sidney, the story, "A Smart Aleck," which is to be a special Robertson-Cole feature, Al Christie will direct another of the Christie two-reel comedies of the fast farce type. In the picture will be Bobby Vernon, Teddy Sampson, Neal Burns, Vert Steadman and Charolotte Merriam.

Ivan Abramson.

Author and producer of seventy state rights "Blind Husbands" being "Big Hits for Sale"

Park and Whiteside Announce a Spiritualistic Production

LAWRENCE PARK and Edward Whiteside announce the production of a feature photoplay dealing with spiritualism. Frank Reicher is the director and Charles D. Isaacson the author.

During past two years Mr. Isaacson worked on a series of spiritualistic articles and investigations among mediums and psychics, and prior to that he had made extensive researches into the world of metaphysics. The reports of his activities were published in Judge's Weekly, and he also wrote for the International News Service a series on spiritualism and metaphysics which was syndicated in many newspapers.

In 1917 he withdrew from public gaze in connection with this subject and in the meantime has developed a scenario for both sides the believers of spiritualism and its opponents. The result is said to have provided material for an entertaining powerful film concerning spiritualism.

Victor Kremer Is Handling Fifty State Right Subjects

AFTER a brief visit to the New York offices Victor Kremer left recently for another trip to independent exchanges. Mr. Kremer reports that his business of his organization has grown rapidly and he is now handling all the state right market into consideration, including comedies, feature short subjects and a variety of serials.

The office staff consists of nine and four experienced salesmen between Kansas City and the Pacific Coast, covering the territory with Harry Bolt, western sales manager, in charge of Jesse Abe's Factory.

Mr. Kremer reports that a majority of the territory has been disposed of on the Chaplins and other subjects, and a sales campaign is now in progress on "Screen Snapshots" and "Romance of Diamond Island."

Views of Many Film Favorites in Cohn's "Screen Snapshots"

Jack Cohn, of Jack and Harry Cohn, announces "Screen Snapshots," the new novelty reel, is unlike any other in the market and it will do this and otherwise as it offers film fans food for growing. It will be an animated fan column, showing screen favorites at home and in their studio.

The first issue shows Nazimova dancing, Charles Ray's hobbies of amusing a baby, a comedy in which the Carter DeHaven, George Beban and Lenore Pinkard combine, Mrs. Lewis Stone's hobbies in fighting, Alice Mary MacLane and Sessue Hayakawa, together with many shots when the big earnings are dominated.

New State Rights Company Negotiates Big Deal with Arrow Film Corporation

WHAT is claimed to be one of the largest signal deals in the history of the state right market has just been consummated between the Arrow Film Corporation and Empire State Film Exchange, 729 Seventh avenue, New York. The latter concern has purchased rights for New York state for sixteen five-reel feature productions and rights to the Hank Mann series of two-reels for New York state outside of New York City.

The productions included in this deal are "The Chamber Mystery," "The Vigilantes," "Wolves of the Street," "The Desert Scorpion" and the "Tex Elizabeth of Mysteries" series. The Empire State Film Exchange is a newcomer in the state rights field. Arthur G. White, formerly the head of the New York Paramount-Artcraft Exchange, is in charge and he is assisted by a corps of expert salesmen.

The "Tex" series is a new departure in film productions consisting of a series of twelve features with the same central characters but each complete in itself. They were produced by William Steiner and directed by Tom Dollins. "The Chamber Mystery" is a comedy feature with Earl Metcalfe and Marie Whitney in the leading roles. "The Vigilantes" is a story of the old West. "The Desert Scorpion" and "Wolves of the Street" were made by Art-O-Graph Film Company of Denver and feature Edmund F. Cobb.

The series of Hank Mann comedies are being handled in New York City territory by the Seaboard Film Corporation, of which Harry I. Otleman is president.

Unusual Publicity for "Illiterate Digest."

The "Illiterate Digest," the screen novelty reel introduced by the Marion H. Kohn Productions featuring Will Rogers, the Goldwyn star, and touching on topics of current interest, is said to be gaining publicity from an unlooked for source. The witty sayings have interested many editors with the result that the reel is being mentioned in connection with the quoting of Rogers' sunny ideas about life.

Victor Kremer Preparing Two Additional "Carmen" Revues

Due to the success of the Carmen Beauties Revue, the road attraction presented in conjunction with Chaplin's "A Burlesque on Carmen" in New York territory, Victor Kremer announces he has been requested to produce similar shows to be presented in territories controlled by Independent Masterpiece of Detroit, and Essenel Productions of Lake Company, of Cleveland.

The company appearing in and around New York is booked several weeks ahead, including three days at the Crescent Theatre in Perth Amboy, N. J., and a week at the Savoy, one of the largest houses in Newark.

Ybor City Likes "The Hawk's Trail."

Manager Walton of the National Theatre, Ybor City, Fla., has written the Special Features Company, Knoxville, that he ran the Burston serial, "The Hawk's Trail," for two days and broke the attendance records. He recommends it to exhibitors as one of the best serials and best drawing cards he has ever seen. Similar reports have been received from other exhibitors.

Canyon Pictures Offers Open Market; "Vanishing Trails," New Selig Serial

COLONEL WILLIAM N. SELIG, who recently produced "The Last Chief," has just completed "Vanishing Trails," a serial in fifteen episodes, for the Canyon Pictures Corporation, of 130 West Forty-sixth street, New York City, which will state right it.

Franklin Farnum and Mary Anderson are featured in this episodical story of love and adventure which extends from the East to the mysterious vanishing trails of the West.

Canyon Pictures recently launched Franklin Farnum in a series of two-reel westerns which proved so successful that they led to the production of this serial. Canyon has even more pretentious plans regarding a series of features featuring Mr. Farnum.

"Vanishing Trails" will be released on the state-right market and already a publicity and exploitation campaign of wide scope is under preparation.

William E. Wing has evolved a story which is different from the usual serial, and has surrounded Franklin Farnum as "Silent Joe" with a mysterious air, it is said. The story is filled with suspense and action throughout, an added quality of novelty being added by a man known as the "Shadow," who with a number of mechanical and scientific contrivances manages to upset many needless plots and Canyon.

A strong supporting cast has been assembled. It includes Harry Lonsdale, L. M. Wells, Duke Lee, Vester Pegg, Pedro Leon, Bud Osborne and W. A. Orlamond, but not least, about behind the camera while big, with seems to have an almost uncanny knowledge of what is going on and the use of material and in many of the scenes. The production was directed by Louis de La Motte and photographed by E. G. Linder.

George Beban has finished the cutting of his animal production, "One Man in a Million," which he wrote and directed himself. His supporting cast includes Helen Jerome Eddy, Irene Ruth, Fuzzy Wuzzuck and George Beban, Jr. He has already started rehearsal of "The Sign of the Rose" his famous Italian impersonation, which will be presented with Mr. Beban in person in conjunction with "One Man in a Million."

The Kellerman picture will be completed in about four weeks. The company has just returned from San Francisco, where they were shooting exteriors and are now making preparations for a trip to Hawaii to secure other exteriors. The Kellerman picture is a comedy-drama presenting the aquatic Venus in a new role. It is being directed by Chet Franklin and Wheeler Oakman is the leading man.

Sol Lesser Is Nearly Ready to Tell Releasing Policy

WITH the entire transfer of the executive staff to Los Angeles completed, Sol Lesser is almost ready to announce his releasing policy on the product of his two previous companies, Annette Kellerman and George Beban.

Wilk & Wilk Offer Feature with Mrs. Hayakawa as Star

Wilk & Wilk, 127 Longacre Building, New York, announce for distribution on the state rights market "Ashes of Desire," a feature production starring Mrs. Sessue Hayakawa. This picture is presented by Frank J. Smith and was directed by Frank Borzage.

It is described as a mighty drama of human heart interest with wide appeal, and Wilk & Wilk are confident that it will prove to be a wonderful box office attraction, presenting as it does a star of proven worth in a popular human interest story.

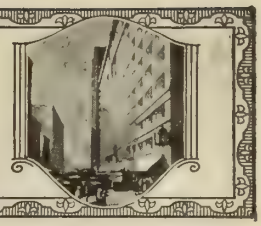
Circuits Book "Blind Love" in New York and New Jersey

"Blind Love," in which Lucy Cotton is the star, has been booking exceptional bookings in New York and New Jersey, according to a statement from Nathan Hirsh, president of the Aywon Film Corporation, who handles the feature for the states mentioned.

The Marcus Loew circuit in New York City has booked "Blind Love," while several other large circuits and first run houses are also showing the picture.

CHICAGO NEWS LETTER

JAMES S. McQUADE



Schaefer Returns to Chicago After an Extensive Trip on the Pacific Coast

PETER J. SCHAEFER, of Jones, Linick & Schaefer, return to Chicago, accompanied by Mrs. Schaefer, April 5, after a Pacific Coast trip which began January 4. Most of the time was spent in California, with San Francisco as the most favored spot. Mr. Schaefer took his auto along and much of the time was spent in motoring up and down the coast, during which Seattle, Portland, San Francisco, Los Angeles and San Diego were thoroughly explored. While in Los Angeles all the studios were visited and most of the stars were met personally.

Mr. Schaefer was naturally greatly interested in the condition of the moving picture business, especially in the theatres. He found capacity business at every house visited in Los Angeles. Big two-hour shows, with prices of 50 cents for the main floor and 75 cents for the balcony, were the rule in Los Angeles.

"They are now building half a dozen big, new theatres there," said Mr. Schaefer. "Marcus Loew is building a picture theatre to seat 3,500 persons, at Seventh and Broadway, and another that will seat 3,000 at Mercantile Place. The estimated cost of these two houses is $3,000,000. Syd Grauman is also building a picture theatre at Hill and Sixth streets that will seat 4,000 persons, at a cost of $1,000,000.

"Then the Pantages are at work on a vaudeville house at Seventh and Hill streets, at an outlay of $1,000,000. The Orpheum Company is also building a new vaudeville house at Eighth and Hill that will cost over $1,000,000. The building of new houses is not really overdone, as there is plenty of business for all of them. There are only about half a dozen small picture theatres in the downtown section of Los Angeles."

Mr. Schaefer told me that notwithstanding the great stride forward in the housing of moving pictures and the marvels of modern picture productions, he was impressed that we have only entered on the threshold of what the moving picture is still to be. He received this impression when investigation revealed that one can now seldom find a picture in the making at Los Angeles that will cost less than $100,000!

Mr. Schaefer called on Mack Sennett, with whom he passed a very pleasant time. "He was up to his eyes and ears in work, but he has always time to see his friends," Mr. Schaefer said with much emphasis and feeling.

Mr. Schaefer, while acknowledging that he had seen many wonderful things in the business out in the Far West, yet believes that Chicago has some of the finest and greatest theatres in the country and that they offer better shows than anywhere else for the money.

J. Rich Moss Buys the Grand Theatre, Lincoln, Ill.

J. RICH MOSS, who is widely known in Chicago film circles both as a salesman and in the management of picture theatres, has purchased the Grand Theatre in Lincoln, Ill., a progressive, growing town of 13,000 population.

The Grand will be opened Monday, April 19, under the personal management of Mr. Moss. The house seats 800 persons and it has been thoroughly renovated and redecorated. An orchestra of seven pieces will furnish the music.

Mr. Moss, at various times, was connected with the management of the Imperial, Crown and Studebaker theatres, Chicago, and is a bright young man thoroughly imbued with up-to-date business methods. He has had considerable experience as a road man for state-rights pictures.

Federated Exchanges Head Advises Against Selling Theatres to Film Powers

DO not, under any conditions, sell your theatre to film powers and do not let the big interests get even a finger hold on your business," is the advice of President Joseph L. Friedman, of the newly formed Federated Film Exchanges of America, to exhibitors.

"For the last year, or thereabouts, the film industry has been hearing rumors of such and such an organization investing in theatrical interests all over the country," continued Mr. Friedman. "As a consequence, individual theatre owners do not know just which way to turn. It was partly to combat this feeling of unrest and to settle in the minds of the exhibitors that the business they have built belongs to them, and to them alone, that the Federated Film Exchanges of America was formed.

"In the past the independent producer has sold his pictures where the profit was greatest and where full distribution was practically guaranteed. It was impossible for the independent exchangeman to compete in buying power with the big film circuits, for the simple reason that he had no organization.

Lost Many Good Pictures.

"In spite of the fact that the united buying power of the leading state rights exchanges was on a par with the buying power of the leading exchange systems throughout the country, state rights men had to sit idly by and watch the greatest pictures pass into the hands of others, simply because they were not organized. This ability to swing the largest deals has enabled the interests in many instances to take from the exhibitor what he has built up by years of sticking to his own business—his theatre.

"The Federated Film Corporation releases the exhibitor from dependence on the product of any one organization. He can laugh at 'freezing out' threats. He is not obliged to make any disagreeable contracts in order to save himself from bitter competition. With the Federated back of him, he can rest assured of a high grade product for his screen, without any joker.

Are Still Independent Exchanges.

"It stands to reason that an organization such as the Federated Film Exchanges of America cannot continue to live and do business unless the pictures handled by them live up to their advance notices. There is no tie-up. Each individual picture released through Federated channels must make money, or all succeeding pictures will cost the exchange system dearly.

"Understand me. The Federated exchanges are independent exchanges still, but they are independent exchanges which are united and organized for the betterment of the film business. The men who by their own efforts, in their own territory, have built up a business that has proven highly successful, are at the helm for the Federated. Their chief aim now is to preserve this confidence of exhibitors and nourish it. Each Federated film exchange manager, in his own territory, will necessarily be interested in keeping the pictures released through the Federated up to standard.

"Understand me further. The purchasing power of the Federated Film Exchanges of America runs away up into money. No picture ever produced can faze it. If the picture shows possibilities of earning a profit for the men who make up the Federated Film Exchanges, it will be bought. If we want it, we'll have it."

Lila Lee, Juvenile Star, Files Suit Against Mrs. Edwards

AUGUSTA APPEL, fifteen-year-old daughter of Carl Appel, owner of the north side Turner Hall, Chicago, filed through her father a suit in the Circuit Court, Friday, April 9, asking for an injunction restraining Famous Players-Lasky Corporation from paying any further moneys earned by her to Mrs. Gus Edwards, who has had charge of her stage and screen career since she was five years old.

Augusta Appel's screen name is Lila Lee. She is now a juvenile movie star in Los Angeles and her mother is with her. Mrs. Edwards is charged with mismanagement and extravagant expenditures.

Lila says she does not know how much money she is earning with the film organization mentioned, nor does her father. To ascertain this is one of the objects of the suit.

Mrs. Edwards is at present in Chicago and will contest the suit. She asserts that she has spent a large sum of money in preparing Lila for a stage career, and that the success Lila has made, both on the stage and screen, is due to her efforts and support.

Mary Pickford to Appear in Three Pictures in Europe

KENNETH McGAFFEY, publicity representative of Mary Pickford, spent a few days in Chicago recently and left for Minneapolis, where he joined Ralph O. Proctor, general manager for United Artists. Thence he will accompany Mr. Proctor to Seattle and thence to Los Angeles, where he expects to arrive about the middle of April.

He informed me while here that Miss Pickford is now busy at work on "'Op O' My Thumb," this title having been expressively changed to "The Duchess of Suds." Jack Dillon is the director of this superfeature.

Mary Pickford will visit Europe about June 1, and will engage in the making of three pictures during her stay. Two of these will be made in England and one in France. An American director will have charge of the productions. The titles of these pictures have not been given out yet.

Office of Middle East Films, Ltd.
Located in Weltevreden, Java.

Good Business Reported in Borneo and Celebes Islands

FROM Singapore comes word that Joe Fisher, of the Middle East Films, Ltd., has recovered from an attack of acute malaria contracted while traveling in Borneo and the Celebes Islands. The Middle East Films is associated with African Films, Ltd., African Theatres, Ltd., India Films, Ltd., and African Films Productions, Ltd., the New York office of which is in the Putnam Building. The company is handling theatrical enterprises in addition to films. At the time of writing Marie Tempest and a London company was playing to capacity business

Mr. Fisher reports that business has expanded very much in Borneo and the Celebes, that branch offices have been opened in Medan, Batavia and Soerabaia and that shortly one will be opened in Borneo.

Oldtime Heavyweight Boxer Is in Fox Sunshine Comedy

PROMINENT in the forthcoming Fox Sunshine Comedy Special, which comprises "five reels of mirth, magnificence and maids," is "Big Tom" Kennedy, as he is familiarly known in the California film colony. While President William Fox, of Fox Film Corporation, was looking over some film received last week, he spotted Kennedy's face in the first reel of the comedy and immediately recalled him as a former professional heavyweight boxer.

Kennedy started fighting back in 1910 and got a licking and $1,000 when he tackled Al Palzer. Others he has boxed are Georges Carpentier, Jack Johnson, Carl Morris, Bombardier Wells, Frank Moran, Gunboat Smith and Max Robert. His last three fights were with Al Reich, Jim Coffey and Tony Ross. During the last named fight he was badly hurt, and after six months in the hospital gave up boxing in favor of motion picture acting.

The comedy in which Kennedy appears was produced by Hampton Del Ruth, who availed himself of the services of every Sunshine actor and actresses at the West Coast studio. Kennedy's great size stands out in contrast to the willowy figures of the three score and ten "Sunshine Widows."

Fox Delivery by Motorcycle.

Many New York exchanges were badly handicapped owing to the railroad strike by the delay in delivery of films to theatres. Louis Rosenbluh, who is the executive of the Fox sales exchange for New Jersey, utilized a motorcycle messenger service which he found to be quite effective.

Garsson Organizes Fine Arts Pictures; Exhibitors to Share in Gross Receipts

THE Fine Arts Pictures, Inc., has been formed to succeed the Foundation Film Company, of 1600 Broadway, New York. The new name is considered more suitable to the aims and policies of Murray W. Garsson, who was president and general manager of Foundation. Mr. Garsson will continue to act as president and general manager of the new company, while Charles Schwerin will be secretary, treasurer and sales manager.

Elaborate production plans are announced. Eight pictures a year are to be made and all of them are to be of five-reel length. The chief feature will be a contest picture, the details of which are now being worked out. It will be a sequel to the two-reel beauty contest picture, "A Dream of Fair Women," which is now being distributed by Messrs. Garsson and Schwerin in state rights territory.

The contest is being conducted by Eugene V. Brewster's three fan magazines, Motion Picture, Motion Picture Classic and Shadowland, which also held the contest in connection with "A Dream of Fair Women." The successful contestants will be featured in the leading roles of the picture, which will be produced as soon as the contest is ended.

The sales policy of Fine Arts Pictures, Inc., will be of special value and service to the exhibitor. It will include the selling of negatives at cost and a share of the gross receipts. Thus the exhibitor will be a co-producer with Fine Arts Pictures, Inc.

Other novelties are to be prepared, all of which will be of the five reel length. Fine Arts Pictures, Inc., in short, will endeavor to live up to its name.

Sawyer Describes New Company Offering Good Screen Stories

THE Authors' Stage and Screen Plays, Inc., has been formed recently to specialize solely in supplying material for screen plays. General Manager Arthur H. Sawyer has issued the following statement from the offices at 1476 Broadway, New York City:

"The dearth of suitable material for the screen today constitutes the chief worry of the average motion picture producer. That the demand exceeds the supply is shown in the number of stories and plays bought lately. Even this questionable field of 'nearly successful plays' and ordinary magazine stories is now practically exhausted and the producer is faced with the possibility of having to 'do over' plays produced years ago.

"This organization has been formed for the express purpose of assisting the producer in this unfortunate situation. The men in it know every angle of the motion picture business. They can differentiate between a poor stage play or a magazine story of questionable value, for which an enormous price is asked, and stories possessing the elements necessary for perfect picturization. Authors of international reputation will write these stories, always remembering that they are intended for filming.

"A special 'direct to the public' publicity campaign will be inaugurated with every story as well as a campaign publicizing the author. All plays or stories will be handled by us only under exclusive arrangements."

Guy Empey Officials See "Oil."

An opportunity to see Guy Empey's latest photoplay, "Oil," has been extended to the officials of the Guy Empey Pictures Corporation in a private showing. The screening was an invitation affair, and only officials of the company and their guests, members of the cast and a few friends were included in those present.

The negative is now being matched and cut from the working print and a trade announcement of distributing arrangements and release date will be made shortly.

Neilan Representative Plans European-Made Productions

HARRY HAM, Marshall Neilan's foreign representative, has just arrived in London to make advance arrangements for the production of European subjects made under Mr. Neilan's direction. Passage has been engaged for an entire producing unit which will accompany Mr. Neilan abroad and a large part of the boat will be reserved for the exclusive use of the film people. During the trip over the company will be busy going over the scripts of the pictures to be staged abroad and much of the preliminary work in conjunction with the actual shooting of scenes will be attended to en route.

Mr. Ham is most enthusiastic in his cable reports regarding conditions abroad and stated that the outlook for a number of very unusual productions staged in the exact locale of the stories is particularly promising.

In addition to his producing staff, Mr. Neilan will take over with him a complete outfit including several new machines in the way of electrical appliances on which he has been experimenting for the past six months.

Activities at the Neilan studio in Hollywood are being speeded up so that a third production following "Don't Ever Marry" will be completed before he leaves.

Baremore to Have His Own Offices.

R. W. Baremore, who for the past several months has been in charge of publicity and advertising for the United Picture Theatres of America and United Picture Productions Corporation, has resigned to accept several other offers. He has begun handling the advertising, publicity and exploitation for the Haring and Blumenthal Enterprises, for the time being concentrating his efforts on the New Jersey theatres of the firm.

Two well known stars, a prominent director and a new producing company also will avail themselves of Mr. Baremore's services within the next few weeks. Contracts already have been signed for this service. Until suitable offices are found Mr. Baremore temporarily will be situated at 1600 Broadway at United's headquarters.

Neely Edwards Takes New Partner.

Neely Edwards, who created the original team of moving picture "Hall Room Boys" which are being filmed by Jack and Harry Cohn, and released as "The Hall Room Boys Comedies," has taken a new partner and will continue starring in the comedies produced by the Cohns.

Hugh Fay is the new addition to Edwards' store of laughs. He is well known for his work in vaudeville and his genuine sense of humor and attractive looks.

Thomas Coming to New York.

H. M. Thomas, manager of the Rialto Theatre, Omaha, left on Sunday, April 11, to spend several weeks visiting theatres in eastern cities, garnering ideas to be considered for use in Omaha. He will be in New York City the week of April 19, stopping at the Astor.

LOS ANGELES NEWS LETTER

BY A. H. GIEBLER

Cleremont Begins on First of Six Selznick Specials

CLEREMONT PHOTOPLAYS fired its first guns at the Bernstein studios when Lloyd Carleton Productions, under personal direction of Lloyd B. Carleton, began to film an adaptation of "Mountain Madness," Anna Alice Chapin's story of the Virginia hills. This is the first of six special productions to be made for Selznick for release through the Republic Distributing Corporation, and the Carleton company is the first of several units to get into actual production. Others will be added as soon as the Cleremont Corporation can secure a studio as a permanent home. A fully equipped studio is under consideration, but in case it cannot be purchased a new studio will be built and probably modeled as nearly as possible after the Clara Kimball Young studio in Edendale.

The technical force of the company includes John T. Carleton, as production manager; W. Bradley Ward, assistant director; Delbert L. Davis and Robert Carson, cinematographers.

Mignon Anderson, Ora Carew, Edna Pennington, Edward Coxen, Howard Miller, Richard Morris and Jack Lott comprise the cast for the first picture. It is to be the policy of Cleremont to feature its stories with all-star casts.

Tourneur Buys Hollywood Estate.

Maurice Tourneur, motion picture producer, has purchased a piece of property comprising thirteen acres, known as the William H. Hoegee estate, at the corner of Los Feliz and Commonwealth Boulevard, in the East Hollywood foothills district for the sum of $150,000.

Becker Returns from East.

Bruno J. Becker, general manager of the Gale Henry Comedy Company, has returned to Los Angeles after a two-months' visit in New York, having completed negotiations for a new series of two and five-reel comedies featuring Gale Henry. Toward the close of Mr. Becker's stay in New York, he was stricken with the "flu," from which he has not yet fully recovered.

The studio on Santa Monica Boulevard formerly used by the Gale Henry company has been sold, but a new plant will soon be under construction on the site purchased at Sunset and La Brea not long ago by the company.

Betty Bouton Married.

Betty Bouton, player of ingenue parts in the films, has announced her marriage, which took place several weeks ago, to Arthur Jackson, scenario writer. Miss Bouton will continue her picture career.

Hiram Abrams Arrives.

Hiram Abrams, president and manager of the United Artists Corporation, arrived in Los Angeles on April 6, to stay only a few days. Mr. Abrams intimated, however, that there might be some interesting announcements to make, even in that short a time. One of the chief objects of his visit was a conference with the three members of the United Artists, Mary Pickford, Douglas Fairbanks and Charles Chaplin, now on the Coast.

Helen Taft Visits Studio.

Helen Taft, daughter of former President William H. Taft, was a recent visitor at the Metro studio, and was taken on a personally conducted tour through the plant by May Allison. Miss Taft is in Southern California in the interests of the Bryn Mawr endowment fund.

Laemmle Has New Producing Policy.

One of the innovations instituted by President Carl Laemmle on his present visit to Universal City is that no production shall begin at that studio until all the necessary sets have been erected and are ready for the director's use. Heretofore, the policy at many film studios, according to Mr. Laemmle, has been to erect the sets as they are required, and this has often caused considerable delay. Mr. Laemmle contends that not only is there much time and money lost by these methods, but also much spontaneity and naturalness in the presentation of the story by the players, if, after having been rehearsed in the action of the play they have to wait several days, and sometimes weeks, for the sets to be erected. The vast space of Universal City will permit of entire settings for a dozen different productions to be built at the same time.

Ascher to Build Studio.

Sidney Ascher, head of the Ascher Enterprises, and a large stockholder in the Hallmark Distributing Corporation, announces that his company has purchased a site in Hollywood, within a stone's throw of the Lasky plant, which will be used for the purpose of building a modern studio to cost approximately $250,000. Two glass stages will be built immediately, and later two more will be built on the lot, which is commodious and large enough for big producing plant.

Hayakawa Company Incorporated.

The Hayakawa Feature Play Company, with several prominent business men of the State of California as directors, has filled out incorporation papers. The authorized capital stock of the company is $500,000, and the board of directors includes A. B. C. Dohrman, of San Francisco, and Vernon Goodwin, William J. Connery, Milton Gatzert, and Henry J. Aaron, of Los Angeles. The plans of the company include the building of a new studio in the near future and the extension of production activities.

Victory Closes for Repairs.

Christ Glimm, manager of the Victory Theatre, has announced that the Victory will be closed for two weeks while the theatre is being redecorated and refurnished, and while extensive alterations and improvements will be made inside and outside on the building.

Garrick To Be Remodeled.

The Garrick Theatre, at Eighth and Broadway, is not to be replaced by a large bank building, according to C. E. Halsell, lessee of the house, but will be improved and remodeled to the tune of about $20,000, making the house modern and up to the minute in every respect, besides increasing the seating capacity.

—And It's the Same Villain Every Time That Pursues Anita Stewart.

The necklace in picture two must have made a hit with her 'cause she receives him more cordially in scene three. Bits from First National's "The Yellow Typhoon."

First National Exhibitors' Convention to Consider Eleven Particular Issues

STEPS significant to every independent exhibitor in the United States form the procedure for the general convention of First National Exhibitors' Circuit and Associated First National Pictures, Inc., to be held at the Congress Hotel, Chicago, beginning April 26.

An examination of the issues compiled in the general outline of business to be brought before the convention reveals a greater number of new and revolutionary matters than have ever been considered by any one organization in the history of the motion picture industry. A close inspection of the subjects involved shows that in the brief under which the main topics are listed are eleven vital issues, standing problems before independent exhibitors today, and not particularly related to First National as a competitive organization. There are naturally several matters of policy concerning the organization exclusively, but the dominating subjects to be considered involve independent exhibitors to a far greater degree than they concern First National Exhibitors' Circuit, it is declared in a statement issued by First National.

Valuable Data Compiled.

Expediting the work of the convention, a committee representing First National franchise holders has for a period of weeks been in executive session gathering every bit of available data pertaining to the various subjects to be brought before the meeting. As a result the members assembled will be provided with an exhaustive assortment of memoranda embracing every topic listed in the brief which in itself includes the eleven different subjects of independent exhibitor interest.

Exhibitor franchise holders of the circuit in telegrams of April 11 cast a new light on the convention in view of the information that exhibitors from the north, south, east and west—representing independently owned and operated theatres—have made arrangements to be present at the convention. Upon th

Full Attendance Assured.

A check on the queries sent to First National exchange managers from the home office shows that every exchange manager will be in attendance at the convention. In only several instances is it doubtful that managers will be able to arrange their work in order to be present and in such instances it is assured that those managers will be represented by proxy.

Simultaneous with the announcement that Whitman Bennett, producer manager for Lionel Barrymore, the latest adjunct to the circuit's constellation, has evidenced his intention to address the convention, comes the prediction that Mr. Bennett's "remarks" to the convention will be of especial interest to exhibitors in general.

Of interest to showmen throughout the nation is the fact that nineteen volumes of exhibitor information, amounting to more than 2,000 pages of statistical compilation will be carried to Chicago for the opening sessions.

Educational to Distribute Volcanic Eruption Pictures

DR. ROBERT F. GRIGGS, of Ohio State University and director of the various expeditions of the National Geographic Society sent to investigate the effects of the Mount Katmai, Alaska, eruption, has returned to Columbus after spending several days assisting Educational Films Corporation in editing and titling the pictures made by his expeditions, which it will distribute.

Although a disaster was avoided because the country was practically uninhabited, the eruption was probably the greatest locally in all history, and Dr. Griggs has had the privilege of heading several expeditions to that section and of being the first man to study the effects of the great upheaval.

One of the results of the eruption has been to create literally millions of smoking fissures and fumaroles through the valleys of the volcanic district. These are pictured in a film to be called "The Valley of Ten Thousand Smokes," the official name given the section by the National Geographic Society. In addition, there are other pictures showing Mount Katmai itself.

Release of these pictures will mark the first relations of the National Geographic Society with a motion picture organization.

Grace Wynden-Vail Is Now Publicist for American Cinema

GRACE WYNDEN-VAIL, who recently completed the publicity for Numa Pictures Corporation's production of "The Return of Tarzan," is now associated with the American Cinema in like capacity. During this past week she has covered the activities of both companies, but severs her Numa affiliations Saturday, April 17. Mrs. Vail has had splendid training for her work, having served her apprenticeship work on dailies in Madison and Milwaukee, Wis.; Battle Creek, Mich., and Chicago. She handled publicity for the Crescent Amusement Company at Nashville, Tenn., for Tony Sudekun, for Jake Wells in Atlanta, for Gaumont at Jacksonville, and was publicity manager of the Atlanta, New Orleans and Dallas offices of Southern Paramount and Artcraft prior to coming to New York. She is also motion picture editor of the New York American in conjunction with her publicity work.

Margaret Namara is the leading feminine player in American Cinema's picture, "A Moment's Madness," an adaptation of H. Thompson Rich's original story, "A Woman Strays." James Vincent is directing and the supporting cast includes Albert L. Barret and R. Valentino.

Mollie King, one of the corporation's most popular stars, is now working on her third photodrama for them, a play based on Catherine Gibbon's story, "The Stranger." Pierre Bodin, the husband of Madame Lubovska, is in the supporting cast.

George Fitzmaurice Finishes Second Paramount-Artcraft

COMING at a time when the memory of "On With the Dance" is still fresh in the minds, the announcement that George Fitzmaurice has just completed his second production for Paramount-Artcraft is a matter of mucn interest to the trade and public. When, added to that, is the fact that the same quartet that was responsible for "On With the Dance"—Ouida Bergere, scenarist; Mae Murray and David Powell, featured players, and Director Fitzmaurice—co-operated on the second production, the weight of the announcement is increased.

Persons who have viewed the picture in the studio projection room are said to have been enraptured with the result Mr. Fitzmaurice has obtained.

The acting is some of the best seen in pictures recently, for, in addition to the featured cast, such names are included as Holmes E. Herbert, Macey Harlam, Alma Tell, Frank Losee, Lawrence Johnson.

The mere announcement that the locale of the story is in Turkey brings to the minds of those acquainted with Mr. Fitzmaurice's artistic personality an anticipation of beautiful, atmospheric, harmonious interiors.

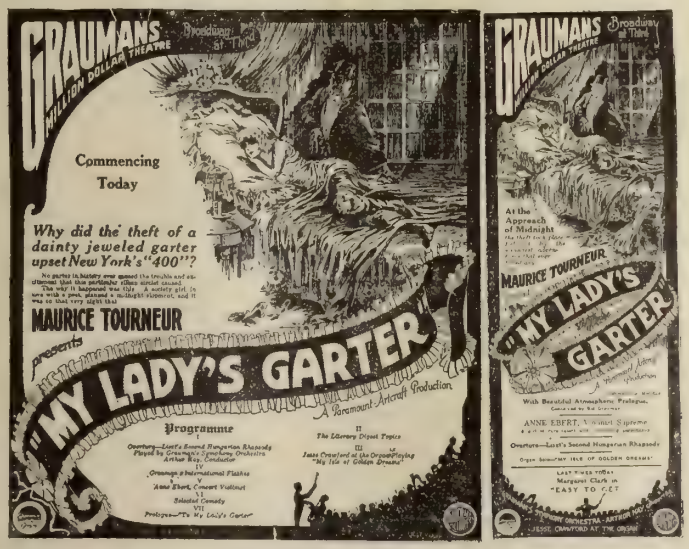
Away Up North in the Cold and Bleek—Yes, Even There of Love They Speak.
Ralph Ince seen here in three excellent views taken from Republic's "Out of the Snows," and they certainly live up to the title. Zeena Keefe is included in the cast.

Advertising and Exploitation

By Epes Winthrop Sargent

Grauman Uses Nice Display to Tell About "My Lady's Garter," with Sample

THESE two displays from Grauman's, Los Angeles, show the Saturday and Sunday displays, the former in two and the latter in five columns, both about twelve inches deep. The same design is used for both but the smaller space shows the



The Grauman Displays.

garter clasped while in the five column width the garter is shown open to mark the program from the feature. It is a nice study in making practically one design do for two spaces, and both show skillful treatment in the use of text, but the larger bank gives a funny effect. It is intended to get interest in the story by pausing at the critical moment with a to-be-continued effect, the line reading "A society girl in love with a poet planned a midnight elopement, but that very night——" The omission of the dash and the closeness of the type makes it read to the effect that "that very night Maurice Tourneur presents 'My Lady's Garter,'" which was not the effect intended. Reading the text apart from the design is probably responsible for the break.

—*P. T. A.*—

We Have Already Said So

WILLIAM GANE, of the Belmont, Philadelphia, used the out of town postcard for "The Copperhead," mailing his cards from Atlantic City, which is the logical point of mailing for such a card for Philadelphia. Then Mr. Gane proudly postcards "How's this for an advertising novelty?" He should know what we think, for we expressed an opinion when we picked up the stunt from Phil Gersdorf, of Jacksonville, lately.

—*P. T. A.*—

Made Its Own Book Hook-up

THE Ansonia Theatre, Butte, made its own hook-up for the Rupert Hughes "The Cup of Fury" by making a reproduction of the book, with its cover, the chief feature of a four fifteens. The advertisement is very effectively done with a black backing for the book, which apparently materializes in the smoke from an incense burner held in the lower right hand corner, the smoke streaming upward into the black. Butte advertisers seem to be batting a good average these days.

—*P. T. A.*—

Here's a Good Argument These Days

A. L. MIDDLETON, of the Grand Theatre, De Queen, Ark., hits upon a valuable advertisement for these days of book and playwrights when he asks his patrons, "Why pay a dollar for a book and sit up nights to read it through when you can read an illustrated version of Rupert Hughes' 'The Cup of Fury' on the screen in 90 minutes at the Grand Theatre?"

That sort of argument would appeal to almost anyone except the book store hook-up man. For his regular advertising Mr. Middleton now uses a manila sheet 7 by 15 inches, printed on one side and folded into threes to go through the mails with an address on the back. A paper clip holds it together. The self-mailer has dropped out of sight lately, but it is still good even if the war *is* over.

—*P. T. A.*—

One Manager Uses His Regular Display to Get Over His Reading Notices Right

ADVERTISING for "Auction of Souls" is no novelty at this late day, but the film is still cleaning up in the back districts, and M. P. Myers, of the Diamond Theatre, Hazelton, Pa., found a new idea to work with his seven thirteens. Using a composite cut at the left, he ran a bank of talk on the right and used the bottom for reading notices, solving the problem of how to use

A Six Thirteens with Reading Notices.

too much type and yet not have too much. Put into the body of the display, these three readers might not have gone over, but by cutting off from the rest of the space with rule and running them as reading notices the mind received them where a crowded advertisement might have lost the value of the entire space.

Mr. Myers is using a lot of text as it is, and more might have proved fatal but for this expedient, which is worth remembering. It gives a new form to an old idea. Mr. Myers gave a pre-showing to the clergy on the Saturday before the Monday opening, and as there was a Near East drive on at the time several of the ministers made pulpit mention of the subject. Most of Mr. Myers' advertisements were too full, but this idea is distinctly good.

—*P. T. A.*—

Never Let a Lady Turn Her Back Upon an Attraction She Is to Advertise

HOWARD O. PIERCE, of the Kunsky enterprises in Detroit, turns out some excellent displays for the Adams and Madison, the star houses, but a recent pair are not quite up to his usual standard. What might be a very attractive cut of Anita Stewart defeats its possibilities because the artist has pasted it in so that she seems to turn her back upon the attraction she is advertising. It is a small matter, perhaps, but it is bad planning, for the first impulse will be to follow the eyes out of the space into the adjoining advertisement and there will be a mental jolt, slight, perhaps, yet definite enough to impair the selling value.

The best portrait for advertising purposes has the eyes looking straight out of the page. Where a cut of this sort is not available, the portrait should be so placed that the glance directs to

Long and Narrow Ad Spaces Make the Best Show

and not away from the space. In this case it would have been just as simple to have drawn the design with the cut against the opposite side, looking into the announcement. In the Adams display the suggestion of motion could have been maintained with the dashes back of the letters instead of breaking through, while the broken steering wheel is not as good a design as some of the other sketches this artist has made.

To use the cut to advantage a spirited auto race scene with the

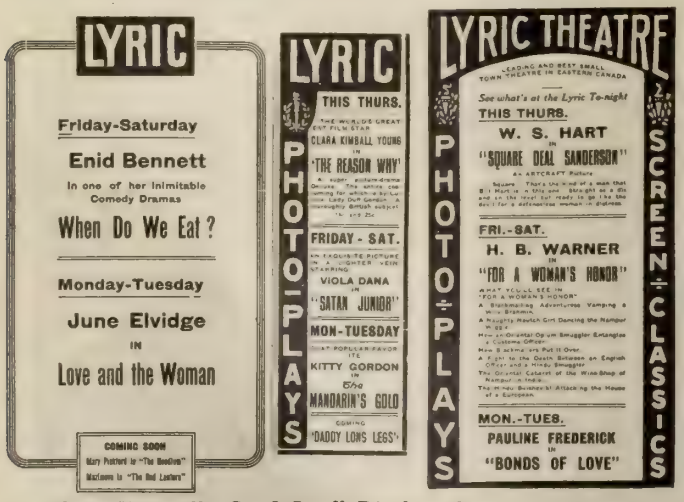
Two Detroit Displays.

head set into the cloud of dust raised by the spinning wheels would have carried out the idea better and would have given more jazz to the panel. Mr. Pierce has sent in so much good work that he is entitled to an off week now and then, but we hope that he gives his artist a talking to and makes him realize that there is an advertising as well as an art angle to drawn designs.

—*P. T. A.*—

More Examples of Intelligently Handled Display from Clever Canadian Manager

LATELY we reproduced a single column display from C. F. Givan, of the Lyric, Sussex, N. B. Mr. Givan writes that since its publication he has had requests from all parts of the continent for samples, so he sends in another and a couple of double column displays, one of the latter an amplification of the single column idea, while the other is a particularly neat example

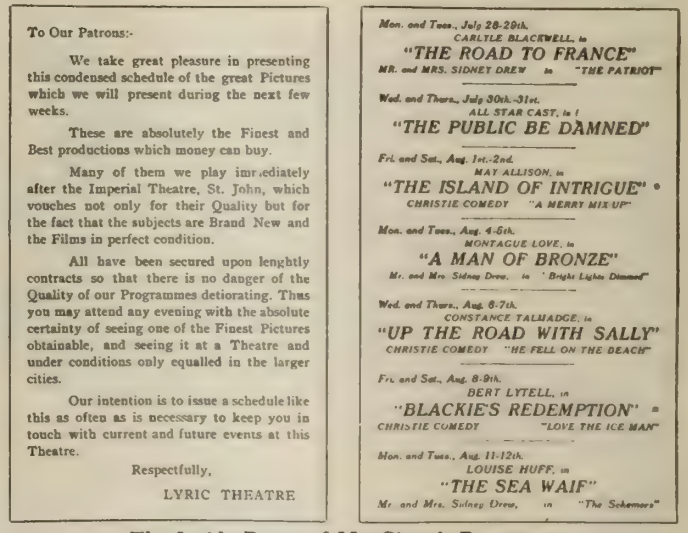


Three Unusually Good Small Displays from C. F. Givan, Sussex, N. B.

of white spacing. The doubles are eights and the single a full seven. All three are very much above the average, for Mr. Givan evidently works in with the compositor to get the best results. Of course he has to first give the copy and layout, but he has a man who can carry out his ideas, which helps a lot.

Now all you have to do to gain similar results is to show these reproductions to your own printer and tell him you want your stuff set like the sample. In the double column frame we think it would work almost as well to leave off the bottom, in which case the type can be put in much better than into a mortise, or the frame could be made with the corners mitered and the bar set in after the type is in place. Unless there has been an exceptionally good lock-up, this design is a mortise, which always entails a little extra trouble. Mr. Givan also sends in a very neat program, which he says he finds a splendid advertising medium, though the sample submitted is dated last August, which suggests that he does not use this form of advertising regularly.

The page is 3½ by 5½, a rough surfaced stock slightly off the white. The front carries a neat frame and the house announcement, while the inside pages are as shown here. There is noth-



To Our Patrons:-

We take great pleasure in presenting this condensed schedule of the great Pictures which we will present during the next few weeks.

These are absolutely the Finest and Best productions which money can buy.

Many of them we play immediately after the Imperial Theatre, St. John, which vouches not only for their Quality but for the fact that the subjects are Brand New and the Films in perfect condition.

All have been secured upon lenghtly contracts so that there is no danger of the Quality of our Programmes detiorating. Thus you may attend any evening with the absolute certainty of seeing one of the Finest Pictures obtainable, and seeing it at a Theatre and under conditions only equalled in the larger cities.

Our intention is to issue a schedule like this as often as is necessary to keep you in touch with current and future events at this Theatre.

Respectfully,

LYRIC THEATRE

Mon. and Tues., July 28-29th.
CARLTLE BLACKWELL, in
"THE ROAD TO FRANCE"
MR. and MRS. SIDNEY DREW in "THE PATRIOT"

Wed. and Thurs., July 30th.-31st.
ALL STAR CAST, in
"THE PUBLIC BE DAMNED"

Fri. and Sat., Aug. 1st.-2nd.
MAY ALLISON, in
"THE ISLAND OF INTRIGUE"
CHRISTIE COMEDY "A MERRY MIX-UP"

Mon. and Tues., Aug. 4-5th.
MONTAGUE LOVE, in
"A MAN OF BRONZE"
Mr. and Mrs. Sidney Drew, in "Bright Lights Dimmed"

Wed. and Thurs., Aug. 6-7th.
CONSTANCE TALMADGE, in
"UP THE ROAD WITH SALLY"
CHRISTIE COMEDY "HE FELL ON THE BEACH"

Fri. and Sat., Aug. 8-9th.
BERT LYTELL, in
"BLACKIE'S REDEMPTION"
CHRISTIE COMEDY "LOVE THE ICE MAN"

Mon. and Tues., Aug. 11-12th.
LOUISE HUFF, in
"THE SEA WAIF"
Mr. and Mrs. Sidney Drew, in "The Schemers"

The Inside Pages of Mr. Givan's Program.

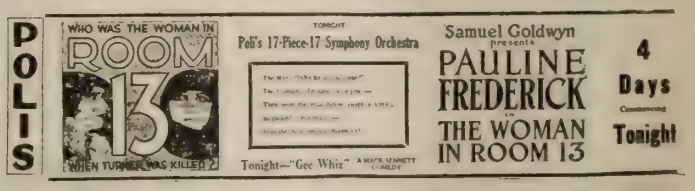
ing startling about the make-up, which is why it is such a good job. It is a fine example of good typesetting and printing. The title lines are clear and readable, even though they are all caps, and the other lines balance well. Good printing is not fancy type faces and ornamentation. It is clear, readable type, invitingly set and clearly printed. Fancy type confuses the eye and detracts from the message.

The traveling salesman who is trying to sell a bill of goods to a merchant does not carry a brass band around with him to entertain the prospective buyer. He sticks to his sales talk. In the same way a program should seek to sell, and if you cannot give your full mind to the message because you have to study out the type, the message does not get over to the full. Mr. Givan has been fortunate in getting out something easy to read.

—*P. T. A.*—

Takes Only a Four-Inch Strip to Get a Full Half-Page Effect on Sunday

TAKING a cross page strip little more than four inches deep gets the Poli theatre, Bridgeport, an effect of a half page since it is by far the widest space on the page and so rises to the top of the other displays. The use of a cut not intended for this shape of display gives a somewhat awkward effect, but it does not detract from the selling value of the advertisement,



A Cross Page Strip with a Half Page Effect.

though it does not work well in the space. The copy writer has done what he could to make it fit by using the matching bank on the right. It was about all he could do with the material at hand, and it suggests a similar experiment to others who have to work with a cut not suited to the space taken. The best point is the panel in the centre, which gives the essence of the play in very few words and in a manner to rouse curiosity.

Big Lobby Displays Are Merely Large Little Ones

Milwaukee Manager Works Unique Lobby to Get Atmosphere for "Idol Dancer"

UNUSUALLY elaborate—and also unusually effective—is the lobby layout planned by George Fischer, of the Alhambra, Milwaukee, for "The Idol Dancer." Mr. Fischer has originated a number of decidedly good ideas in the past, but he extended himself for this First National-Griffith release and has set a new mark for himself.

The lobby display merely backed up an intelligent advertising campaign, but the beauty of the lobby effects undoubtedly drew hundreds to the theatre who went inside when they got the spirit of the display. It was beyond the average lobby dress up and attained the dignity of a production in itself.

Took Entire Lobby.

Mr. Fischer did not content himself with dressing up the front in the hope of drawing the transients. He started with the sidewalk line and ran the display right up to the entrance doors.

The basis of the display was a succession of thatched huts on both sides of the lobby just sufficiently removed from the wall to give an effect of depth to the interiors. Some of these huts were closed in and only the windows gave a glimpse of the interior, decorated with cutouts from the posters. Others were open across the front as shown in the second of the illustrations.

The idea was not to see how many cutouts they could stuff into the spaces, but so see how effectively they could dispose a few eye-catching attractors.

Used Beaver Board.

Beaver board was used for the sides of the huts, being painted to imitate the grass thatch. The eves were slightly taller than a man's head and sloped sharply to the peak of the roof. Tanbark in six-inch strips was used to outline the doors and windows to suggest the log frames.

Between the huts palm trees of beaver board were constructed to jut slightly into the lobby and rising well above the peaks of the roofs. These were painted on both sides so that the effect was not spoiled if one turned back to look. The entrance doors were also treated to suggest the same effect. The entire display suggested a street in a native village in the South Seas island location of the story.

It did more than merely create an atmosphere for the pictures; it made talk and it brought many into the lobby with money in their hands.

The Advertising Idea.

Perhaps not many can make so elaborate a production, but a single thatched hut is within the reach of all, and in the south palm leaves can be made into real thatches with decidedly effective results.

But anyone can follow Mr. Fischer's newspaper campaign, which started in with the set of teasers from the press book. Probably you have seen these two-inch, single column displays in which the display of the dancing figure remains the same, but with the text changed daily for a week.

From this it went to a cross page eights; also based on the press material book, which was unusually rich in good selling talk. The dancing figure was used to hook up with the treasers. Hook-up was made with the fact that it was this picture which took Griffith to Nassau on his very nearly fatal trip, hooking up with the press association dispatches of some weeks ago.

Went Over Big.

Between the newspaper advertising, the lobby work and the stage production, the picture went over big. Probably the newspaper work alone, plus a perfunctory lobby display, would have put the production over to good results, but they wanted to get the limit, and they went to an expense which results proved to be amply justified.

The picture was not merely put over, it was put over *big*, and the crowds went out to advertise the story to others because they had been impressed by the magnitude of the handling as well as by the picture itself.

It is from this angle that lobby decoration and stage productions pay. Given the material to start with, the extra effects make the picture itself seem larger and more important.

Active Selznick Campaign Got Denver All Stirred Up

SENDING an exploitation man all the way from Philadelphia to Denver to put over "His Wife's Money" and "Footlights and Shadows" brought big results. L. A. Young was the exploitation man sent out and his first stunt was to send an airplane over the city to drop thousands of heralds for "His Wife's Money" at the Rivoli. Another idea was to get out a special edition of the Denver Express. After the regular Saturday edition was printed a special first page plate was used and the extra edition run off and distributed by boys.

Half page ads were carried in all of the papers and the campaign included an almost complete tie-up with the Denver stores, remniscent of the best working of the "Mickey" campaign. The best display was a hat in a millinery store trimmed with greenbacks.

Arrangements were also made for a fashion show in connection with the Olive Thomas picture.

Made Mystery of Twilight Baby to Interest Patrons

MAKING a mystery of an occasional production is one way in which H. C. Plath, of the Temple, Texas, gets over a production. His latest film to be put over by this means was "A Twilight Baby." He used cutouts of the First National posters, built a cow and a pup and all the rest, fencing them in for a lobby display, but he did not tell anything informative about the story or the production. He did not even come out and say that it was a comedy, though the treatment left this to be inferred. It was a highly developed form of teaser treatment and it put the picture over for a three day run in a town none too large. It cannot be worked very often, but it is good for a now and then idea.

"I Will Be Waiting, My Love, for Thee 'Neath the Shade of the Sheltering Palm."

A vista effect and a detail of the unusually elaborate lobby devised by George Fischer, of the Alhambra Theatre, Milwaukee, to suggest the atmosphere of "The Idol Dancer," David W. Griffith's new First National release. It cost a lot of money, but the idea can be simplified for use in the smaller towns. Any Boy Scout can show you how to thatch a hut if you've forgotten what you used to know. Cut-outs will do the rest.

New Sennett Comedy Good for Hook-up Pages

Manager Vainly Sought Arrest, but His "Excuse My Dust" Got Over for All That

SOMETIMES you can't always tell. George E. Carpenter, of the Paramount-Empress, Salt Lake City, and N. K. Parkhurst, Paramount exploitation man for that territory, figured that someone would be arrested if they dressed up automobiles without the owners' permission. And because they figured on this additional publicity, the auto owners not only did not swear out warrants, but many of them actually asked for more.

Carpenter had "Excuse My Dust" and he figured out he could do something with penants, and he had five hundred printed up in imitation of the felt affairs cheap sports like to tie to the spare tire of their flivvers. They were done in gaudy colors on pasteboard and provided with tie strings.

Decorated the Lot.

Boys were sent through the downtown district to affix the penants to such cars as they might find parked. They were impartial in their distribution with the result that the mile a minute speedster and the tame electric coupe went skidding over the pavements with the same decorative legend.

There was no mention of the theatre on the cards; merely the title, but it was so clearly an advertising device that it was not long before the theatre was hooked up with the display and very little longer before auto owners began to stop before the house and ask for another card for some friend.

The Newspaper Angle.

There were plenty of boys out and in a few hours the entire 500 tags had been used and more could have been planted had they been prepared. A few particular owners ordered the signs destroyed, but a majority of the placcards stuck for days and lasted beyond the engagement.

It was good for ample mention in all of the local papers and the Herald ran a three column cut with a humorous story describing the contrasts the signs were responsible for. It was a good chance for a special writer, and Carpenter had the photographs conveniently handy when a request was made for cut copy.

The net result was that every auto owner knew there was a play about cars at the Paramount-Empress, and this information was shared by the town generally, to the resultant benefit of business on the week.

But next time Carpenter wants to get arrested, he will arrange for a complaint in advance. This time it did not work.

Still Another New Angle to Popular Fashion Show

LOOKING around for something to combat the usual dullness of Holy Week, Jim Maddox, of the Southern, Columbus, Ohio, pulled a couple of good stunts.

He booked in Marion Davies in "April Folly." The nearness of April Fools Day suggested a contest for the best April Fool story. This was run by the Citizen as a circulation scheme. It was, of course, tied up with the play title, with ticket prizes. This ran the week before and three days during the engagement.

Next Mr. Maddox gave a new link to the style show. He arranged with F. & R. Lazarus to provide the modes, but the models were selected from the girls working their way through the Ohio State College. This got every college student interested, and the local men, as well. The rest of the women came merely to see the styles. Three shows were given daily, and the box office showed no trace of the usual Holy Week dullness.

Carrying the Banner
In the palmy days of the drama meant something else, but George E. Carpenter had all Salt Lake City carrying the banner for this Paramount release.

Used Mounted Street Patrol for "The River's End" Stunt

BECAUSE of a reward offered for the best handling of "The River's End" the Brooklyn managers of the Keith & Proctor houses have been hustling. The best stunt is credited to the Prospect where Harry Crull had the streets near the theatre patroled by four mounted six footers in the uniform of the Royal Canadian Police, the saddle cloths carrying the advertisement for the story. Pine and hemlock were used to give local color and odor, while an opium layout in one corner got attention, though it gave a wrong idea of the story. The hustling enabled the film to stay a full week at the Prospect instead of the usual three days, and it followed the run at the Strand, at that.

Now It Is a Comedy to Get a Successful Hook-up Page

HOOK-UP pages are getting so common that even the comedies can get a page of space with a minimum for the attraction. The Strand, Fort Wayne, has hooked up five farm implement concerns, a seed company and a patent chicken feed with Mack Sennett's "Down on the Farm," his first five reel comedy under his United Artists contract. For good measure they throw in an auto agency, making eight hook-ups on the page. This was for the "premier presentation," which is even earlier than pre-release and a full page was taken in the other paper, partly display and partly reading notice. If this comedy craze keeps up we shall presently see the line "and a good five-part feature."

Interested With Hour Glass

GORDON WRIGHTER, of the Poli Theatre, Springfield, Mass., woke his town up to an interest in "Flame of the Desert" with a nine foot hour glass of the usual type except for its size. The hole for the passage of the sand was very small and the question "How long will it take the sand to pass into the lower glass?" crystalized interest. All sorts of guesses were hazarded and everyone who guessed came back to see how close they had come to the actual time, which was 33 hours, 24 minutes, 30 seconds. Having got them down to the lobby, Mr. Wrighter gave them a lot of lobby stills to look at, backing them with oriental rugs and completing the display with a cut out of Miss Farrar and Lou Tellegen propped up against a real palm tree.

Give Chaplin a Cigarette

MORE good ideas have been forgotten than the next five years will bring forth. Why not dig back into the past for reissue ideas as well as reissued films? For instance, do you remember the time when you could get a crowd around a Chaplin cut-out by sticking the end of a lighted Turkish cigarette into his mouth? Turkish cigarettes will keep on burning until they are consumed, and the idea is so old it is new again. Try it some time.

Try These Stunts for "The Virgin of Stamboul"

Louisville "Everywoman" Exploitation Can Be Used for Any Other Attraction

LATELY we told how 20,000 advertisements for "Everywoman" were wrapped in as many loaves of bread in Louisville, but now Oscar A. Doob, of the Cincinnati office of the Famous Players-Lasky, comes through with the story of how George Maurer, manager of the Strand, Louisville; Joe Goldberg, his publicity man, and the Cincinnati hustler put the stunt over.

Doob went down to Louisville all full of the idea of a hook-up double decker. That was what he had been doing all over his territory. But Louisville was fed up on double deckers or single deckers or anything else, and Doob had to do some thinking.

Turned to Bread.

The Whiteside Bakery Company was making a drive on "Betsy Ross" bread, and Doob went over to see them. As a result he promised them fifty tickets to be used as prizes for a hook-up contest.

A box seating six was the first prize, four seats went to the second, three to the third, two to the fourth, and a ticket each to the next thirty-five replies.

To let the bakery get its share, the contest was hinged upon the bread and the questions were:

"How would you describe the 'Betsy Ross' bread's fine qualities in six words or less?"

"Why should every woman buy bread instead of baking it herself?"

"Which do you prefer, the ten or fifteen cent 'Betsy Ross' loaf, and why?"

How It Worked.

All of that sounds rather foolish, but it was figured that the scheme would work best if it appeared to be purely a baking company scheme in which they had selected ticket prizes because "Everywoman" offered the best value. It did not sound like a hook-up at all, and was doubly valuable on that account. More than this, it brought the company a chance to get hold of a worth-while slogan, a lot of good advertising phrases, and much light on the opinions on ten and fifteen cent loaves.

Under the original agreement, the company took one-half page and two quarter pages to exploit the contest. This made a full page of free publicity spread over three days. They played up "Everywoman" to get their readers enthused.

Then the Wagons.

Then Doob suggested that it might pay to get out some banners for the twenty-two delivery wagons. Maurer got them done for a dollar each, and they put them only on the right-hand side of each wagon because these wagons kept to the right and worked both sides of the street. They were all horse-drawn and so moved more slowly than autos, giving the signs a chance.

Building up on this, Mr. Doob suggested that a slip telling of the contest be wrapped in each load of bread for a day or two, and that is how the 20,000 slips were sent out. He got three distinct advertising angles out of the single idea and Miss Beattie, Mr. Harrington and Mr. Duffy, who represented the baking company, liked the idea so well that they tried to coax Doob off his job to come with them.

One more angle was worked. A placard was put into every grocery handling the bread telling about the contest.

Other Stunts.

Something of the same idea was worked by the Louisville Post, which offered a ticket to the play to every woman who sent in a letter deemed worthy of publication telling of her experiences with the Post's classified advertising service. This meant a two-column story each day in the classified section.

Then the Courier came in with an offer of a free ticket to every person who had seen "Miss Jerry" when this pre-motion picture was shown a quarter of a century ago. Those who had seen the first were to see the newest development of the idea. This was good for several columns.

Cut-outs were used freely, including some in the boxes not available for seating purposes. Spotlights were flashed on these characters.

But Maurer's best house bet was a "See Everywoman Next Week" in letters a foot high, made up of letters from the outside sign equipment. This was placed behind the picture screen, and when the house was dark the screen was flied and this sign blazed forth. It was a "just once" stunt, but it was startling in its punch.

Used a Sari to Advertise "The Virgin of Stamboul"

WILLIAM CUTTS, of the Kinema, Salt Lake City, took a hint from the New York stunt and brought a "Sari" to town to advertise "The Virgin of Stamboul." She registered at a leading hotel, was seen in all of the stores and stuck around until the advertising broke.

In Butte the film was kept in the bank in a bullion box and all house employes were bonded. The bank came in on the advertising, and helped to boom things.

May Interest Shriners.

In Toronto a showing for the benefit of the local Shriners was arranged, working in on the oriental atmosphere of the play. In towns where there is a temple of Mystic Shriners or a Shrine Club they can be interested, or at least the "Arab Patrol" can be induced to sell tickets or pull off a special night. Just now most of the patrols are hustling to get the money for a pilgrimage to the Imperial Council in June and are working all sorts of schemes.

This Is the Time of Year for Hook-ups with "Huck"

THIS is the time of year when fishing appeals, and even in a cross-roads town you can get a "Huckleberry Finn" window from everyone who sells fishing tackle. Eli M. Orowitz, of the Famous Players-Lasky Detroit office, got three big windows to precede the showing of Huck at the Broadway Strand, Detroit. The window shown is a hardware store, which also handled tackle, and in addition he linked up two of the large sporting goods stores. "Huckleberry Finn" with its atmosphere of outdoors, is just the sort of play to carry this hook-up, but it is by no means the only one, though the three sheets for this provide unusually good cut-outs to be made the foundation of each window scheme. If you have not yet had the film, start to plan for your window now. If it has been used, watch for the next outdoor picture.

Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as "readers." Copy them when you play the film they refer to.

The Newest Style Bread Line.
How a Louisville bakery tied up with the "Everywoman" exploitation with their twenty-two delivery wagons and a contest.

"In the Spring the Young Man's Fancy"
Lightly turns to thoughts of fish, and a Detroit exploitation man got three big windows for "Huckleberry Finn."

Some Mystery Girls Have Their Own Troubles

Outside Host Proves Last Refinement in Handling an Orphans' Party for Theatre

RECENTLY there has been a run on theatre parties to orphans or other unfortunate children. Several plays lately issued have seemed to lend themselves particularly well to this form of exploitation and these matinees have become almost as common as hook-up pages and stand in need of some rejuvenation if their are to go over properly. Such a twist has been devised by the Broadway-Strand, Detroit, for "Huckleberry Finn" in the outside host.

Heretofore the party has been given either by the theatre or by some newspaper in search of a circulation feature. Both schemes had their angles of advantage. The theatre party appealed to all the papers, but brought less space than a single paper would give, though this space was better distributed. To put over "Huckleberry Finn" the Detroit-Strand felt the need of something new—and found it.

Picked a Host.

Sol E. Sallan, a leading jeweler, was given the chance to be the host, and he was quick to perceive the advantage accruing to him. Sallan occupies a store at the corner of Woodward and Gratiot avenues, said by experts to be the most valuable commercial location in the United States.

According to the plan it was Mr. Sallan and not the theatre who felt that it would be a shame did the orphans miss this chance. The first story told that he had offered to purchase a block of 600 seats if others would arrange the transportation.

This led to the second step. The auto agencies were quick to get in on the stunt. One company supplied twenty sedans and another ten. A department store and a motor truck concern each offered four trucks, making a fleet of thirty-eight cars.

Police Helped.

Then the police department was approached with a request for aid. To get the cars up to the theatre and away again would necessitate some change in the traffic regulations. The Chief took the shortest way out. No other cars were to be parked in the block in which the theatre was located during the performance. Eight traffic officers were sent down to see that the curb was cleared shortly before the time of the performance.

Presently the thirty-eight cars came up, and as each discharged its load, it took a position down the block. The cars were faced toward the road and as each car carried on its front a banner stating "Were going to see 'Huck Finn' at the Broadway-Strand," they formed a block long advertisement for two hours—which was another infraction of the traffic rules.

How It Worked Out.

As a finish to the show a confectioner who did not wish his name mentioned gave each child a half pound box of candy.

The chief value of the outside host was the moral effect. It was argued that if Sallan thought so well of the play as to buy a block of seats, it must be worth while. This suggestion is but lightly conveyed in a house party and not as strongly told in the newspaper hook-up, since most persons know that the theatre donates the seats. But when a leading merchant bought seats it sounded like something else again.

Window Displays Helped.

The auto companies and the stores as well as the jeweler gave window displays to back up their cooperation, and of course the newspapers took up the stunt because both the house and the jeweler were advertisers as well as because of the human interest angle. It worked better all the way around.

Goldwyn Mystery Girl Had to Double in Stage Showing

GETTING additional use out of a veiled lady, Stoffer and Sennett, managers of the Grand Theatre, Tiffin, Ohio, used a girl who was booked for the same time as Farrar in "The Stronger Vow." She got into town several days ahead, wearing a black mask and otherwise conducting herself as mysterious ladies should. Hook-ups were arranged with local merchants on an advertising campaign on the girl and feature stories were arranged in both of the local papers. Nothing was said about films until the eve of the showing when it was "discovered" that the girl was Leone Merriam, who would appear in person during the run of "The Stronger Vow." This cut both ways, for it helped the picture and it put a vaudeville act over to big interest. The stunt was suggested by C. C. Deardouff, the Goldwyn publicity man in Cleveland, who has worked a similar stunt in other sections of his territory, though without the personal appearance feature.

New Vitagraph Posters Show Snappy Pictorial Effects

TURNING over a new three-sheet, the Vitagraph is offering some unusual posters for forthcoming releases, as evidenced by this reproduction of the six sheet on "The Garter Girl," done from O. Henry's story of the once famous Charmion. Getting away from the solid effects

One of the Vitagraph Six Sheets.

which most poster artists seem to love, the drawing is open and attractive, and suggestive of the lightness of the story. A one sheet is along very similar lines, while a three sheet is along the same lines, the set forming a harmonious whole. A 24-sheet poster for Larry Semon is available for any production and offers a portrait, two character poses and six of his chorus, which is getting a lot onto a 24-sheet without crowding it. It is built to be available for any production.

Used Prize Ring to Tell of Jack Dempsey Serial Showing

USING a prize ring as a lobby attractor got a big play on the Jack Dempsey serial, "Daredevil Jack" at the Variety Theatre, Cincinnati. The ring was in miniature, but perfect in every detail and it stood right in front of the box office where everyone could see it. It could be stored and used for each showing of the serial to decidedly good effect. If it is wanted only for one time it would probably be possible to hook up with some dealer in boxing gloves and split the expense with a card telling that Blank has the best sporting goods. This would also pave the way to a borrowed window.

His Hat's in the Ring.
How one theatre advertised the coming of the Jack Dempsey serial in fifteen rounds with a miniature prize ring, with towels and everything.

When you advertise in your local paper, "Clip and Paste" in Moving Picture World will supply you with ready-to-use photoplay items. Give them to the photoplay editor; ask him to use them every day you have an advertisement.

Back to the Old Days for "The Copperhead"

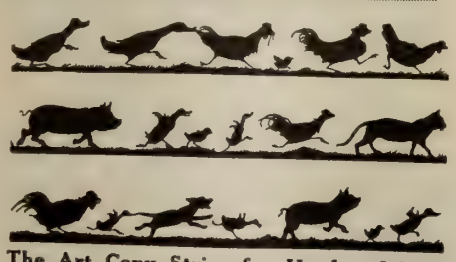
United Artists Issues Five Folders to Help Exhibitors Put Over Comedy

CONTINUING its policy of helping exhibitors to help themselves, the United Artists Corporation has issued five folders on the first Mack Sennett five reeler, "Down on the Farm." These folders range from four to twelve each and severally handle the program and newspaper exploitation, newspaper advertising suggestions, newspaper publicity, lobby display and posters and the music and presentation. The five are issued in a single folder.

But perhaps the most radical departure from old methods is the continuance of the art copy, which was first used for "Pollyanna" and very generally taken up by the exhibitors all over the country. The supply of cuts and mats is ample, but in addition there are a number of drawn designs working in from two to four columns or larger, for the use of those larger houses which may wish to make their own displays.

Snappy Cuts.

There is not a piece of advertising, even in the single column width, which does not suggest the speed of the production, while the layouts are still better. About the best of the lot is a set of three streamers to be used for head or tail pieces, genuinely humorous in their drawing, and capable of being



The Art Copy Strips for Head and Tail-pieces.

employed in a variety of ways, from a straight tail piece to a page border, as was recently shown in an advertisement for "The Lost City." They are so spaced that the cuts can be sawn apart, if desired, to get smaller pieces or joined to make a continuation. About the only objection to the material is the suggestion that the house name appear above the layout instead of within the border, but the drawings are so made that the signature can run within the cut with no alteration.

These drawings are supposed to be for the use of the larger houses, which can afford special cut work, but in the case of the "Pollyanna" designs even the smaller houses picked up the art work for special displays, working the designs into house layouts.

Dividing the book into sections makes it possible to distribute the folders to those who have each department of exploitation in charge instead of making it necessary to pass one book from hand to hand. The newspaper folder gives suggestions for newspaper stunts, and the music and production folder contains ideas along these lines, while lobby work comes as well provided with suggestions. There is something from every angle, and to suit every purse.

Press men are getting away from the idea that only the first run houses are worth while. Now it is realized that in the aggregate the smaller rentals received from the last run houses mean just as much when they are entered in the bank balance, and an efforts is now being made to appeal to the small town man and to get his money by helping him to make it.

Here's Another Puzzle for Plain Clothes Men and Cops

POLICE hook-ups seem to be growing fashionable. Not long ago the police and detectives were invited to puzzle their brains over "The Mystery of the Yellow Room." Now the Jans Pictures invites exhibitors to puzzle the "flatties" with "Love Without Question," and suggests a prize of a revolver to the officer who can guess the climax, the film being stopped before the denouement. It is a good stunt where it has not already been done, and offers a number of publicity angles.

Presswork the Camels

IF you play "The Virgin of Stamboul" play up the running camels used in the picture for one or more press stories. Ask your patrons if they ever saw a camel run. Most of them will be willing to so swear that they have, and a heading, "Did you ever see a camel run?" will get attention because it seems to sound so silly. All your lives your patrons have been reading about "the fleet ships of the desert," but few of them ever say any camel fleeter than a canal boat drawn by a lame mule. The circus camels are all caravan camels, trained to hold a slow walk for hours, but if they are compelled to go as rapidly as a man in a hurry they soon tire and go on strike. The running camel is as distinct from the caravan beast as a Rolls-Royce differs from a Ford. Most of the camels Americans have seen are the cheaper caravan animals and the running camels used in "The Virgin of Stamboul" are really curiosities in America. Some years ago the Hippodrome management loaned its camels for a Shrine parade in New York. The procession had not gone half a mile before the camels had to be sent back to the stables. They could not keep pace with a man walking in fast march time. The fact is so little known that you can probably get into the pure reading columns with a story and get a little side interest in this unusual story.

Better Get an O. K. for This

HARRY J. TROXELL, JR., of the Photoplay Theatre, Gettysburg, worked a purely local angle in his advertising for "The River's End." It will be recalled that the supposed murderer who comes back in the guise of the policeman is name John Keith. There is a prominent local resident of the same name and the newspapers flamed with the fact that John Keith was suspected of murder. They had to read on to discover that it was a fictitious John Keith, and by that time they were interested in the play.

The stunt works well in towns where leading citizens are well known, but it is best, to avoid trouble, to first obtain the consent of the person thus exploited. An injunction suit might prove costly.

Gane Took Seriously the Old Stage Coach Suggestion

PERHAPS you recall the good old days when about every third plan book suggested that you get an old stage coach and run it through the town, utterly ignoring the fact the coaches are scarce. The idea died out after a time, but William Gane, of the Belmont Theatre, Philadelphia, dug out an old coach; possibly the one the Lubin company used to employ, loaded it with men and women dressed in the period of the play and sent it through the streets properly tagged. And it worked, just as the press men used to say that it would. And if you can't get a coach you can get some old fashioned rig, perhaps. You can always find something in a pinch, and the costumes need not give much trouble if you keep your people in the rig.

It's Not on Account of the Railroad Strike.
William Gane thought this stunt out before a peeved switchman in Chicago made up his mind to cost the country half a billion dollars.

Among Busy Key City Exchangemen

Warner Film Attractions, of Cleveland, Increases Output

THE Warner Film Attractions of Cleveland has entered the ranks of independent exchanges, through purchases and amalgamation, and now has a great number of pictures and contracts for many months to come. This company is the outgrowth of the Dave Warner Films, which has been in existence about a year, having been organized by Dave Warner, brother of Abe and Harry of New York.

Dave Warner has increased the capital and enlarged his headquarters, which are now located on the second floor of the Erie Building, practically the whole floor being utilized. He has engaged Lou Gieger, well-known film man, to have charge of the sales force. Nate Fleisher, another live wire salesman, has resigned from the Universal and gone with the Warner exchange. They are engaging one of the best sales forces that ever covered Ohio and Kentucky, according to Mr. Gieger.

Mr. Warner announces that some of the pictures which he has are four serials, including King Baggot, in "The Hawk's Trail," and Francis Ford, in "The Mystery of 13"; Roy Stewart, in "The Lone Hand"; Kathlyn Williams, in a series of sixteen two-reel pictures from the Selig studios; George Ovey, in a series of comedies; "Ham and Bud," in single-reel comedies; a series of Mack Sennett comedies, one and two reels, including Chaplin's; Exhibitor-Mutual releases, including the reissues.

He also has taken the releases of the Masterpiece Film Attractions of Cleveland and the C. C. Hite Attractions of Cincinnati, and he will also distribute the new Comedyart productions. "This list only begins to tell the story," said Mr. Warner. "I expect to make our exchange the biggest independent house in the Middle West."

Gotham Attracts Clevelanders.

New York seemed to be the Mecca for Cleveland exchange men during the first week in April. Among those who were in Gotham were Arthur S. Hyman, of Hy-Art Attractions; George Erdmann, of Famous Players-Lasky; Harry Charnas, of the Standard; Paul Gusdanovic, of Equity and also theatre owner; S. S. Webster, C. A. Thompson and Syd Rosenthal, of Select, Republic and National pictures.

Lou Saks has joined the forces of salesmen for the Equity Pictures, working out of Cleveland.

Another Independent Exchange.

The Exhibitors' Film Company has opened a branch office in Cleveland. It expects to release a two-reel comedy every week, in addition to other pictures. Sam Goodman, of Pittsburgh, is the manager.

"Farewell" to Bradley's "Batching."

Friends and business associates of Sam Bradley, of the Argus Enterprises, Cleveland, are planning a birthday and bachelor party for him for April 22, at 9 o'clock, at the Hotel Cleveland. Sam is to be married soon and this will be his "farewell."

San Francisco

Crank Returns from Convention.

W. A. Crank, the San Francisco representative of the Robertson-Cole Company, has returned from the convention of branch managers at New York filled with pep.

Griffith Gets Added Duties.

Beverly Griffith, of the Universal exchange, San Francisco, has been made supervising director of the Frolic Theatre, a position he will fill in addition to his film exchange work.

St. John Brings Home the Bacon.

Floyd St. John, who recently organized the Co-operative Film exchange at San Francisco and opened headquarters at 105 Golden Gate avenue, has returned from a trip to New York, made for the purpose of making purchases of film. He has secured the Facts and Follies Comedies, the Stecher-Caddock wrestling match, in three reels, and eighteen other productions for release during the year. He plans to take over more room locally at an early date and to open a branch at Los Angeles within the next couple of months.

J. A. Brehany Goes to Los Angeles.

Having put over "The Confession" in great shape at San Francisco, J. A. Brehany, of the Equity Pictures Corporation, has gone to Los Angeles to do the same thing there. This concern has sold the Australian and New Zealand rights to this picture to Mo. Getz, who is now here from the Antipodes. At Fresno it recently had "The Confession" and "Eyes of Youth" playing at the same time in the Liberty and Kinema theatres, rival houses.

Popular Exchange Worker Ill.

Miss Irene Cohn, cashier for the San Francisco office of Realart, and one of the most popular young ladies in the business, is ill with diphtheria, and her position is being filled temporarily by Mrs. Gertrude Kuckein, formerly with Triangle and now with the Coliseum Theatre.

Pittsburgh

Frank Hatch "Beats" Pneumonia.

Frank Hatch, well known film man, spent several days in Pittsburgh recently, coming here direct from Florida, whither he had gone to recuperate from an attack of pneumonia. Mr. Hatch says he had a close call and that it took the combined efforts of four physicians and two nurses to pull him through.

"The Boss" Visits John McAleer.

R. Nadler, president of the Circle Film Attractions, was in Pittsburgh recently in conference with his local manager, John McAleer. He expressed himself as well pleased with the showing made here.

"Kelly" Wins Promotion.

C. C. Kellenberg, better known as "Kelly," for some time in charge of the advertising department of the Pittsburgh Fox exchange, has been promoted to the office force in the capacity of assistant booker.

Crandall Exchange Prosperous.

William Finkel, of the Crandall Film Company, Pittsburgh, is on the road in the State of Ohio, specializing on "Silk Husbands and Calico Wives." Milt Crandall, publicity man for the company, will spend the next few weeks at the home office in Pittsburgh, directing the activities of the various percentage shows which are playing Ohio on the Equity productions.

Grier Now Owns It All.

Jack Grier, of the Diamond Film Company, Pittsburgh, is now the sole owner of this thriving young exchange, through the purchase of the interests of his associates in this firm. Within a short time the Diamond will announce a road show attraction.

Plays "Spoilers" on Percentage.

Harry Williams, of the Standard exchange, Pittsburgh, is having much success with "The Spoilers," which is playing on percentage only. Harry's publicity matter and stunts are putting the picture over in great fashion.

Prinz Opens New Exchange.

J. J. Prinz, well known among film men and exhibitors, has opened an exchange at 100 Fourth avenue, Pittsburgh, and has an excellent line of feature subjects and single-reelers.

Buffalo

The "Come-Back" of Savage.

Daniel J. Savage, one of the veterans of the motion picture business and a man who blazed the trail in the Buffalo film game as manager of the old General Film exchange here, has "come back," after about a year's absence, as manager of the Buffalo office of the Empire State Film Company, of which Arthur J. White, formerly with the Paramount-Artcraft office in New York, is president. Dan is well known to film men in this state and his territory will extend as far east as Utica.

Lieut. Jim Anderson in Buffalo.

Lieut. Jim Anderson, First National exploitationist par excellence, has arrived in Buffalo to direct a series of campaigns in Western New York towns for the showing of "Auction of Souls," together with personal appearances of Aurora Mardiganian, the star of the picture. The first campaign was in Niagara Falls, the next in Lockport and the third in Lancaster. The lieutenant is placing some very snappy advertising copy in the home sheets.

Kahn and Holmes Tour.

Henry W. Kahn, manager of the Metro office, and Taylor Holmes, Metro star, toured week of April 5, appearing in Syracuse, Auburn, Utica, Schenectady and other towns. Mr. Kahn reports the signing of a contract for the presentation of Alice Lake in "Shore Acres" at Shea's Hippodrome soon. He also announces that Taylor Holmes is coming to Buffalo in person soon. The new building in Franklin street will be ready May 1.

Wilkinson Booming Wanda Hawley.

Henry E. Wilkinson, Realart manager, has returned from an extended conference with officials at the home office in New York with the announcement that no expense will be spared to put over the new Wanda Hawley features. Mr. Wilkinson has already commenced a whirlwind campaign on "Miss Hobbs." Mr. Wilkinson also announces the engagement of Harry Dixon, formerly with Pioneer, as city salesman, succeeding Maurice Cohen, who has been named branch manager for Republic in Albany. Mr. Dixon is securing Realart contracts in sheaves.

Gardiner State Right Office Busy.

F. M. Zimmerman, vice-president of Gardiner Pictures, booked Clara Kimball Young in "The Forbidden Woman" at Shea's Hippodrome week of April 5. The Gardiner company control the state rights on all the new Young features. Just now efforts are are being centered on "A Dream of Fair Women" and "Silk Husbands and Calico Wives."

A weekly release of a one-reel hand colored scenic and "A Trip to Mars Ten Years from Now" will soon be ready. Charlie Chaplin and a 15-episode serial is planned for early release. Lee Langdon is representing Gardiner at Albany and Art Young is assisting Mr. Zimmerman in Buffalo. T. R. Gardiner, president, is now located in New York.

Siegel Passing Cigars.

Otto Siegel, assistant manager of the First National office, is passing the Pittsburgh stogies around. He is the father of "the most beautiful baby in the world." Mr. Siegel has not as yet decided whether he will star the addition to the family in motion pictures.

J. H. Greenwald Boosting Sales.

J. H. Greenwald, manager of the Fox office, reports his office stands fifth in the sales campaign now in progress. He must get into the first three to win big prizes, so he is bending every effort to gather in the contracts these last days of the offensive.

MAYFLOWER PHOTOPLAY CORPORATION

presents

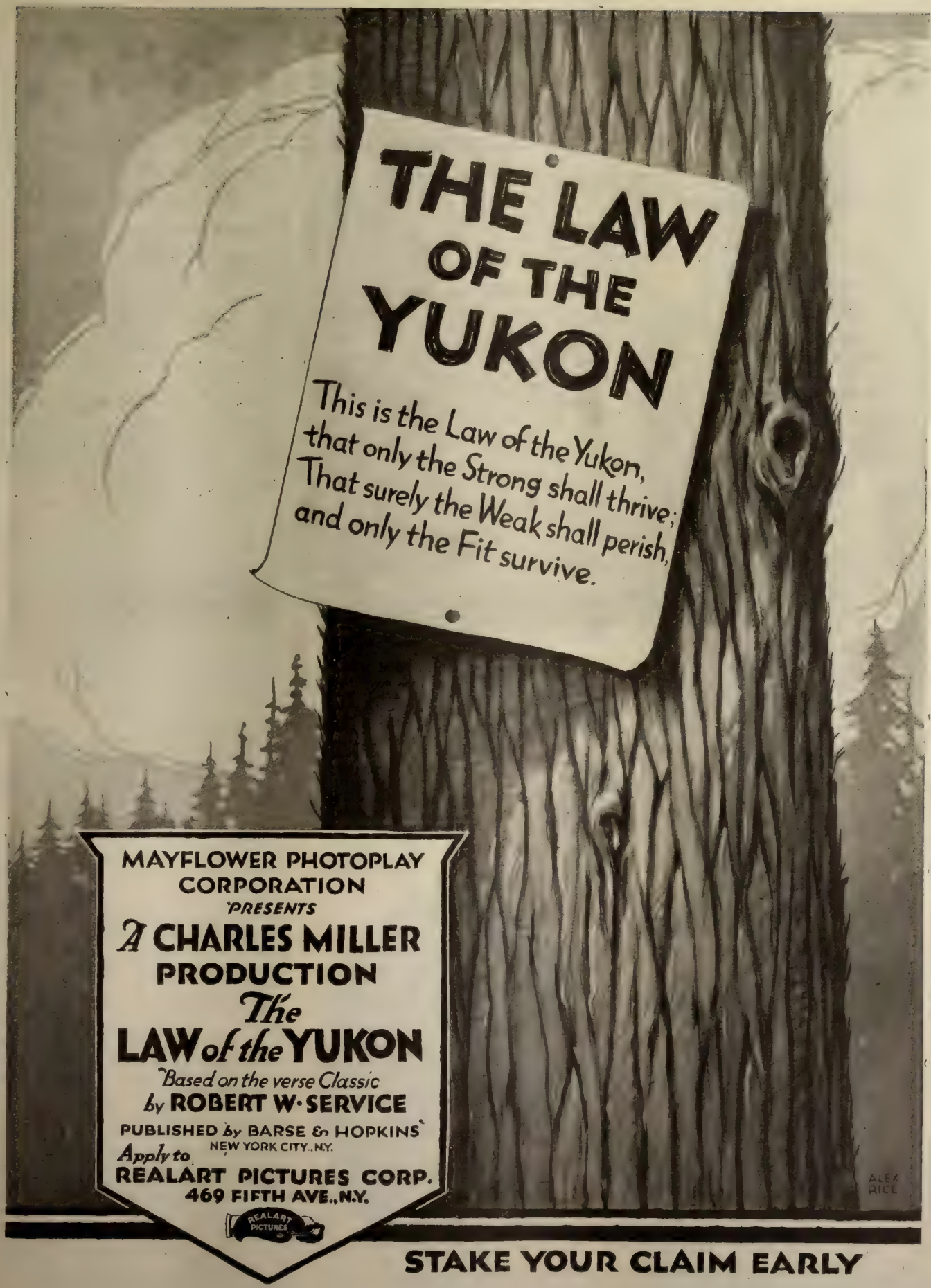
THE LUCK OF THE IRISH

AN ALLAN DWAN PRODUCTION

From the Famous American Romance

by HAROLD MACGRATH

BOOK IT *and* BANK-BOOK IT



STAKE YOUR CLAIM EARLY

Live News from Everywhere

Pittsburgh Paragraphs

Attractions April 12-17

Grand: "The Beauty Market."
Liberty: "The Beauty Market."
Olympic: "A Modern Salome."
Loew's Lyceum: "Sinners."
Cameraphone: "Sinners."
Blackstone: "The Dream Cheater."
Columbia: "The Strange Boarder."

Takes Partner and Improves.

THEODORE MIKALOWSKY, of the Rex Theatre, Masontown, Pa., has sold a half interest in his business to R. B. Hayes, a prominent hotel man of that town, and will begin immediately to enlarge his house. Mr. Mikalowsky has been an exhibitor in Masontown for the past eight years. He conducted the Iris Theatre there for two years and six years ago built the Rex. He has been singularly successful, especially when it is considered that Masontown has a population of only about 900.

Dedicates Pittsburgh's Largest Screen.

The new Triangle Theatre, the latest theatre to be erected in the East Liberty section of Pittsburgh, had such a brilliant opening on Saturday, April 3, as to leave no doubt as to the future success of the venture. Nathan Friedberg, head of the Associated Theatres, operates the Triangle and is one of the most widely known Pittsburgh exhibitors. The capacity of the house is 1,000 and the plant represents an investment of $75,000, exclusive of the ground. The storerooms are built in the front of the house, two to the east and one on the west side of the lobby.

The opening was a most auspicious event which attracted people not only from the immediate neighborhood but from every section of the city. Beautiful floral emblems adorned the lobby. These were from Pathe exchange, Vitagraph, Goldwyn, Mr. and Mrs. Dave Adler, the Blackstone Theatre, as well as a number of contractors who did work on the building.

Powers Cameragraphs, purchased of the Pittsburgh U. T. E., furnish the projection on the largest screen in Pittsburgh, installed by the Hollis, Smith, Morton Company. The screen measures 21½ feet across the top.

Death Takes Pittsburgh Operator.

William H. White, one of the most popular members of the Moving Picture Machine Operators' Union, Local 171, Pittsburgh, passed away recently, a victim of pneumonia. Mr. White was fifty-five years old and for the past two years was chief projectionist at the Olympic Theatre, on Pittsburgh's "Avenue."

Wellsburg, W. Va.'s, New House.

N. G. Annas has broken ground for a new six-hundred seat house in Wellsburg, W. Va. It will be modern and up to date in every respect and will cost close to $75,000. It will be called the Strand.

Oil Attracts Film Man.

Frank L. France has succeeded his brother, Dan France, as manager of the Pittsburgh branch of the United Theatre Equipment Corporation. Dan France is going into the oil business with A. S. Davis, a former film man in Pittsburgh. Frank France has been with the U. T. E. the past six years and it is a foregone conclusion that he will make good as the new manager.

Veteran Showman Retiring.

John Wick, the veteran showman of Kittanning, Pa., is going to retire from the amusement business, having leased his Wick's Opera House to George E. Wentz, of Cincinnati, for a period of twenty years. Mr. Wentz is a practical showman. Mr. Wick states that he has retired from the show business for good. He is going to New York to live, but will do considerable traveling with Mrs. Wick the coming summer, their itinerary taking them to California and Mexico and possibly the Philippine Islands.

Operator Today—Showman Tomorrow.

Jim Cavella, of the Alpine Theatre, Punxsutawney, Pa., has been sick the past few weeks with the "flu." His operator ran the house during his absence.

Bill Fielding, of Youngwood, has sold his Rex Theatre to Jules Naples. Mr. Naples formerly was operator for Oliver Kitchel at his Eagle Theatre, Jeannette, for a number of years.

Mr. Benson has resigned his position as manager of the Truart Theatre at Spangler, Pa. Mr. Mitchell, one of the stockholders in the company, has taken over the managership.

Remodeling and Repairing.

Charles Feinler is remodeling his Colonial Theatre at Wheeling, W. Va. He has a large force of decorators at work and is also enlarging his booth to double its present size.

A sign on Mercer's Globe Theatre, Washington, Pa., says: "Close indefinitely for repairs."

J. F. Bedner, now owner of the Brockway Theatre, Brockwayville, Pa., has closed down for repairs. According to his plans, he will have a beautiful house to open to his patrons in a few weeks.

Theatres Change Managers.

Karl Frederick, of the Princess Theatre, Ford City, has gone to Sanborn, Wis., for the benefit of his health. His son, Karl Jr., is in charge of the theatre during his absence.

W. J. Fitzpatrick, well known Pittsburgh film salesman, has taken over the American Theatre, 1510 Fifth avenue, Pittsburgh, which he purchased from M. Feitler, of the All-Star Exchange.

Operators Locate in New Quarters.

Owing to the need of more centrally located quarters, Local No. 171, of the Moving Picture Machine Operators' Union, has packed up and moved to 1003 Forbes street.

Pretty Louise Huff
Who has just been signed to star for Selznick.

San Francisco Siftings

Attractions April 11-17.

California: "The Woman in Room 13."
Portola: "Easy to Get."
Imperial: "Down on the Farm."
Strand: "Human Desire" and "The Lincoln Highwayman" (double bill).
Rialto—"The Silver Horde."
Tivoli: "The Idol Dancer."
Frolic: "The Phantom Melody."

Permit Issued for F. P-L. Theatre.

THE Board of Public Works has issued a permit for the erection of a million dollar theatre at Market and Jones streets. The new house will be known as the Granada and will be erected by the Famous Players-Lasky Corporation of California. With two other large houses planned for this neighborhood, it will be a merry race to see which will be completed first.

Film's Long Run at the Imperial.

"Why Change Your Wife?" has enjoyed a four weeks' run at the Imperial Theatre and could have kept on longer but for the fact that way had to be made for the Mack Sennett comedy, "Down on the Farm." The receipts for the fourth week were about equal to those of the first.

Some novelties have been arranged for the presentation of "Down on the Farm," including a prologue in which barnyard fowls are much in evidence. Severi and his Hickville orchestra, garbed in ulsters and straw hats, will offer music such as has never been heard in the Imperial and a Harold Lloyd comedy will round out a bill of laughs.

Strand Orchestra Feature.

Guy Smith, manager of the Strand Theatre, has enlarged the orchestra to twenty-five members and Conductor William McKinney is now offering special afternoon and evening concerts. The music at this house is being featured as strongly in the advertising as the film attractions.

K-G Club Gives Dance.

The Kay-Gee Social Club, made up of employes of the Kahn & Greenfield Circuit, which operates five large moving picture houses, recently gave its fourth annual entertainment and ball, which was largely attended.

Power Agent Visits Los Angeles.

William W. Lewis, special representative of the Nicholas Power Company on the Pacific Coast, with headquarters in this city, recently visited Los Angeles on a business mission.

Savoy Showing Pictures Again.

The Savoy Theatre, on McAllister street, has been opened for a short run with moving pictures, the opening attraction being "Open Your Eyes," a film prepared under the direction of the United States Public Health Service. Following this engagement, the house will be turned over to Wallace Reid and company, who will offer the spoken drama, "The Rotters."

Film Notables Visit San Francisco.

Carl Laemmle spent several days here recently looking over his exchange and theatre holdings. During his stay Henry MacRae, with a company headed by Marie Walcamp, arrived from the Orient, where a Universal serial, "The Dragon's Net," was produced in its entirety. While away Miss Walcamp became the bride of her leading man, Harlan Tucker.

Mary Miles Minter, Realart star, and a company passed through this city early in April en route to Ukiah to secure scenes for a forthcoming release, the action in

which is supposed to be in the Cumberland Mountains. Others in the company were Charles Maigne, director, and Monte Blue.

New Theatres and Changes.

Patrick Higgins is arranging to build a 1,500-seat moving picture house at Eighth avenue and Irving street from plans prepared by Architects Reid Brothers, 105 Montgomery street.

J. J. McNamara is preparing to erect a theatre at Martinez, Cal., with a seating capacity of 1,000. The estimated cost is $85,000.

J. Fermer has purchased the moving picture theatre at Calistoga, Cal., from E. L. Armstrong and will make improvements.

The Garden Theatre, Burlingame, Cal., recently purchased by Ellis Arkush from W. P. Archibald, is being conducted under the management of Ralph Smith, formerly a San Francisco film exchange man.

Brown & Lakeman have taken over the Strand Theatre at Napa, Cal.

The Eureka Theatre, Eureka, Nev., has been enlarged by the addition of a gallery.

Gus Germanus, of Salinus, Cal., was a recent visitor at San Francisco and placed an order with Walter Preddey for seating equipment for a new house he is opening.

Ground has been broken for the Hippodrome Theatre at Napa, Cal., which will be operated in conjunction with the Orpheus of San Rafael.

The Realart Theatre, recently opened at Dinuba, Cal., by Thomas Sullivan, is the second house of this name in the San Francisco territory, the other being located in the metropolis.

Buffalo Brieflets

Attractions April 11-17.

Shea's Hippodrome: "In Old Kentucky."
Empire: "Should a Woman Tell?"
Family: "The Mystery of the Yellow Room."
Olympic: "Are You Legally Married?"
Lyric: "A Woman of Pleasure."

Sherry Resigns at Star.

A. R. SHERRY, former manager of Shea's Hippodrome and now manager of the Star Theatre, will resign his present position April 17 to enter into a private business proposition until August 1, when he will manage the Broadway Theatre, which was purchased by the Sherry Amusement Company on Friday, April 9. This company, capitalized at $100,000, will operate the Broadway. John G. Sattler, former owner, will also be interested in the new company. Mr. Sherry is president.

Winegar Invites Children.

The Coterie, an organization of Buffalo women who care for children of tubercular parents, received a large basket of flowers for Easter from Elmer C. Winegar, manager of the Central Park and Premier theatres, together with an invitation to entertain the children at either theatre at any time.

Beckeridge Is "Pinched."

Albert Beckeridge, manager of the Olympic Theatre, was found guilty by City Judge McLaughlin last week of violating the city ordinances in permitting persons to crowd the aisles and passageways of the theatre on Tuesday evening, April 6. Judge McLaughlin suspended sentence, but warned that if the practice was continued and another complaint made he would impose a heavy penalty.

Majestic Theatre Sold.

The Majestic Theatre, on East Ferry street, owned by J. Black, has been sold to Jay Parmalee, owner of the Try-It Theatre, on Grant street. The Majestic is in the heart of a thickly populated section of the east side and enjoys a large neighborhood patronage.

Heacock Leaves Ellen Terry.

Arthur Heacock, manager of the Ellen Terry Theatre, has resigned to accept a position as chief test pilot with a mid-west airplane transportation company which it is said plans regular service between New York and Chicago in the near future. Jim Wallingford will succeed Mr. Heacock.

Soloists at Regent Theatre.

Manager J. H. Michael of the Regent and Victoria theatres has placed soloists in both houses, and the move has proven a popular one. Ben Fineberg appeared at the Victoria the week of April 5 and at the Regent the following week. "Oriental Moon" and "The Other Fellow's Girl" were among Fineberg's selections.

Attractions in New York

(April 12-17.)

Capitol: "Heart of a Child."
Rialto: "The Cost."
Rivoli: "Treasure Island."
Strand: "The Woman Gives."
Broadway: "Virgin of Stamboul."

Attractions in Cleveland

(April 12-17.)

Euclid: "Why Change Your Wife" (second week).
Stillman: "Virgin of Stamboul."
Mall and Alhambra: "Shore Acres," "Blue Pearl."
Metropolitan and Strand: "Sporting Duchess."
Knickerbocker: "Twelve-ten."
Orpheum: "Captain Swift."
Liberty: "The Third Woman."
Miles: "Manhattan Knight."

Attractions in Philadelphia

(April 12-17.)

Stanley: "The Beauty Market."
Victoria: "Water, Water Everywhere."
Capitol: "Two Weeks."
Rivoli: "Stronger Than Death."
Great Northern: "In Old Kentucky."
Arcadia: "Thou Art the Man."
Palace: "The Forbidden Woman."
Locust: "My Lady's Garter."
Regent: "Woman in the Suitcase."

Attractions in Chicago

(April 12-17.)

Barbee's: "She Loves and Lies."
Randolph: "Why Change Your Wife?"
Ziegfeld: "The Woman He Chose."
Bijou Dream: "Sinners."
Castle: "The Deadlier Sex."
Alcazar: "Partners of the Night."
Boston: "Sex."
Rose: "Dr. Jekyll and Mr. Hyde."
Casino: "The Road to Divorce."
Playhouse: "The Forbidden Woman."
Riviera: "The Woman Who Understood."
State-Lake: "A Fool and His Money."

Attractions in Los Angeles

(April 12-17.)

Alhambra: "A Manhattan Knight."
California: "The Strange Boarder."
Clune's Auditorium: "The Confession" (second week).
Clune's Broadway—"The False Road."
Garrick—"Desert Gold."
Grauman's: "Dr. Jekyll and Mr. Hyde."
Grauman's Rialto: "Why Change Your Wife?" (seventh week).
Kinema: "Sex."
Miller's: "The Beggar Prince."
Palace: "Trilby."
Superba: "Virgin of Stamboul."
Symphony: "Seeing It Through."
Tally's Broadway: "The Sporting Duchess."

Hoosier Happenings

WORK IS PROGRESSING rapidly on the remodeling of the Princess Theatre, Rushville, Ind., and although no definite date has been set, W. F. Easley, manager, expects to hold a formal reopening about May 1. All of the interior is being rebuilt, a handsome, new front is being installed and a large amount of new equipment will be added.

May Have Clew to Robbery.

Part of the equipment used by the safe crackers who obtained $1,500 from a safe in the office of the Auditorium Theatre, Connersville, Ind., recently, was found this week hidden behind a radiator in the box office of the theatre by Joseph Schilling, manager, and was turned over to the police. The equipment consisted of copper plugs, insulated wire, skeleton keys and a number of dynamite caps. Private detectives have been working on the case, but so far as is known have been unable to find any clew that would lead to the identity of the robbers.

Big House for Evansville.

F. E. Gruneberg, Sr., and his son, F. E. Gruneberg, Jr., of the Victory Theatre and Hotel Company, were in Evansville, Ind., this week making arrangements to tear away the building on Main street, east of Sixth street, which is to be the site of the new six-story motion picture theatre building to be erected by the company. Work on the new building will start about April 15. The building will cost about $1,000,000 and the upper part will be used as a hotel.

Theatre Planned for Vincennes.

A handsome new theatre, to be known as the Pantheon, is to be erected at Fifth and Main streets, Vincennes, Ind., by a company formed by L. A. Wilkerson and Adler Lyons, two of the city's leading business men. The structure, which will have a frontage of 73 feet and a depth of 126 feet, will be built of brick, iron and concrete, with stone and terra cotta trimmings, and will be practically fireproof. There will be eleven exits.

Philadelphia Pointers

Free "Movies" for Charity.

FREE "movies" were shown in twenty-two of Philadelphia's leading motion pcture theatres Sunday, April 10, afternoon and evening, as part of a campaign to raise $500,000 for the St. Agnes Hospital. Judge M. Patterson, chairman of the campaign committee, was given unlimited support by the Stanley Company and Nixon interests, who offered the use of all their theatres in the drive.

Film Men Shift About.

Two popular and well known film salesmen who recently have made changes are N. E. Milligan and Joe Pierce, who are both now with the Vitagraph. It matters not whence they came.

Sam Blatt, a well known local exhibitor, is now representing Republic pictures. Mr. Blatt is also vice-president of the Exhibitors' League.

John Flinn has returned to town and is now representing Selznick's Co-operative Organization.

Mrs. Nelson, for many years the successful manager of the Supreme Exchange, announces that she has resigned to extend her career in the exhibiting field.

Theatres and Changes.

W. Wisbord, of the Crystal Palace, South street, has reopened the old Royal Palace Theatre, at Twenty-seventh and Girard avenue, as the Elite Theatre. The house was remodeled at a cost of $20,000 and has been converted into a beautiful photoplay house. Overflow crowds attended the opening night last week.

Royal Pictures, Inc., at 1237 Vine street, is the latest exchange to open in the local field. Jay Emanuel, former manager of the Realart, and Dave Siegel, late head booker of the Paramount exchange, will operate the exchange.

Dominion of Canada

Toronto Attractions April 12-17.

Strand: "Black Is White."
Loew's: "The Greatest Question."
Shea's Hippodrome: "What Would You Do?"
Allen Theatre: "The Sporting Duchess."
Regent: "Everywoman."

Heads Exhibitors' Organization.

JACK WARD, manager of the Gaiety Theatre, Winnipeg, Manitoba, has been elected secretary-treasurer of the Manitoba Exhibitors' Association, which is one of the substantial exhibitor organizations in the Dominion. Ward is only a recent arrival in Winnipeg and is a former newspaper man.

Personals Concerning Canadians.

Charles Brown has been appointed manager of the Liberty Theatre, Calgary, Alberta.

Thomas Stranatka has reopened the Mirror Theatre at Mirror, Alberta, performances being given on Wednesday and Thursday evenings.

J. E. Archer, of Vancouver, B. C., has been appointed manager of the Vancouver office of Regal Films, Limited, Toronto.

L. H. Keller, formerly of Seattle, has been appointed manager of the Empire Theatre, North Vancouver, B. C.

Canadian Explosives, Limited, Vancouver, B. C., have arranged for the opening of a moving picture theatre on James Island for the entertainment of their employes.

With Opening of New Exchange System, Educational Offers Varied Attractions

WITH the opening of its new exchange system, Educational Films Corporation promises to offer exhibitors a large amount of new product. Practically all of this material is completed and in the offices of the company and the fullest sales and exploitation aids have been completed. None of the Educational product is more than two reels in length.

This accumulation of material has been planned by Vice-President and General Manager E. W. Hammons, so that a full amount of exploitation material may be ready for each exhibitor.

Variety as Well as Volume.

The product actually on hand supplies not only a volume but a great variety of material. Especially welcome to exhibitors will be the Robert C. Bruce Scenics which were made during a recent visit to the coast of British Columbia and Alaska. Mr. Bruce made the trip from Seattle in a schooner and obtained a large amount of action material. He then sought the tropics and has just returned from Cuba and Jamaica, where he is reported to have obtained a quantity of unusual material.

Eight of the Chester-Outings, which will hereafter be controlled by Educational, have been completed. These will be released weekly. The first half-dozen of the Chester Screenics have also been completed. There will be one of these every two weeks.

Thirty Reels of Travel Pictures.

In process of editing and titling there are some thirty reels of travel pictures, taken in almost every part of the world, that Educational promises will reveal a new artist among photographers. Various sections of Europe, Asia and Africa are shown in these pictures. Material is now en route from the two expeditions sent out by the Interchurch World Movement. It includes unusual sights in Mediterranean countries, India, Siam, Java, Sumatra and China.

Final work is being done on the pictures acquired through co-operation with the National Geographic Society. More of the product of the cameramen of the American Red Cross is on its way to this country, there being already on hand a number of reels that have not been completed. Other product that will be available for early release will be the pictures that have been secured in co-operation with the New York Conservation Commission. There also must be considered the large amount of material that has been acquired from independent cameramen.

Rapid Progress in Comedy Field.

Educational has recently expanded its operations further by entering the comedy field. Among the first of these acquisitions are the Chester Comedies. Already in the New York office is the first of another series of two-reel comedies which has not yet been announced, and the second of these has also been completed. Negotiations have practically been completed for two other series, units of which have already been finished, while Educational will also probably acquire the product of two companies established in the comedy field and far ahead on production.

In addition, several reels of the new product of the Stereospeed Camera have been completed.

Promise Release in May of New Alice Joyce Production

VITAGRAPH will release its next Alice Joyce production, "Dollars and the Woman," during May. Miss Joyce recently completed the final scenes at Vitagraph's Brooklyn studio and the finishing touches are now being put on the film. As in the case of "The Sporting Duchess," Miss Joyce's previous special production, the direction was by George Terwilliger. Robert Gordon will be seen as Miss Joyce's new leading man.

"Dollars and the Woman" is an adaptation of a story by Aibert Payson Terhune. The scenario was written by Lucien Hubbard. The story revolves around the experiences of a young society pair whose original fortune dwindles rapidly from extravagance and who are compelled to use heroic methods to keep up appearances.

"Luck of Irish" Went Big.

At one of the Realart exchanges an exhibitor from a small house in the teeming East Side of New York City called to select some reels. The salesman urged "The Luck of the Irish" the Dwan production presented by Mayflower, as a big money-getter.

"Don't want an Irish reel," said the exhibitor. "There are no Irish in my neighborhood."

But the salesman persisted, and put it across. Much to the surprise of the exhibitor, his house was jammed at every presentation. He became curious as to the reason for the outflow and asked several of his patrons why they attended.

"Well, I wanted to find out how the Irish got the luck" was the invariable reply.

Character's New Florida Studio Ready.

The Character Pictures Corporation's new studios in Florida have been completed and work has commenced on its latest big special, "The Isle of Destiny," which is proving to be far over expectations by the directors in charge.

Ellis A. Wollf Joins Character.

The Character Pictures Corporation announces the appointment of Ellis A. Wollf as head of the New York offices. Mr. Wollf is thoroughly acquainted in the motion picture business having served in almost every branch of the industry

Canadian Traveling Film Show Affords Entertainment for Villages in Winter

THE residents of three villages in Northern Ontario have been enjoying the performances of a traveling film show which have been presented at regular intervals during the past few months. This "company" consists of a projectionist and a manager. A local pianist is engaged in each of the three places to provide musical accompaniment. The show has been spending two days of each week in each of the three centers and the town hall is the location in each instance.

The traveling show is conducted under the auspices of the Ottawa Valley Amusement Company, the headquarters of which are located in Renfrew, Ontario. The equipment of the show consists of a DeVry portable projection machine and film service is provided by the Canadian Universal Film Company. The three places on the circuit are Eganville, the population of which is 1,200; Carp, population 500, and Cobden, the population of which is not known.

Electric Service Was Only Difficulty.

The circuit was organized as an experiment for last winter and the plan was carried out successfully. The only difficulty seems to be, it is declared, to procure electric service in just the right quantity or proportion. On a number of occasions during the winter the lamp of the projection machine has been "blown" because the man in charge of the central station has permitted the voltage to jump, and the special bulb in the projection outfit could not bear the load. After a couple of experiences, the traveling film company carried around an extra supply of lamps to insure the completion of a performance.

From eight to ten reels of pictures make up the traveling program from week to week and the venture has been so successful, generally speaking, that other circuits may be organized for next winter or sooner. Local residents have patronized these shows faithfully.

The Ottawa Valley Amusement Company operates four real theatres in large centers of the district, including Renfrew, Pembroke, Almonte and Smith's Falls. A brand new house was recently opened at Almonte and it was not long ago that the company purchased a theatre at Smith's Falls. The two theatres at Pembroke and Renfrew are large enough to accommodate dramatic road shows, and these houses form a part of the Trans-Canada Theatres, Ltd., in so far as the booking of the stage companies is concerned.

The theatre at Renfrew is known as the O'Brien Opera House and Senator M. J. O'Brien, of Renfrew, is largely interested in the company. The manager of the Renfrew house is C. A. Cato and he books the pictures for all four theatres as well as the traveling film show.

Maeterlinck Finishes First Story.

Maurice Maeterlinck, the Belgian poet and playwright, who has been at the Goldwyn Studios since the middle of February, has completed his first story for Goldwyn and has left for New York from where he will sail for France. The title of the picture has not yet been decided upon. A few days before their departure, M. Maeterlinck and Madam Maeterlinck were the guests of honor at the annual banquet of the Belgian Society.

Complete Scenes at Port Henry.

After spending five weeks on location at Port Henry, N. Y., the company which is doing Rex Beach's "The North Wind's Malice" has returned to the Goldwyn studios in New York. Carl Harbaugh who with Paul Bern, is directing the picture, reported that despite eight days of rain all exteriors had been taken.

SIMPLE SOULS

Titling and Assembling Completed.

Titling and assembling of Mildred Harris Chaplin's second release through First National, "Polly of the Storm Country," has been completed and the negative is on the way to Rothacker's, where the prints will be made.

The picture was produced by Louis B. Mayer from the novel, "Storm Country Polly," by Grace Miller White.

It was directed by Arthur Rosson and in the cast supporting Mrs. Chaplin are Emory Johnson, Charlotte Burton, Bliss Chevalier, Harry Northrup, Maurice Valentin, Ruby Lafayette, Charles West, Micky Moore, Cora Drew, Cameron Coffey, Fred Kohler and Dick Rosson.

Bertram Directs "Hidden Dangers."

William Bertram is directing Vitagraph's new serial, "Hidden Dangers," on the West Coast. Joe Ryan and Jean Paige are costarred in this serial.

Mr. Bertram produced "The Neglected Wife," starring Ruth Roland, and completed a large part of the Paramount serial, "Who Is Number One?" He also brought out Baby Marie Osborne. He then obtained a contract for twelve five-reel productions, all of which were directed by him. He also put on the Buck Parvin series from the stories by Charles E. Van Loan.

Pittsburgh Theatre Manager Declares Exhibitors Underestimate Film Song

EXHIBITOR value—intrinsic and extrinsic—in the proper use and cultivation of the motion picture song, is not being realized to its maximum extent, according to E. Harris, manager of the Blackstone Theatre, Pittsburgh, due to hesitancy on the part of showmen to "boost the other fellow's game."

Correctly used, according to Mr. Harris, the picture song is a means of exhibitor profit. And in the effort to bring to the attention of other exhibitors the picture-song policy of an exhibitor who has realized success therefrom, the following interview with Mr. Harris is offered exclusively to Moving Picture World readers:

"The new motion picture song is nothing more than a modernized version of the old illustrated song that met with enthusiasm in the picture shows of a few years ago," said Mr. Harris. "It will be remembered, however, that the illustrated song was used during an intermission of the main attraction and took the place of a special number on the program. Only the popular songs of the day had any place on the boards of the illustrated song, which was effectively used as a drawing card in the early motion picture houses. That didn't boost business for the exhibitor and it was discontinued.

Related to Illustrated Song.

"The motion picture song is closely related to the illustrated song, though its manner of working is exactly the opposite. In the motion picture song there is a specific benefit. The song is inexpensive exploitation. Its make-up and general working is in exact opposition with that of the old illustrated song. The one is exploited by the picture; the other serves to exploit the picture.

"The last time I had occasion to use the motion picture song, two or three months ago, proved to me that it is a promotion source that exhibitors should recognize. I played 'Back to God's Country,' First National Exhibitors' Circuit nature thriller. The motion picture song for this feature was written about and bore directly on the theme and general subject matter of the picture. The tune of the song was in accordance with the tone of the picture, which was inclined to be plaintive and sombre, rather than jazzy.

"When I played 'Back to God's Country' at the Blackstone I made a special effort to take full advantage of every means of legitimate exploitation that I could lay my hands on. The motion picture song, of the same name, was practically unknown—in Pittsburgh at least. But through a local store I managed to get possession of several copies and an orchestration. I tried to order about 300 copies of the sheet music, thinking that I could put it on sale in the lobby of the theatre.

"The song proper was not the only musical exploitation given 'Back to God's Country' at the Blackstone, for the original music score which I obtained was used as the musical accompaniment for the picture. I noticed that the score carried the main theme of the song at various intercals in the picture. This combination, I believe, added considerable tone and color to the presentation.

"During the intermission I resorted to the old 'illustrated song' idea and had a local singer to render the song from the stage to the accompaniment of the orchestra.

"But I believe the power of this practice lies not in its ability to be used for every picture, but in its quaint ability to be used and suited to only a few real, big, drawing attractions. I have not yet played 'A Daughter of Two Worlds,' Norma Talmadge's First National, but when I book this picture I am certain that I will make arrangements to put forth the motion picture song exploitation that I used on 'Back to God's Country.'

Louise Glaum in "Sex" Scores Success in Simultaneous Openings Everywhere

HARRY M. CRANDALL'S Washington, D. C., circuit has booked "Sex," released by W. W. Hodkinson, for all the Crandall houses with an immediate opening at his Metropolitan, and the entire Saenger circuit in Louisiana, Mississippi and Florida, embracing thirty-nine towns, has booked it through W. H. Gueringer, assistant general manager. In Spokane the big Liberty has contracted for "Sex," as has the Rivoli in Portland, Ore.; Andrew J. Cobe's successful Rialto in Lawrence, Mass.; the Alhambra in Pittsburgh; the Capitol in Macon, Ga., and Barton & Olsen's Colonial and Regent, Indianapolis.

Charles H. Miles' trio of big Detroit first runs have all booked "Sex" with full week engagements scheduled for the Majestic, Orpheum and Regent theatres. In San Francisco contracts are being closed with Turner and Dahnken's powerful Tivoli.

Many Theatres Named.

Among other important theatres in their respective regions where "Sex" has found immediate booking are these: the Alhambra, East End, Pittsburgh; Grand, Marshall, Tex.; Queen, Tyler, Tex.; Opera House, Laramie, Wyo.; Carson Bradford's Strand, Nashville, Tenn.; W. S. McLaren's Majestic, Jackson, Mich.; Opera House, New Brunswick, N. J.; Majestic, Rock Island; Avoy, Moline; Liberty, Davenport, Louisiana; Colonial, Galesburg; Washington, Richmond, Ind.; Victory, Kokomo; Starland, Anderson, Ind.; Fischer, Danville Ill.; Orpheum, Rockford; Majestic, Sheboygan, Wis.

One of the biggest contracts of the week on "Sex" was closed by H. H Hurn, Hodkinson Cincinnati manager, with Joseph L. Steurle, managing director of the Walnut Theatre, Louisville, for a seven-day run at a rental higher than any previously paid for a week's engagement in the Kentucky metropolis.

"Sex" has closed a record-making run in its national premiere at Jacob Fabian's Garden Theatre, Paterson, N. J.; and has opened to turn-away business at Harry Moir's big first run Chicago house, the Boston, according to a telegram received by the Hodkinson home office from W. C. Dineen, general manager of Moir enterprises.

Milton H. Feld, general manager of Frank L. Newman Theatres in Kansas City, is arranging a spectacular exploitation campaign on "Sex," which opens on April 18 at the Newman Theatre.

Growing Demand for Edgar Comedies.

The triumph of the first Booth Tarkington Edgar Comedy, "Edgar and Teacher's Pet" that has been welcomed at first run theatres in all parts of the country as one of the freshest and most entertaining photoplays ever brought to the screen, has led to a big demand for "Edgar's Hamlet," the second in the series of two-reel pictures produced by Goldwyn Pictures Corporation. This production, which is said by those who have seen the completed print to surpass even the first release, will be distributed soon.

Ince Engages Lewis Stone.

Lewis Stone has been signed by Thomas H. Ince for the principal role in "Beau Revel," the first of a series of specials by Louis Joseph Vance, scheduled for early production at the Ince Studios on the West Coast.

Three of Christie's Male Fun Makers.
Left to right, they are Bobby Vernon, Earl Rodney and Jimmie Harrison.

About to Be "Shot."
Harold Lloyd is the calm person shown here in Pathe comedy, "The Eastern Westerner."

Bookings Foreshadow Success of "Rio Grande," Pathe Film

GREAT success for the Edwin Carewe production, "Rio Grande," set for release on April 25, is foreshadowed in the steadily increasing number of bookings reported from all the Pathe branch offices throughout the country. The leading theatres in the Southwest, near the border country in which the action of the story is laid, all have booked the picture for exceptionally long runs, and the rest of the country is signing up the picture after pre-views and in appreciation of the many successes connected with the name of the author, Augustus Thomas.

Rio Grande a Vivid Melodrama.

"Rio Grande" is regarded by many as ran ing with "The Witching Hour" in Mr. Thomas' achievements. Its melodrama and vivid action were far too great for the confines of the ordinary theatre and it really has taken the wide range covered by the motion picture camera to bring out its full value. Bigness and breadth of scenes, which could not be staged in the interior of a theatre, but were possible of construction for motion pictures, are seen to an impressive degree in the production.

"Down on the Farm" Opens in San Francisco to Big Houses

A TELEGRAM from E. M. Asher says that "Down on the Farm," the Sennett comedy, opened at the Imperial Theatre, San Francisco, on Sunday, April 11, to tremendous business, "the picture proving to be a riot." The theatre's orchestra was in rube attire for the opening, the stage being set for a haymow. Preceeding this there was an atmospheric prologue of a farmyard scene.

Mr. Asher declares the reception in San Francisco of "Down on the Farm" indicates the comedy will be one of the year's biggest attractions.

Harold Lloyd Comedy, "Haunted Spooks," Will Run Three Weeks in Single Theatre

ONE of the highest tributes yet paid to Harold Lloyd was accorded him by the Imperial Theatre, San Francisco, when his "Haunted Spooks" opened at that house on Sunday, April 11, for a run of three weeks. The Imperial is one of San Francisco's best motion picture houses, and when the contract was made it agreed to give "Haunted Spooks" a fifty-fifty split in all billboard and newspaper advertising. No other comedian in the annals of the Imperial has possessed sufficient popularity with San Francisco audiences as to warrant retention for more than a week, Pathe points out.

"Haunted Spooks" is the last of the first series of Lloyd comedies distributed by Pathe. Likewise it is generally agreed to be the finest Lloyd comedy that Hal E. Roach has ever turned out, and the opinion of exhibitors who have played it is that it is easily one of the best ever seen on the screen.

When Jack Partington, who manages the Portola Theatre, San Francisco, and supervises the direction of the Imperial, looked at "Haunted Spooks," he immediately decided to move it to the Imperial. He felt the Portola would be insufficient to accommodate the audiences which would demand admission to the smaller house and that the Imperial was the only theatre in which to play the comedy.

It was after seeing it projected for a second time that Partington decided the latest Lloyd funmaker was deserving of an extended run. He realized he would have to upset all precedent to do this, but he knew the merit of the offering and he felt he was not even taking a chance in advertising that "Haunted Spooks" would run for three weeks at the Imperial.

Fox Film Engages A. H. Gibbs, War Correspondent's Brother

IT looks like a case of "the army and navy—and the marine corps—forever" as far as the personnel of the Fox Film Corporation is concerned. Hardly a day goes by without the addition of some soldier, sailor or marine to the various departments now located under the big roof of the new Fox studio on West Fifty-fifth street, New York City.

The latest acquisition is Major A. Hamilton Gibbs, who has been engaged by Mr. Fox to write special screen stories for the male stars of the Fox aggregration. This will be no little task, as the screen heroes now listed under this banner include such popular actors as William Farnum, William Russell, Tom Mix, Buck Jones and George Walsh.

A. Hamilton Gibbs comes of a distinguished family. He is the younger brother of Cosmo Hamilton, whose new play, "Scandal" has been a success of the Broadway theatrical season. Philip Gibbs, the famous war correspondent, is also his brother.

Cast Completed for King Feature.

With the signing of Madelyn Clare for the heavy role in "The Hidden Path," Burton King has completed the cast for his second independent production and will commence work on this feature at once. Grace Darling will be starred in this new King production. Rod La Rocque will have the leading role opposite Miss Darling. Others prominent in the cast are William H. Turner, James Cooley, William Corbett and John Nicholson.

Famous Players Picture Aids Army's Drive for Recruits

AIDING the national recruiting drive of the army, the Famous Players-Lasky Corporation will this week donate a print of the film of "Civilian Clothes," representing the scenes taken last week at Camp Meade, Md., through the courtesy of Major General Grote Hutcheson, commanding officer of the camp.

The film, bearing the sub-title announcing its presentation by Famous Players-Lasky, probably will be supplemented by film of the signal corps at Washington and pictures of the camp officers and will be presented to Camp Meade. Later it will be distributed by Captain Mims, who is in charge of motion picture publicity for the army, to the fifty-six main stations and 500 sub-stations of the army, covering nationwide territory for showing in theatres until the termination of the drive.

Announce Release Dates for Keenan and Henley Features

RELEASE dates on two big forthcoming Pathe features are announced for the first time this week by Pathe Exchange, Inc. Frank Keenan's next attraction, "Dollar for Dollar," will be released on May 2. The following week Hobert Henley's production, "The Miracle of Money," will make its first appearance.

"Dollar for Dollar" was adapted by Mr. Keenan from a well-known story by Ethel Watts Mumford, noted playwright and magazine writer. Prominent in the excellent supporting cast are Kathleen Kirkham, Harry Van Meter, Kate Van Buron, Jay Belasco and Gertrude Claire. During the last year Mr. Keenan has endeavored to give the public pictures not only a big central thought, but with more than the average amount of entertainment. His success is best judged by "The World Aflame," "Brothers Divided" and his most recent release, "Smoldering Embers," each of which has been successful from every point of view.

Leopold Sutto Sails for Paris.

Leopold Sutto, special representative for L. Gevaert & Co., Antwerp, Belgium, who has been in New York for the past few weeks, sailed for Paris on Saturday, April 10. He will remain there about one week, going then to his home office. During his absence from this country, the Gevaert company will be represented by Louis Destenay, who will stop at the Astor, and will be in a position to satisfy all inquirers as to the product and purposes of his company. Mr. Sutto will return to New York in six or eight weeks.

Edwin Mortimer Joins Metro.

Edwin Mortimer, for two years a director with Maurice Tourneur, has been placed on the general staff of the Metro studios in Hollywood. He takes up his new duties immediately.

Mr. Mortimer has been in motion pictures for a number of years, and before that was an actor on the legitimate stage for fourteen years.

THE GIFT SUPREME
FOREIGN TERRITORIES NOW SELLING

Katherine MacDonald's Next Picture for First National Is "Passion's Playground"

WITH the completion of the finishing touches which represent cutting and assembling, Katherine MacDonald's latest attraction, "Passion's Playground," will be forwarded to First National Exhibitors' Circuit for distribution as provided by her contract with that organization. Produced with a care and diligence that has represented a period of months and a lavish outlay of money, "Passion's Playground" is turned over to First National with the full assurance that its delivery marks a new era of Katherine MacDonald pictures.

The large numbers of California exhibitors who have taken a personal interest in the various steps leading up to the production of this picture is definite evidence, according to Miss MacDonald and her studio associates, that "Passion's Playground," in addition to relating a story that maintains remarkable human interest, at the same time affords them unique chances for promotion. Scores of exhibitors have made personal visits to the MacDonald studios during the filming of the picture and their suggestions as to stills which may be made into attractive lobby novelties, newspaper ads and even into 24-sheets guided the studio manager and director in the shooting of stills.

Since the selection of a story for this production, which is an adaptation from the book, "The Guests of Hercules," by C. N. and A. M. Williamson, this production has been a picture fostered by exhibitors. And as the first trial showings prove, J. A. Barry as director and Joseph Brotherton as cameraman have not missed a bet in attaining for every bit of artistry possible.

The front cover cut will be available for the exhibitor to use as a four-column cut or mat suitable for advertising. The make-up will be simple and pleasing, with particular attention to the strict elimination of mere space-filling words, and each feature of the picture possibilities in advertising publicity, exploitation and presentation will be arranged in a place by itself.

Tom Geraghty Signed to Write Scripts for Famous Players

THOMAS J. GERAGHTY, one of the best known scenario writers in the profession, has just signed a long-term contract with Famous Players-Lasky Corporation, according to announcement by Jesse L. Lasky, first vice president.

He will be attached to the scenario staff of the company at the Lasky studio, and his first work will be the scenarioizing of "Burglar Proof" for Bryant Washburn, Paramount-Artcraft star, which picture will be made following "A Full House," on which Mr. Washburn is now engaged.

Thomas Geraghty has written a number of successful scripts for Famous Players-Lasky. One of the last was that of "Too Much Johnson," in which Mr. Washburn starred.

Pathe Campaign Books to Be Same Size as Trade Papers

PATHE EXCHANGE, INC., in the future will issue all campaign books in the same size as the trade papers and the Pathe Messenger. This will create a standard for the printing of matter designed for all three purposes, or for interchangeable use, and will also be of great value to exhibitors who keep files of campaign books and trade papers. Several other improvements are also being effected.

In the campaign books the advertising insert sheet is eliminated, but the advertisements will appear inside the book, bound, but so arranged that they can be taken out without injuring the rest of the matter. The reproductions of the posters all will be on one page, making it easy for the exhibitor to see at a glance the poster advertising that goes with each production.

Universal's Novelty Reel Will Give Insight Into the Ways of the "Spiritualists"

UNIVERSAL'S weekly novelty reel, being prepared for early release by Hal Hodes, editor the Universal New Screen Magazine, will contain a series of interesting subjects photographed during spiritualistic seances.

Due to the present interest in ouija boards, mediums and other occult phenomena, Hodes has arranged to give first hand insight into the ways of the "spiritualists."

The novelty reel will show the "inside" workings of well-known parlor spooks. It will include pictures showing how "fake" mediums produce "supernatural" effects and fool credulous believers. The mechanics of phoney spirit visitations is shown in detail, from ordinary rapping and table tipping to the visualization of spirit images and voice manifestations.

This series of moving picture subjects has been obtained through an arrangement with Waldemar Kaemfert, editor of the Popular Science Monthly. There will be a section in the novelty reel every week devoted to curious scientific subjects, supplied through the Popular Science Monthly.

Another series of unusual interest will be an expose of the various devices and dexterity used by professional gamblers to hoodwink their victims. The sleight-of-hand tricks of card-sharpers, crap-shooters and such crooks will be included, as will be the more ingenious tricks of card-marking, signals between confederates and other ruses of the high class gambling crook.

Tsuru Aoki in "Locked Lips" Heads Universal for April 28

A FIVE REEL Universal, "Locked Lips," special attraction featuring Tsuru Aoki, heads the list of releases for the week of April 28. The picture is based on "Blossom," written by Clifford Howard. Supporting Tsuru Aoki are Stanhope Wheatcroft and Magda Lane. The production was under the direction of William C. Dowlan.

The closing climax of "The Lion Man" with Kathleen O'Connor and Jack Perrin brings this issue to a close. Art Acord and Mildred Moore make their debut in a new Universal serial entitled "The Moon Riders." The first episode is entitled "Over the Precipice."

Elmo Lincoln is seen in the twelfth episode of "Elmo the Fearless" entitled "Crashing Through." An Eddie Lyons and Lee Moran comedy, "Pick Out Your Husband" and a Century lion comedy entitled Lion Paws and Ladie Fingers" are the mirth provokers for the week. The program is rounded out with International News numbers 21 and 22, Universal New Screen Magazine No. 63 and a "western" labeled, "The Gun Game" with Bob Reeves and Josephine Hill.

"Ready for Work, Boss!"
Says William Russell, star in "Slam-Bang Jim," to S. S. Hutchinson, president of American.

"The New Henrietta" Is Retitled.

"The Saphead" has been selected as the release title for Loew-Metro's forthcoming production of Winchell Smith's and Victor Mape's play, "The New Henrietta." Winchell Smith, producer and playwright, who recently joined the staff of distinguished authors at Metro's west coast studios in Hollywood, is personally supervising the picturization of "The Saphead," in which William H. Crane and Buster Keaton will be co-starred at the head of a notable ensemble.

Republic Shows Uniform Bookings.

Briton N. Busch, president of the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, announced this week that the bookings on six Republic productions are showing an unusual uniformity throughout the country. They are "One Way Trail," "Twelve-Ten," "Romany, Where Love Runs Wild," "Trilby," "The Blue Pearl" and "The Gift Supreme."

Selznick Makes Correction.

In announcing last week the authorship of "The Gilded Butterfly," purchased by Myron Selznick as a starring vehicle for Eugene O'Brien, mention was made to the effect that Earle H. Miller wrote the story. Bradley King, and not Earle H. Miller, is the author of the picture play.

Goodman Buys Romayne for Ohio.

Romayne comedies made by Romayne Super-Film Company of Culver City have been sold for Ohio to Sam Goodman, of the Exhibitors' Film Company of Ohio, with offices at 407 Sloan Building, Cleveland. Negotiations are pending for the remaining unsold territory.

THE GIFT SUPREME
FOR FOREIGN TERRITORIES, WRITE
INTER-OCEAN FILM CORPORATION
218 WEST 42nd STREET NEW YORK U.S.A.

A Hook-Up of Two Merry Maritime Parties.
Going to inspect the pool into which Annette Kellerman leaps in new Lesser picture. Seen here are Mr. and Mrs. J. D. Williams, Mr. and Mrs. Sol Lesser, Miss Kellerman and Mr. and Mrs. H. P. Caulfield.

American Film Cites Reviews to Prove Drawing Power of "Dangerous Talent"

EXHIBITORS and photoplay critics have glowingly described the Dangerous Talent," American Film Company's latest special feature in which Margarita Fisher is starred, says an announcement. Press, exhibitors and public unite in declaring that it is something new and decidedly worth while in the way of a play.

To mention a few of the comments on this latest "Flying A" release produced under the direction of George Cox, American cites the following:

Moving Picture World: "Satisfactory presentation of a story in which elements of melodrama play a prominent part. Atmosphere surrounding individual scenes is always correct. Margarita Fisher is attractive."

Wid's Daily: "Good play with unusual twists—interests because of its many surprise turns. Plot succeeds in maintaining interest. Star's work is consistent."

Dramatic Mirror: "In this day when so many film plays are sent out with just barely enough plot to get by with a critical public, it seems almost like extravagance for any one picture to have as much story as 'The Dangerous Talent' is endowed with. It is all intensely interesting, too, and, what is more, it is not in the least confusing."

Motion Picture News: "Plenty of action. A well directed, exciting climax. Story is interesting and exceedingly appealing. 'The Dangerous Talent' might be called a crook picture without the oldtime underworld scenes and the man-hunting detective."

Amusements: "Here at last is a real picture. 'The Dangerous Talent' is a model of dramatic construction. Margarita Fisher has arrived. Not only is her work excellent, but that of all the cast. Harvey Clark deserves special mention."

Billboard: "There is a constant interest in the unfolding of this story. Miss Fisher proved quite an adept at emotional work, her role being quite a departure from her previous releases and proves her versatility."

Exhibitors' Trade Review: "'The Dangerous Talent' is strong in suspense, offers plenty of quick action, perfect continuity and a cleverly devised and satisfactory climax. The plot is decidedly original, the photography excellent and viewed from any angle this production should prove a sterling attraction. Margarita Fisher possesses both physical beauty and emotional ability, and her 'Lelia' is a very alluring creature."

Exhibitors everywhere are reporting that Margarita Fisher is steadily growing in popularity, and each new release in which she is presented finds a greater demand on the part of the best theatres for an early booking.

"The Sowing of Alderson Cree."

"The Sowing of Alderson Cree," featuring Bernard Durning, will be the third production to be made for the Republic Distributing Corporation by Macauley Photoplays. The two previous pictures in which Bernard Durning was featured are "When Bearcat Went Dry" and "The Gift Supreme."

It is hinted that this third production deals with the West Virginia mountaineers.

SIMPLE SOULS

Rivoli Heads List of Big Houses Booking "Miss Hobbs"

SOME are made stars and others just naturally are stars." That has been the sum and substance of exhibitor opinion on Wanda Hawley, the new Realartist, as the returns from contracts on "Miss Hobbs" have been gone over and tabulated this week at the Realart home offices.

Some of the outstanding facts in these returns, according to officials of the company, were unparalleled in the history of motion pictures. First of all, in less than a week first-run contracts have been closed in most of the country's important cities and playing dates set with the release date of the picture two months off.

The Rivoli Theatre, New York, heads the list of these houses. Hugo Riesenfeld, managing director, not only booked the picture "sight unseen," but set the week of June 6 as the date upon which the new "Queen of Beauty" is to be introduced to Broadway theatregoers. Tom Moore has also picked Wanda Hawley in "Miss Hobbs" for his Rialto Theatre in Washington, D. C., for a date in June.

Great Exploitation to Back All of Republic's Serials

DURING the course of the Selznick Pictures convention, held at the Hotel Astor, New York, Briton N. Busch, president of the Republic Distributing Corporation, announced that all the serials to be distributed through Republic will contain the most complete exploitation aids ever placed before exhibitors, in addition to the services of experienced exploitation men.

The first serial that will be shown throughout the country within a short time, backed by weeks of intensive advertising in all the prominent trade journals and newspapers, is "The Whirlwind." Charles Hutchison, the dare-devil, is the feature of the production.

At the convention the subject of exploitation was discussed and it was announced that all the Select exploitation men would bend every effort to drive all Republic serials to success. A series of talks on the subject were given by the Carrier brothers, of Cincinnati; Lon Young, of Philadelphia; Walter Merkle, of Boston; A. J. Sharrick, of Buffalo, and Ed Danforth, of Atlanta. Charles McClintock also made some very pointed remarks on the subject of exploitation.

"The Lone Wolf's Daughter" Sets New Attendance Mark

J. PARKER READ, JR.'S Louise Glaum production, "The Lone Wolf's Daughter," which, since its banner week presentation at the Capitol, New York, has proved one of the outstanding successes of the year, captured Philadelphia last week in its initial engagement on the Mastbaum and Nirdlinger chain of theatres.

Contracted originally by the Stanley Booking Company for presentation at the Victoria, the Mastbaum management shifted "The Lone Wolf's Daughter" to the Palace because of the larger seating capacity in the newer Stanley first-run house. Not since its opening has the Palace housed larger crowds than those that flocked to see Louise Glaum.

Griffith Gets Prize Villain.

Lowell Sherman, considered the prize villain of the New York stage, and at present appearing in "The Sign on the Door" at the Republic Theatre, has been engaged by D. W. Griffith for the character of Lennox Sanderson in the forthcoming Griffith screen version of "Way Down East."

Realart Sales Forces Boom Down Season's Home Stretch

THE field forces of Realart Pictures Corporation are striving hard to close out the first season's business with a new selling record established. Two big specials head the list of productions and five star productions are included in the schedule. "The Law of the Yukon," a Charles Miller production, and "The Deep Purple," an R. A. Walsh production, both presented by Mayflower Photoplay Corporation, are two features. Two Mary Miles Minter pictures and one from each of Realart's other three stars will be released in the next three months.

These seven productions will round out a total of seventeen handled by Realart during the year. The company was organized for active business about the middle of last summer. The first picture was not released, however, until December 1, 1919, which reduces the actual time in which the seventeen productions were handled to about six months.

Sweden Ignorant of American Methods of Film Production

THAT the picture populace of Sweden is totally ignorant of even the simpler methods employed in the production of American films was expressed recently in a statement by Sten Wilkens, representative of a prominent Swedish motion picture magazine, who was a visitor at the Thomas H. Ince studios in Culver City.

Following a two months' analytical tour of the big studios on the West Coast, Mr. Wilkens will return to his native land to conduct a campaign intended to educate the Swedish film fans on the modern methods of film manufacturing and to strengthen their appreciation of the cinema art and the lengths to which producers go to attain the ultimate screen perfection.

An outstanding feature of Mr. Wilken's interview was his frank admission that foreigners in general, and Swedes in particular, labored under the false impression that natural light—the plentiful sunshine of California—was used exclusively in picture making. The artificial lighting systems and the high-powered kilowatts used for interior sets are unknown to the movie fans in Sweden, to say nothing of their nonbelief in the presence of "make-up" and accompanying appendages to make the well-known heroes and heroines continually charming and heroic.

Inter-Ocean Gets West Coast Agency for Wohl Studio Lights

BECAUSE of the success which has attended Inter-Ocean Film Corporation's distribution of Wohl studio equipment in foreign territories, the company has been awarded the West Coast distributing agency of the well-known studio lights.

This is the gist of an announcement made by Eugene H. Kaufmann, manager of Inter-Ocean Film Corporation's accessory department. It is understood that Mr. Kaufman will personally supervise the sales of Wohl studio equipment on the West Coast.

Selling Films in a Touring Car.

R. E. Nehls, representative for the American Film, will hereafter cover his territory out of Cincinnati in a touring car. He has some "Flying A" Specials going into Southern Ohio, West Virginia, a part of Indiana and Kentucky, which will not wait for train service. Nehls started his career in the motion picture business as an usher in a little theatre in Chicago in 1913.

When Producer Meets the Exhibitor.
From left to right they are: Mort Singer, general manager of the Orpheum Circuit; Martin Beck, managing director of the same circuit; Jesse L. Lasky, vice-president of the Famous Players-Lasky; Morris Myerfield, president of the Orpheum Circuit, and Fred B. Henderson, one of the circuit's directors.

"Big Four" Tells of Pathos and Humor to Pervade Next Mary Pickford Feature

IN the character of Amanda Afflick, a little cockney laundry drudge in "The Duchess of Suds," her next release through United Artists Corporation, Mary Pickford reaches the greatest height of her inimitable characterizations for the screen, it is said. Already a great part of the production has been finished and Hiram Abrams has announced this picture, the second which Mary has made for the "Big Four," for an early release.

What portions of the picture have already been shown to the members of the organization, and from the stills that already have been issued for exploitation, advertising and publicity, there is no reason to doubt but that the character Miss Pickford portrays gives her a particularly great opportunity to show her inimitable qualifications.

The character itself is an appealing one, effective and triumphant in its every degree of simplicity. There are many moments of cheerful fun and hilarious antics and others of tearful emotion. Yet, the story draws its line cleverly between the changes and its whole is filled with much action, heart interest and suspense, ending naturally with that ultimate justification that "sends 'em away" with "that grand and glorious feeling."

Pathos Alternates with Humor.

The role that Miss Pickford portrays is unique, demanding a make-up which in many of the slavey scenes makes her so unlike herself that she is almost unrecognizable, yet crediting her with an art for characterization that is almost beyond imitation. There is more pathos and human nature compressed into this character than is found anywhere else in the characters Miss Pickford has ever done, says a "Big Four" announcement, and she has been so carefully painstaking with this production that the predictions are that it will be her best.

This character of Amanda Afflick is that of a young English girl, born in a workhouse and apprenticed to a French laundry woman. She has read and re-read the cheap novels, the only literature that has come to her notice, all of which have dealt with the upper social strata, until her dreams and her life are composed of the most fanciful imaginings and invest her sordid surroundings with all sorts of potential greatness.

Many Big First-Run Houses Book "His Temporary Wife"

ALL the good things said in advance of release date by the Hodkinson organization concerning Joseph Levering's all-star production, "His Temporary Wife," featuring Rubye De Remer, Edmund Breese and Mary Boland, have ample corroboration in the steady stream of contract bookings, in the success achieved with this absorbing leap year romance by some of the big first-run houses and in the way picture showmen generally are advertising and exploiting it.

Following its big week engagement at Tom Moore's Strand Theatre, Washington, D. C., the production played to big business at fully fifty first-run theatres, including the Crystal, St. Louis; Capitol, Springfield, Ohio; Orpheum, Flint, Mich.; Lamb, Ranger, Tex.; Kenyon, Pittsburgh, and the Dreamland, Columbus, Ohio.

Robert Hichens in Red Cross Picture.

Robert Hichens, author of "The Garden of Allah," will take part in the latest American Red Cross film, "The Children of the Sahara," which will be produced in America. The film depicts the life of the children in the desert. Several scenes show what is being done by the White Nuns of the Sahara to combat the plague of blindness which is now sweeping the desert oasis towns. The author took part in several scenes, which were staged in the so-called Garden of Allah itself.

Geraldine Farrar.
Just signed with Associated Exhibitors, Inc.

Geraldine Farrar Signs with Associated Exhibitors; Production to Begin in New York

GERALDINE FARRAR, internationally famed opera and screen star, has signed a contract with Associated Exhibitors, Inc. Production of the first picture will begin in New York as soon as every important arrangement connected with the making of a truly big attraction has been completed.

The signing of Miss Farrar is the opening gun in the Associated Exhibitors' announced campaign of endeavors to furnish exhibitors who are affiliated in the organization motion picture entertainment of such calibre as to assure the greatest possible patronage.

Every possible effort will be made by Associated Exhibitors to make Miss Farrar's initial Associated picture one of the biggest attractions of the year—and to make it an indication of the quality of the pictures to follow.

The steps leading up to actual production are being taken with extreme care, according to General Manager F. C Quimby. One of the strongest stories written in years—and one particularly suited to the star—is being considered at present, Mr. Quimby says. He adds that nothing will be decided positively, however, until those most vitally concerned have agreed on the worth of story, director, support and other important elements of the initial drama.

Star Expresses Delight.

In signing the contract Miss Farrar expressed herself as delighted to know that she was to work with such an organization as Associated Exhibitors, Inc. She stated that she had signed up with Associated only after she had become convinced of the unlimited advantageous possibilities of such a connection.

The connection of Miss Farrar with Associated Exhibitors means that her productions immediately are assured first-run presentation in the finest theatres in every city and town in the country. This is true because the owners of the theatres are themselves affiliated in Associated Exhibitors, Inc.

Geraldine Farrar productions as well as every other picture of the Associated Exhibitors will be distributed through Pathe Exchanges.

"Buck" Taylor Resigns from Pathe.

Buffalo, N. Y., exchange and exhibitor circles received a surprise when on Monday, April 12, C. A. Taylor, better known as "Buck," resigned as manager of the local Pathe exchange and was succeeded by J. E. Kimberly, former manager of the World and Republic offices.

American Salesmen Enter Home Stretch in Hutchinson Tribute Month Contest

A "FLYING A" contest as a tribute to President S. S. Hutchinson, instituted by C. A. Stimson, general sales manager, will close on April 30. Never before in the history of the American Film has there been such enthusiasm among the "Flying A" representatives and so much reason for honoring their president, than at present with the last eight photonovels in the running.

Prizes will be awarded for the highest records in three classes: first, to salesmen who have the largest number of contracts on the following recent specials: "Six Feet Four," starring William Russell; "The Hellion," an emotional drama of love, mystery, hypnotism and intrigue; "Eve in Exile," a picturization of Cosmo Hamilton's famous novel, with an all star cast; "The Valley of Tomorrow," a Russell masterpiece of rapid action and virile acting filmed around Lake Tahoe; "The Dangerous Talent," a typical "Jim the Penman" type of story; "The Honey Bee," in which Mme. Marguerita Sylva plays the leading role in the picturization of a Samuel Merwin best seller; "Slam-Bang Jim," a daring comedy-drama, and "The Thirtieth Piece of Silver," a story by Albert Payson Terhune.

In case of a tie in any of the prizes an equal sum will be awarded to the contestants tying.

The second prize will be awarded to those doing the largest amount of business, and the third prize to those placing the largest month. Each man had his own territory. The contest started on April 5. There is everything from "Jazz to highbrow literature picturized," according to the general sales manager.

The "Flying A" has a crackerjack sales force of which it is justly proud, and the esprit de corps has been greatly stimulated by the bonus system which went into effect five months ago. Under this arrangement the production of each feature is prorated among the various branches. After each office has passed its quota, the bonus becomes operative and a percentage of all the rentals thereafter reverts to the representatives. This plan insures a wider presentation for many of the older features which have proved big box office successes, while the brand new specials go almost on their own impetus.

Another item which make the way of the representatives smooth in the present contest is the addition of many players of great popularity whom the American has been fortunate in securing. Among them are Mme. Marguerita Sylva, Charlotte Walker, Thomas Holding, Forrest Stanley, Seena Owen, Helen Jerome Eddy, George Hernandez, Albert Ray, Beatrice Van, Nigel Barrie and Pell Trenton, and also King Baggot and Kid McCoy by special arrangement.

L. J. Selznick Places Distribution in England with the Walturdaw Company

ONE of the outstanding features of the closing days of the second annual convention of Selznick Pictures, which was brought to a successful conclusion on April 9 at the Astor Hotel in New York, was the announcement by Lewis J. Selznick that he has made a new distributing arrangement for his product in the British Isles.

Mr. Selznick made known that he has entered into the contracts with the Walturdaw Company, Ltd., of London, whereby the latter is to take over the active distribution in the British Isles the product of the Selznick and Select producing companies to the minimum of seventy-eight pictures a year. This deal is said to involve a sum of more than $2,000,000.

Mr. Selznick considers himself fortunate in being able to place the distribution of his pictures in England with an organization that is one of the oldest and best known of all the distributing companies of London, and moreover the one that is held in highest esteem by the industry. The contract was closed with Colonel A. H. Brown, who especially came from London to New York to confer with Mr. Selznick. The contract contemplates the broadest reciprocity between the English distributors and exhibitors and the American producer. It is also the intention under the contract for Mr. Selznick to shortly begin active production work in England, the stories to be of a character for both American and English consumption.

Picking Players for "Whispering Smith."

R. R. Nehls, general manager of the American Film Company, is on his way to the Coast and will reach the Santa Barbara studios of the "Flying A" in time to put his O. K. on the completing of "The Blue Moon" and the assembling and preliminary cutting processes.

At the same time Mr. Nehls, together with studio manager Al Thompson and George L. Cox, are searching the field with a fine tooth comb to secure players best adapted to the roles required for the next big super-drama on the docket—"Whispering Smith."

Reports on Equity Picture Show Big Business

NO end of reports have been received by Sam Zierler, president of the Commonwealth Film Corporation which distributes the Equity Clara Kimball Young pictures in New York State, recently, telling of the success with which "The Forbidden Woman," Miss Young's second Equity production is meeting on its bookings throughout the Fox houses and Loew circuit. The Ridgwood, Audubon, Academy of Music and Crotona theatres have played to capacity houses and in many instances, the box office records have been broken. On the Loew circuit, more than sixty theatres situated between Fourteenth street and One Hundred and Eighty-first street are showing, or will show, "The Forbidden Woman" April 12 and 19.

"All the exhibitors tell me they are making money," said Mr. Zierler, "and my own observation confirms this. According to letters, telegrams and newspaper clippings received this week at Equity's New York offices, the production is breaking records throughout the country and has, in many instances, outdone the record made by "Eyes of Youth" in the same houses.

John Spargo Will Represent A. M. P. A. While Securing Co-operation with Press

THE most ambitious project of its three years of active existence was initiated by the Associated Motion Picture Advertisers, Inc., at its last regular meeting, when it unanimously voted to employ John S. Spargo, a well-known newspaper man, as its field secretary in a campaign to secure closer co-operation between daily newspapers and the motion picture interests.

For years there has been a condition existing in the exploitation of motion picture productions which has made it difficult for the newspaper publisher and the motion picture advertiser to meet each other half way. Each felt that the other wanted it all; each felt the other was giving all and getting little back. Mr. Advertiser felt lost in facing any kind of a country-wide newspaper campaign for the exploitation of films, while Mr. Publisher felt that his paper was just as much entitled to consideration as two thousand other similar publications. The result has been that neither has got anywhere. Co-operation there was none, with the exception of a very few brilliant instances. But these exceptions have proved the rule and have finally shown the way in which the two can be brought together, at a time when each needs the other more than ever before.

Mr. Spargo has for many years past held executive positions on many of the larger papers of the country. He recently discovered the key to the situation and came to New York to put the proposition up to the proper body.

The plan has been under discussion by the board of directors for several weeks and has everywhere met with enthusiastic support by the large and small interests alike as they are represented in the A. M. P. A.

Mr. Spargo begins work at once.

Educational Mails Booklet.

Educational Films Corporation is this week mailing to exhibitors a booklet announcing the enlarged activities of the company and its acquisition of new product for regular releases. Brief announcements in the trade papers have been responsible for so many inquiries for further details that Educational determined upon this method of explaining its future policies and so far as possible listing the material it will release. The booklet, however, explains that new series are constantly being acquired, and with the company's policy of attempting to distribute the cream of the short subject market, it will be necessary for the exhibitor to watch he trade press for current announcements.

J. S. Spargo.
Field Secretary of the A. M. P. A.

Work on Two Big Goldwyn Productions Is Started at the Culver City Studios

WORK on two elaborate productions has been started at the Goldwyn Studios in Culver City, a Mary Roberts Rinehart Eminent Authors picture based on her story "Empire Builders," and an adaptation of the stage play, "Officer 666" by Augustin McHugh. With the beginning of the filming of these two pictures, all of the stages at Culver City were occupied.

Under the title of "Empire Builders," Mrs. Rinehart wrote a two-part Saturday Evening Post story dealing with life at a boys' preparatory school. The characters and atmosphere in the novelist's study of youthful impulses, soon to be published in book form by George Doran, suggest Booth Tarkington's "Seventeen," although Mrs. Rinehart's handling of the subject is marked by individuality.

E. Mason Hopper has been assigned to the direction of Mrs. Rinehart's newest story, with a cast that includes Cullen Landis, Molly Malone and Ralph Bushman, son of Francis X. Bushman. This is Bushman Jr.'s first appearance in a Goldwyn production and he has been given a prominent role. Others in the company are Otto Hoffman, Howard Ralston, Tom Perrse and John Lynch.

Again working with Harry Beaumont, who has directed all but a few of Tom Moore's pictures since that young actor was made a star, Moore is now engaged in the filming of "Officer 666," the rapid-action farce that in play form scored a record-breaking run on Broadway under the management of Cohan & Harris. The supporting company is not yet complete, but thus far it includes Kate Lester, Jerome Patrick, Harry Dunkinson and George Kuwa.

Robertson-Cole to Release Christie's "So Long Letty;" to Announce Cast Soon

IN line with its policy to obtain for distribution big pictures, Robertson-Cole has signed a contract with the Christie Film Company for "So Long, Letty," the Morosco stage success, which was one of the most powerful box-office attractions during the four years in which it was seen.

"So Long, Letty" won wide fame for Charlotte Greenwood, who played the leading role in it. It was produced on the Pacific Coast, in Los Angeles, in 1916, and only finished its long stage career a few months ago. "So Long, Letty" on the stage was a musical comedy. It was written by Mr. Morosco himself, aided by Elmer Harris. It was laid in a strange colony near the city of Los Angeles, where old street cars, taken off their wheels were used for bungalows. In this fantastic suburb is set a story full of laughs and comical situations, which will go on the screen with even better effects than it went on the stage.

"So Long, Letty" is filled with humorous characters for the portrayal of which screen types are now being engaged. Within a short time Robertson-Cole will be able to announce the cast for this picture.

Print of "A Splendid Hazard" Arrives at Mayflower Office

ALLAN DWAN'S film adaptation of Harold MacGrath's master novel, "A Splendid Hazard," has arrived at the New York offices of the Mayflower Photoplay Corporation. It had a special preliminary presentation at the Brunton Studios at Los Angeles. According to telegraphic advices the artistic merit of its photography and the perfection of the cast, from the standpoint of acting and characterization, should make it one of the epochal productions of the year.

Has Authentic Settings.

Mr. Dwan took special pains to secure absolute fidelity of detail. Much of the action is centered in Corsica, the quaintly picturesque island on which Napoleon, the inspiration of the novel, was born, therefore there is fine opportunity for the exploitation of the haunting beauties of that historic isle.

In the work of convincingly reproducing those scenic effects, Mr. Dwan was very materially assisted by Mrs. Harold MacGrath, who had gone over the locations figuring in her husband's novel. She made many photographs of the scenic features, supplemented by a wealth of pictures of people, costumes and local customs, all of which were placed at the disposal of Mr. Dwan. A special musical score has been arranged by Louis F. Gottschalk.

Chautard Completes Secret Picture.

The secret picture upon which Director Emile Chautard has been hard at work for several months has been completed. A competition among the personnel of the Mayflower Corporation is now in progress, the object of which is to select an appropriate title.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Ray's "Casey" Comedies Will Be Released by Peter White

THE PETER H. WHITE COMPANY has perfected its plans to bring to the screen Johnny Ray, the widely known vaudeville, musical comedy and picture comedian, in a series of merrymakers under the brand title of "Casey Comedies." The first release will be "Casey the Wizard."

Wherever entertainment has been given in vaudeville, legitimate or pictures theatres for many years the name of Johnny Ray has been standard for laughter. He has been starred in musical comedy, featured in burlesque and has been lead comedian in numerous screen comedies. His specialty has always been "Irish," and in "Casey Comedies" he will play the same type of "Tad" that he has always been identified with.

The Peter H. White Company is well equipped to produce and circulate the "Casey Comedies."

New Almonte Theatre Opens.

The latest addition to the chain of theatres controlled by the Ottawa Valley Amusement Company is the new house at Almonte, Ontario, which was opened for the first time on Saturday, April 13. The construction of this theatre was delayed all winter because of the lack of building materials and supplies.

Warrilow Now Architectural Expert for William Farnum

IN line will his well-known policy to attain the proper atmosphere and originality in all his film productions, William Fox has engaged Thomas Warrilow, one of the finest technical men in the business, to design and execute architectural and decorative plans for William Farnum's forthcoming production, "The Joyous Trouble Maker," work upon which has started under the direction of J. Gordon Edwards at the Fox West Coast studios in Hollywood.

In announcing the engagement of Mr. Warrilow, Mr. Fox says the contract calls for the technical expert's exclusive services with the Farnum company. Mr. Warrilow, who has already joined the Farnum company, has shown rare artistic ability in his work, according to reports which preceded his coming to William Fox from Paris, where for the past several years he has been studying.

Contracts on Neilan Film Total $300,000 Since Release

MARSHALL NEILAN'S initial independent production, "The River's End," released through First National has reached the $300,000 mark on the forty-sixth day following its first public showing. Contracts totaling this amount have been approved by the New York offices of the Neilan organization.

It is stated that small-town exhibitors are finding the picture a particularly exceptional attraction. Little towns bordering metropolitan districts find that the success and publicity which has been given the picture in the big cities, especially the publicity in the big town newspapers which reach smaller communities, has made this Neilan film a most powerful drawing card.

Olive Thomas to Play "Jenny."

Following the completion of her forthcoming Selznick production of "The Flapper," Lewis J. Selznick will present Miss Olive Thomas in "Jenny," it is announced this week.

"Jenny" is from the pen of Roy Horniman, a noted British writer, and is said to be one of the most powerful stories ever written by this author. Laurence Trimble has been chosen by Myron Selznick to direct this production.

Danziger Transferred to New York.

William Danziger, a Cincinnati newspaperman, and who recently has been the Universal publicity representative in that city, has been brought to New York as a part of the home office publicity force under Joseph H. Mayer, director of publicity. Danziger will edit the Universal press bulletin and write feature stories.

Universal Recording Heavy Bookings on "Virgin of Stamboul" in Principal Cities

UNIVERSAL is scoring heavily with "The Virgin of Stamboul," Priscilla Dean's big oriental picture. Already first run houses in almost all of the principal cities have booked the production. In almost every city, elaborate exploitation "stunts" are being arranged to put it across.

Harry M. Berman, general manager of exchanges for Universal, says the sales campaign for the new picture is the biggest and fastest thing ever handled by that company.

"We did not get the prints into the hands of our branch exchanges until March 20," he said. "In three weeks, leading theatres in 90 per cent. of the big cities had contracted to run the picture, with play dates early in May.

Long Run on Broadway.

"The seventy-seven day booking over the Loew circuit in and around New York, has been followed by a forty-seven day booking over the Fox Circuit in the same territory. These two contracts alone, with the four weeks' run at B. S. Moss' Broadway Theatre will make one of the most complete New York City showings a Universal picture ever had. The showing at the Broadway Theatre has been a great surprise. Instead of dropping off during the third and fourth weeks, the attendance actually increased.

Crowding Houses in Washington.

"It has been shown already in several other theatres. In the Rialto Theatre, Washington, D. C., it crowded the house for the week of April 5. Tom Moore, of the Rialto, gave it the most expensive staging and the biggest exploitation ever undertaken by him for any picture.

"Another early showing of the picture, in the Ansonia Theatre, Butte, Mont., it broke all house records despite adverse conditions in that city—restaurants strikes, strikes in all building crafts and the most severe Easter weather on record in that locality.

"After several days of clever exploitation along the lines utilized in New York City, William Cutts of the Kinema Theatre, Salt Lake City, packed his doors during the week of April 5.

New Special Prizma Series Is Nearly Ready for Release

TOWARD the close of the highly successful and spirited convention of the Selznick Pictures Corporation, held at the Hotel Astor, New York, Sam E. Morris, vice-president and general manager, made known some interesting facts relative to the future distribution and production of Prizma productions.

Make Feature in Colors.

Several weeks ago Lewis J. Selznick announced through the trade press that in the future Prizma Color Pictures would be distributed through Select exchanges and that he aimed to produce in colors a series of five-reel features and short dramas. Mr. Morris' remarks brought to light that a special series of Prizma pictures will soon be ready.

"A new special series of twelve productions," said Mr. Morris, "will soon be ready for release. By next August or September a series of Prizma five-reel dramatic productions will be announced for the year 1921."

George Meeker, general manager of Prizma, stated that a release chart would be available for all exchanges by May 1 and that two styles of one sheets and lobby displays will be furnished all exhibitors booking Prizma productions.

Selznick Branch Managers Give Morris Diamond Links

AS a token of their esteem and appreciation of the ability and co-operation of Sam Morris, general manager of the Select and Republic organizations, the branch managers of the two companies presented Mr. Morris with a diamond studded platinum set of cufflinks and shirt studs at the April 6 meeting of the convention, held at the Hotel Astor, New York.

Charles C. Pettijohn, assistant to Lewis J. Selznick, made the presentation address, pointing out that the exchange managers who had been listening to the discussions of co-operation, wished to take advantage of the subject and endeavor to show Mr. Morris their appreciation of his co-operation as general manager. Mr. Pettijohn said: "It is the unanimous desire of the assembled members of the Selznick organization to express in some measure our admiration for your ability, our respect for your leadership, and our affection for your personality."

Elaine Hammerstein Renews Her Contract with Selznick

AT the close of the second annual convention of Selznick Pictures in New York on April 9, it was announced by Myron Selznick that he has re-engaged Elaine Hammerstein for a period covering seven years.

The previous good work of this star and her popularity among all lovers of screen drama, combined with her ability to portray and imbue all roles with artistic exactness, was of prime importance in securing her signature to a new contract.

Miss Hammerstein Popular.

According to Mr. Selznick, Miss Hammerstein has been one of the box-office attractions of the Selznick program. Her most recent picture, "The Shadow of Rosalie Byrnes," in which she has a dual role, is declared to bring out her screen personality and ability better than anything she has yet done. The two characters she portrays in this production are of such contrasting types as to tax the ability of an even more seasoned screen star than Miss Hammerstein.

"The Woman Game" is understood also to have done much in furthering the popularity of Miss Hammerstein.

New Blackton Film Completed.

J. Stuart Blackton has just pronounced as finished "Soul and Body," his new special feature, which was made under the working title of "The Soul Spinners." J. Herbert Rawlinson is starred in the play, which was written by Shannon Fife. This is the second picture J. E. Robbins, screen editor of the Blackton staff, has cut under Mr. Blackton's supervision.

SIMPLE SOULS

And "Doug" Says: "You'll See All of This in My Latest, 'The Mollycoddle.'"

At the left is the boat that was constructed on the desert for use in this picture, while at the right are a few of the Indians that support Douglas Fairbanks in this United Artists' thriller.

Strange Ship Sails Desert Sand Waves in Fairbanks' Feature, "Mollycoddle"

ONE of the strangest sights that ever cast a shadow over the Arizona desert was that introduced to that country some time ago when Douglas Fairbanks and his company of seventy-five people arrived near Polacco to film scenes in "The Mollycoddle," which will soon be released by United Artists Corporation. It was the spectacle of a sea-going yacht, all rigged out and ready to breast the billowy waves, so to speak. The yacht had been built in exact replica to palatial and luxurious seacrafts.

A huge truck frame was utilized and the yacht was built solidly thereon. When it wended its way across the desert it presented the appearance of some great white bird skimming along near the ground, and when the purple shadows fell athwart the desert, the mesas in the distance looked like ocean waves and the illusion was almost complete, for the blending of colors with the yacht in the foreground lent a vivid impression of the ocean transferred to the dryest spot in America—Arizona.

"Ship" of the Desert.

This strange craft plays an important part in the plot. It is used in this land of blistering sunshine by day and splashing cold by night by a diamond smuggler, whose mania is that of sailing the seas in just such crafts. When he becomes marooned on the desert, he has this yacht constructed and brought to him so that he can amuse himself and try to make believe he is out there on his favorite ocean sailing alone as of yore.

This is but one of the many things that are being utilized in "Doug's" next picture which has necessitated the Fairbanks company spending a large amount of money and causing the members of the cast to travel thousands of miles to get the proper scenes called for in the scenario. The action of the story swings from the Pacific Coast through Arizona and New York right into Europe and to that famous resort, Monte Carlo.

It was down with the Hopi Indians in Arizona that Doug succeeded in obtaining some of his most strenuous material. The stunts that he did there for the red-skins made him beloved by everyone of them, and on many occasions during recreation periods he would pull some of his inimitable stunts.

The scenic backgrounds that were secured for the filming of this production are beautiful and on one occasion the company ran into a hurricane, during all of which time they worked and obtained some wonderful material.

Louise Huff Is Engaged to Star in Selznick Pictures

THE engagement of Louise Huff, well-known motion picture star, as a stellar light of the Selznick organization, was announced after the second annual convention of Selznick Pictures in New York. The acquisition of Miss Huff brought two stars under the Selznick banner within one week, the other being William Collier, well-known comedian.

The engagement of Miss Huff as a Selznick star by Myron Selznick is considered further indication of the great progress being made in increasing the activities and output of Selznick. This contract with the newest addition to the Selznick star forces covers a period of five years, beginning immediately.

Mr. Selznick said: "A long and careful investigation concerning not alone her merits as an actress, but her appeal as a screen favorite, was made through a dozen different sources. First, the exhibitor was taken into consideration and inquiries were made of important managers in large and small cities. A host of letters were sent out to patrons of motion picture theatres, asking them what they thought of Miss Huff. Another strong factor in making a decision was the amount of mail received by her in the course of a month from picture fans."

"Civilian Clothes" Finished, Meighan Starts Buchanan Play

THOMAS MEIGHAN has returned to California upon completion of the filming of "Civilian Clothes," the Paramount-Artcraft production which he came East to make under the direction of Hugh Ford, and will start work at Hollywood immediately on "Conrad in Quest of His Youth," under the direction of William De Mille. Mr. Ford is now cutting "Civilian Clothes."

Adapted by Clara Beranger, who was responsible for the script of "Dr. Jekyll and Mr. Hyde," the screen version of Civilian Clothes" is said to be a highly satisfactory pictorial story of Thompson Buchanan's play, which, earlier in the season, served so successfully for Thurston Hall and Olive Tell. The popularity of the play was so pronounced that it broke all records for a long run in California, and is at present doing profitable business on the road.

Hodkinson Branches to Have a Double Trade Showing

APRIL 25 is announced by the Hodkinson organization as the release date of Augustus Thomas' "The Harvest Moon," the Deitrich-Beck production starring Doris Kenyon which, along with "Cynthia-of-the-Minute," the Gibraltar-Louis Joseph Vance production, starring Leah Baird, will be the subject of a double trade showing at all Hodkinson exchanges the coming week.

"The Harvest Moon" has been booked for pre-release engagements at the Kenyon, Pittsburgh, Rex, Ottumwa, Iowa; Grand, Reading, Pa., and the Casino, Chester, Pa., where the artist's first Hodkinson release, "The Bandbox," played to crowded houses for a week. At two of these theatres other productions already contracted for will be either deferred or shelved.

Writes Satire on "Hamlet."

Robert Andersen has written a satire on "Hamlet" for Universal, which is considered a rare treat by the executives out at the Coast. He will make a two-reel comedy of it. "Hamlet" has always been a favorite role with Andersen, who made his first stage appearance in Denmark as one of the players in that tragedy, in support of Olaf Paulsen, the noted Danish dramatic star.

Tom Guise Has Big Part.

Tom Guise, the well known character actor of stage and screen, plays one of the principal parts in Marshall Neilan's second independent production which will be released by the First National Exhibitors' Circuit the end of this month.

Mr. Guise has the distinction of having appeared in every production of the famous English Grand Opera Company in the last thirty years. He has also been prominently cast in the stage successes, "The Man of the Hour" and "Madame X."

Early Release Showing of "Down on the Farm" Brings Praising Wires

THAT Mack Sennett was right when he wired Hiram Abrams of the United Artists Corporation some weeks ago that his big five reel production, "Down on the Farm" was the greatest thing he had ever accomplished, was indeed justified when Mr. Sennett in return for his efforts received two exceptionally complimentary telegrams from the Strand Theatre of Fort Wayne, Ind., where the production has had an early release, and from W. H. Cone, one of the patrons of the theatre in that city.

The wire from W. C. Quimby, of the Strand Theatre, to Mr. Sennett was as follows: "Opened 'Down on the Farm' Easter Sunday; compelled to turn away business despite severe snow storm raging which swept entire Middle West. Opposition very strong. On third day with miserable weather still standing them up. Using barn yard setting, prologue and rube orchestra and live animals. Expect tremendous week."

The wire from W. H. Cone to Mr. Sennett was as follows: "Happened to be in Strand Theatre, Fort Wayne, yesterday and saw 'Down on the Farm' picture. I want to say it is the greatest picture made as yet. Original and funny. The audience went wild over it. The place was packed. This picture ought to make you more famous than you now are."

Famous Players-Lasky Will Make New "Old Homestead"

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, announces that a new version of Denman Thompson's "The Old Homestead" will be made as a George Melford production for Paramount Artcraft with a specially selected cast with Theodore Roberts and Monte Blue in the leading roles. Work will be started as soon as Mr. Melford finishes "The Translation of a Savage," which he is now filming.

"The Old Homestead" first reached the screen as a Paramount picture in 1915 when it was presented with a cast headed by Frank Losee, Creighton Hale and Louise Huff. In 1918 it was revived out of Paramount's "Success Series." The original screen version, directed by James Kirkwood, was made with the co-operation of Thompson's family and the exterior scenes were taken at the Thompson farm in New Hampshire. The interiors were the first scenes to be taken at the present Fifty-sixth street, New York, studios of the corporation.

"The Old Homestead" was practically the first of the great dramas with a rural background and it served Denman Thompson as a starring vehicle for over thirty years.

Enid Bennett Not Injured.

The Thomas H. Ince publicity headquarters in Culver City, want it understood that Enid Bennett was not injured, nor ruffled, nor in any way forced into temporary retirement when the star was the central figure in a crash between a locomotive and an automobile, staged by Director Fred Niblo recently at LaMirada, Cal., for one of the closing scenes in Miss Bennett's latest production, "The Incubus."

"Harriet and the Piper."

"Harriet and the Piper" has been announced by Louis B. Mayer as the next starring vehicle for Anita Stewart. The story, by Kathleen Norris, has become popular through its presentation as a Pictorial Review serial. Bertram Bracken will direct the picture from the screen version by Monte M. Katterjohn.

McCormick Signs for Edgar Comedies.

With his usual good judgment, S. Barret McCormick, the managing director of the Circle Theatre at Indianapolis, signed up for Booth Tarkington's "Edgar Comedies," exactly five minutes after witnessing the screening of the first picture, "Edgar and Teacher's Pet." The "Edgar" Comedies are produced by Goldwyn.

Responsible for Pathe's "The Third Eye."
H. H. Van Loan, author; Eileen Percy, co-star; Warner Oland, co-star, and James W Horne, director of the serial.

Put Finishing Touches on "Romance," to Be Released Next Month by "Big Four"

WITH plans to leave for Europe in a few weeks, Doris Keane is finishing the last scenes of her internationally famous stage success, "Romance," by Edward Sheldon, in which she will make her screen debut, her first picture to be released in May by United Artists Corporation. The final scenes are being shot by Chet Withey, her director, and it is predicted that this big love story will be one of the year's screen sensations.

"Romance" is indeed worthy of its title. From the outset to the end the story diffuses a rich and mellow charm. Mr. Sheldon has written a story that makes you look upon old passions through a mist of reminiscence and to that end he enclosed his picture within a prologue and an epilogue. By this expedient he has set his story at a distance that lends enchantment to the view.

The consistency of characterization in this production is no less remarkable than is its richness of emotion. There is no mere lyric dallying with love, but a sincere study of the reactions of strong characters under the sway of overpowering passion, and the picture diffuses the aroma of Romance, because of its reality, because beauty is truth, and truth beauty—and that is all that any story needs to have.

The settings of this production are wonderfully impressive and spectacular.

Carpentier Has Qualities of An Actor, According to Tests

GEORGES CARPENTIER, the famous French sportsman, gentleman, athlete and soldier, now at work at the Solax Studio, in New Jersey, on the production to be presented by Robertson-Cole, would be a success on the screen even without his many-sided fame, according to students of motion pictures who have been privileged to watch his work in the past few days.

"It can never be said that Carpentier is a freak of the studio," said John G. Adolfi, who is directing the picture in which the Frenchman will appear. "If nobody ever had heard of this young man he could still go in and win out as a motion picture actor. He has every necessary quality." Screen tests of Carpentier entirely bear out this estimate.

Work on the Carpentier picture is going steadily on in the Solax Studios day and night. Director Adolfi is giving the picture his undivided attention upward of twelve hours every day and putting into this production every ounce of strength and artistry of which he is capable.

While neither the name nor the synopsis of the Carpentier picture are at present being given out, it is understood the production will be an American society drama which will give Carpentier a romantic role.

"Schooldays" Is Next Semon Comedy.

Vitagraph announces that "Schooldays" is the title of its next Larry Semon feature. The production already is virtually completed and will be ready for the market at an early date. It is said to be entirely different in theme and action from this comedian's recent comedy successes, "The Fly Cop," "The Grocery Clerk" and "The Headwaiter." The supporting company is led by Lucille Carlisle.

Zukor on Homeward Journey.

Adolph Zukor, president of the Famous Player-Lasky Corporation, who has been in Europe for the past four weeks, will sail from Liverpool Tuesday, April 13, on the S. S. Mauretania on his homeward journey.

Governor Goodrich of Indiana Favors Sunday Motion Pictures and Baseball

HEARTY approval of the Sunday motion picture was expressed by James P. Goodrich, governor of Indiana, in an address at the closing session of the state convention of the Indiana Board of Indorsers of Photoplays, which was held at the Claypool Hotel in Indianaoplis. He also praised the efforts of members of the board to obtain better pictures.

"The days of the old blue laws have gone forever," said Governor Goodrich in commenting on the Sunday opening question. "They have no place in our civilization. Under conditions of life today people are put to such a constant strain that they must have such recreations as motion pictures and outdoor sports to help them keep their mental balance.

"I admit that I have on a few occasions gone to see a motion picture show on a Sunday afternoon or evening. I can see no harm whatsoever in viewing a good picture on Sunday, for it may teach better ideals and a better Americanism to thousands of persons who would not get the same because they would not go to church."

Governor Goodrich's expression on the Sunday question was carried in nearly all of the Indiana newspapers and, coming from the state's chief executive, is believed by exchangemen to have a tendeny to allay much of the opposition in Indiana to the Sunday shows.

Church organizations, welfare associations and other agencies interested in promoting the production of better motion pictures should take active steps by producing photoplays of their own choice, according to Orrin G. Cocks, of New York, secretary of the national committee for better films, in an address to members of the board. Among other addresses on the program was "How to Obtain Good Pictures," by Paul S. Allison, manager of the Doll-Van Film Company and chairman of the Indiana Board of Exchange Managers.

"Woman He Chose" Opens at Ziegfeld for Indefinite Run

THE Swedish Mary Pickford was introduced to the American photoplay public on Saturday, April 10, at the Ziegfeld Theatre, Chicago, when "The Woman He Chose" was shown. The production is in six reels and is founded on the widely read novel, "The Girl from the Marshcroft," by Sweden's illustrious creator of human fiction, Dr. Selma Lagerlof, who is one of the few women who has been honored by the award of the Nobel Prize for liberature.

The scenery has a touch of newness in its beauty that is one of the outstanding spots of the picture. Again, the cast has been chosen, not for beauty or for the reason that they are extremely popular, but for the exactness with which they fitted into the roles assigned to them. The result is a picture that scarcely seems to be acted at all; rather, it seems that the person who sees the picture is looking directly into the daily and home life of the characters in the play.

The Mickey Film Corporation of Chicago has purchased the world rights to the picture. The picture opened at the Ziegfeld Theatre for an indefinite run.

Atherton's "Tower of Ivory" Named "Out of the Storm"

GERTRUDE ATHERTON'S first contribution to Goldwyn-Eminent Authors Pictures, an adaptation of her novel, "The Tower of Ivory," will go under the title "Out of the Storm," according to an announcement received from the Goldwyn offices this week. This title possesses good box office value and is particularly well suited to the picture, which includes a most spectacular shipwreck scene.

The photoplay version of Mrs. Atherton's novel makes a powerful drama replete with swift action and intense conflict. The characters created by the author are faithfully portrayed by the company of Goldwyn players under the direction of William Parke. In addition to Barbara Castleton and John Bowers, the leads, the cast includes Sydney Ainsworth, Doris Pawn, Elinor Hancock, Lawson Butt, Edythe Chapman and others.

Cosmopolitan Signs Albert Capellani to Direct Five Special Productions

ALBERT CAPELLANI has signed a contract to do five special screen productions for Cosmopolitan Productions. The first of the series will be Winston Churchill's famous novel. "The Inside of the Cup." Production preparations are now being made and the scenario is being put in shape by Mr. Capellani and George Dubois Proctor. There will be no individual star or featured player but the cast will be an all-star cast and will consist of some of the best known screen players. Settings will be done by Joseph Urban and magnificence and lavishness will characterize the production.

The signing up of Director Capellani by Cosmopolitan Productions is in line with its recently announced policy to acquire not only the best stories that are published in Cosmopolitan, Hearst's, Good Housekeeping and Harper's Bazaar, but also the best in players and directors.

Mr. Capellani is one of the screen's most successsful directors. For a long time he was Nazimova's sole director and is responsible for such Nazimova productions as "Out of the Fog" and "The Red Lantern." For several years he has been identified only with unusual and special screen productions, and under his contract with Cosmopolitan Productions he will direct only big specials. The first will be Winston Churchill's "The Inside of the Cup," which he has wanted to do for a long time.

The other four stories which Capellani will do are already picked and their titles and authors will be announced later. Each story is by a famous author and is well known in the reading world.

In addition to Albert Capellani, Cosmopolitan Productions' directorial staff consists of Robert G. Vignola, Frank Borzage and George D. Baker. Several famous directors are now being negotiated with and announcements regarding their acquisition will be made shortly, it is expected.

Peoria Buys No Less Than Sixteen Simplex Projectors

FROM the Chicago offices of the Exhibitors' Supply Company comes the news that during the past thirty days sixteen Simplex projectors were sold among the theatres of Peoria, Ill.

H. A. R. Dutton, president of the Exhibitors' Supply Company, is highly gratified with the results of the past month's activities in Peoria. The Lyceum, Princess, Apollo, Duchess, Hippodrome and Empress theatres are now equipped with the Simplex, while the New Madison and Asher's new Palace Theatre have also contracetd for Simplex as a part of the projection room equipment.

Mr. Dutton also reports that the Indianapolis, St. Louis and Milwaukee offices of the Exhibitors' Supply Company are also working at top speed.

William S. Hart Certainly Collects His Toll of Love for Which He Battles in This New Paramount Play.
"The Toll Gate" is the name of his new Western thriller. The two end views give an idea of the intensity of the action.

Eltinge Film Now Released.

The Republic Distributing Corporation announces that the production, "An Adventuress," featuring Julian Eltinge, the famous female impersonator, was released on April 10. Julian Eltinge enacts both a comedy and dramatic role.

"Don't Ever Marry" Has Novel Art Titles by Frank Currier

THE art titles of "Don't Ever Marry," Marshall Neilan's second independent production from his own studio, will introduce a new idea when the picture, which is soon to be released through First National, is presented on the screen.

The new titles were conceived by Marion Fairfax, Mr. Neilan's scenario writer, who adapted the story for the screen, and the interpretation of Miss Fairfax' novelty was cleverly handled by Frank Currier, a well-known New York artist, who was specially engaged for the work.

Instead of the much used straight drawings of the characters in the story, Mr. Currier has made cartoons of the principal players in a manner which will provide laughter as well as anticipation of the action of the scene to follow each title.

Business Booms Tremendously in South, "Colonel Bill" Tells the Pathe Exchange

WITH oil, cotton and agricultural products reaching new high marks and with millions of dollars in new capital going into southern states for the financing of new factories, a great era of prosperity is at hand for the entire South, according to William Thomas Yoder, known throughout Texas as "Colonel Bill," who has just been placed in charge of the southern division for Pathe. After a brief survey of the territory Mr. Yoder has reported his observations to the Pathe home office.

Mr. Yoder is a man of long experience, his activities in the film business covering every angle of the industry. He started with Mutual in 1911 and has spent most of the time since then in the southern states. Edward W. Dustin, the St. Louis branch manager for Pathe, is also a showman of long experience in the South and he agrees with Mr. Yoder that an era of prosperity unlike anything before seen in the territory is beginning.

"Cities in the Southwest are doubling and trebling their populations," Mr. Yoder said, "and the first thing demanded is entertainment. More and more motion picture theatres are in demand and the people are looking for modern theatres with all the comforts. They have the money to pay for their entertainment and they expect it to be good.

"The great oil boom is of course in a measure responsible. That has brought great amounts of ready cash into circulation. But the farmers are also getting rich and with their children they are coming into the cities to spend. The farms are being run by machinery, greater profits are being taken and the old farmer with a mortgage to worry him is but a memory.

"Most important, however, from the viewpoint of the man in the show business is the continuous growth of the towns and cities. Of course, new factories are responsible for much of this increase.

"Exhibitors are meeting the change of standards and the demand for better pictures with every possible effort, but they must have the support of all producers. Help them in their effort to capture and hold the interest of the growing public with really good pictures. They will appreciate co-operation of that sort."

All that Mr. Yoder believes with reference to the entire South is approved by Mr. Dustin with respect to conditions in his territory about St. Louis. Mr. Dustin states that the exhibitors in his territory are doing their share toward the steady improvement of the theatres and the presentation of pictures, and in all fairness they must have the full co-operation of all the producing elements in the industry.

James Whitcomb Riley's Poems Will Be Made Into Photoplays by Charles Ray Company

FROM the Arthur S. Kane offices comes the news that Charles Ray has just completed the purchase in Los Angeles of four of James Whitcomb Riley's best known poems of American country life. The star has for a long time been anxious to annex these vehicles as eminently suited to his screen personality, and the conclusion of negotiations this week will give him stories for rural dramas whose titles are famous.

The Riley poems are "The Old Swimming Hole," "The Girl I Loved," "Home Again" and "Out to Old Aunt Mary." Charles Ray declares that the acquisition of these American classics represents the culmination of a long-time ambition to screen the works of the Hoosier bard.

Ray Gets What He Wanted.

"There is no other purchase that could have pleased me more at this time," said Mr. Ray, "than the Riley poems, for which we have just finished negotiations. Everyone knows these immortal pieces of verse and everybody loves them. Riley was a born vagabond, a character of very great human appeal, and he has written into his songs of the road all the joy and the romance of living.

"It has long been my desire to possess Riley's poems, for I feel that with such material I have the makings of stories with the heart and soul of the American countryside in them. I know that it is a real responsibility to make these poems into film plays, for they are perhaps better known and loved than any other similar national literature. But realizing the tremendous responsibility and possessing the very material that I understand and love, I can assure my sponsors and followers of the very best that is in me."

The news of Mr. Ray's purchase of the Riley poems provokes the opinion that has been expressed by many observers of motion pictures that there is perhaps no other screen actor better fitted temperamentally and artistically to express the spirit of this poet's masterpieces than Charles Ray. Those who have already learned of the deal are sponsors for the statement that the names of Ray and Riley are automatically suggestive of the same kindred spirit of the homely philosophy of America.

Perret to Return from France.

Leonce Perret, the well known French director, who has been traveling through the important cities of Europe for the past two months taking exteriors for his forthcoming productions, expects to return to New York on April 25..

Murray Directing Sennett Comedy.

Charles Murray, Mack Sennett's stellar Celtic comedian, is soon to be revealed to many of his admirers as a director. The production which will establish his genius in this direction will also reveal him as a star. It will all happen in a Paramount-Mack Sennett comedy called "By Golly." Charles says that the duties of the director are congenial to him and he fell into the megaphone habit as lightly and gracefully as though he had long wielded that formidable instrument of instruction. As a matter of fact, he doesn't use any megaphone at all, but on the contrary carries into his directing activities the same quality of intimacy of appeal which has long made him successful on the screen and stage.

Schenck and Bennett Will Address Circuit Convention

THREE events of special significance are announced by First National Exhibitors' Circuit as a part of the program of activity at the convention of its exhibitor members to begin at the Hotel Congress, Chicago, on April 26.

Important speeches will be made by Joseph M. Schenck, president of both the Norma Talmadge Film Company and the Constance Talmadge Film Company, and by Whitman Bennett, formerly production manager for the Famous Players-Lasky Company and now an independent producer with a contract for the distribution, by First National, of a series of four special attractions starring Lionel Barrymore.

The third event, and of equal importance, will be the presence at the convention of Miss Norma Talmadge, who, for the first time, will appear publicly at a gathering of exhibitors to meet each of them personally.

The speeches by Mr. Schenck and Mr. Bennett are expected to treat with the matter of relationship between independent producers, independent stars and the independent exhibitors forces of the country.

Loughborough Acting Fox Publicity Head.

Captain J. M. Loughborough, for some time an assistant of Arthur James, is now acting supervisor of advertising and publicity for William Fox. Mr. James' resignation as chief of this important bureau of Fox activities became effective on Saturday, April 17. Already in his new offices he has been proffered several large accounts.

Filming of Dempsey Serial Completed.

Jack Dempsey has completed his work as star of Pathe's "Daredevil Jack." The serial was put into production December 8, and its completion on March 28 established a record of fifteen episodes of two reels each produced in ninety-six days.

SIMPLE SOULS

Directors of Kane Pictures Corporation Elect John C. Ragland a Vice President

AT a meeting of the directors of the Arthur S. Kane Pictures Corporation on Thursday, April 8, John C. Ragland was elected vice-president. Mr. Ragland resigned as general sales manager of Realart Pictures Corporation several weeks ago to become general manager and director in the Kane corporation.

The elevation of Mr. Ragland to a high post in the young producing company follows only a few weeks after his resignation from Realart Pictures and represent the confidence of the directors of the organization in the qualifications of Mr. Ragland to consummate with President Kane the contemporaneous projects of the corporation.

The meeting of the directors of the Kane corporation, which was held in the new offices of the concern at 25 West Forty-third street, was called especially to inaugurate Mr. Ragland into his new post in conjunction with the formal occupation of the permanent home of the Arthur S. Kane Pictures Corporation.

"It is a distinct pleasure for me to give out the news of the election on Thursday, April 8, of John C. Ragland to be vice-president of the Arthur S. Kane Pictures Corporation," said Mr. Kane, president of the company. "The election of Mr. Ragland took place at a meeting of directors called especially at the new and permanent offices of the company.

"Although Mr. Ragland has only recently become a member of our corporation, we have lost no time in acknowledging our confidence and faith in his ability to judiciously carry on the early work of organization. The past record of Mr. Ragland is well known to officials of this company. His conscientious insight and efficient grasp of company matters during his brief occupation of the general managership has induced the directors of the Kane company to place in Mr. Ragland's hands immediate authority as vice-president to proceed with numerous matters of importance in the business of the concern.

"We are now in a position to proceed with a program for the future which will require the co-operation of a man of Mr. Ragland's definite acquaintance with conditions in the field."

"The honor that has been conferred upon me by President Kane and our fellow directors in the Arthur S. Kane Pictures Corporation comes as a total surprise to me," said Mr. Ragland. "It is gratifying beyond words to find that I enjoy the entire confidence of officials of this concern in the activities which are now in process of negotiation.

"We have in view at the present writing several large projects of considerable interest to exhibitors which we trust we will be able to announce in the near future. As vice-president of the Kane corporation it will be my privilege to uphold those high standards of honesty and plain dealing which have become so closely associated in the past with the name and activities of Arthur S. Kane."

Results of Two Directors on Love Story Pleases Callaghan

LOS ANGELES professional circles are watching the results now taking place at the Bessie Love Studios, where a star is having the benefits of two directors, male and female, in the supervision of her work. The directors of Bessie Love are Ida May Park and Joseph de Grasse. The Andrew J. Callaghan Productions, Inc., which is starring Bessie Love in a series of high standard photoplays, has already seen the initial results of the combined direction of Miss Park and Mr. de Grasse in the first scenes of "The Midlanders," the picture which Miss Love is adapting to the screen from the novel of Charles Tenny Jackson.

After having witnessed the screening of several studio scenes from the Bessie Love picture now in course of filming, Andrew J. Callaghan, head of the corporation backing the star, declared that in spite of a doubled expense in the cost of direction, the innovation has, to his mind, already more than justified itself.

Willie Collier, Jr., in Lasky Picture.

According to announcement from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, Willie Collier, Jr.—otherwise known as Buster Collier—son of the popular stage comedian, has been engaged for the Lasky stock company and will shortly arrive in Hollywood to play leading juvenile roles in Paramount-Artcraft Pictures.

"My Gal Josephine."

Busting bronchos in Universal Westerns is pretty Josephine Hill.

Max Linder Plays Millionaire Waiter in Pathe Special, "The Little Cafe"

WITH Max Linder, the great French comedian, in the stellar role, the famous stage success, "The Little Cafe," is to be released by Pathe Exchange, Inc., as a Pathe Special. The picture brings out some of the finest work of Linder's career, it is said, and those who witnessed the first showing of the completed film are unanimously of the opinion that it will be hailed by the public as one of the greatest screen comedies.

Although the original stage part was played by John E. Young at the New Amsterdam Theatre in New York City, and the story was not primarily intended for Mr. Linder in screen work, it is said that the star character fits the talents of the French comedian to perfection. His deft touches of humor throughout, his mannerisms and his eccentricities are all given full play in the part of a millionaire waiter who is compelled to remain at work in a restaurant by the terms of his contract, although he has been left 2,000,000 francs.

With the release of the production of a new female star peeps above the horizon in the person of Wanda Lyon, who plays the leading role opposite Linder. Miss Lyon will be remembered for her success at the Winter Garden in New York City, where she appeared in a few of the "Passing Shows." She also played an important part in Al Jolson's show, "Robinson Crusoe, Jr." Her stage comedy training makes itself evident in the manner in which her delightful personality gets into the Linder picture.

The success of the stage comedy augurs well for the screen version, for the former played in every city of importance in the country and was one of the really big financial successes. The play also gained great popularity in London and other leading cities. The many odd situations, necessarily confined to the limits of the stage settings, are expanded in the screen production so that they can be appreciated at their true value.

Alexander to Handle Special.

L. Thompson, of the Special Pictures Corporation has arranged with William Alexander of the Alexander Film Corporation, of 130 W. Forty-sixth street, whereby the latter will act as sales agent for the entire foreign rights of the Special Pictures Corporation's output.

The initial release for the market will be "Uneasy Feet," from the Comedyart program.

Vitagraph "Captures" Broadway.

Vitagraph declares that it has captured the entire "select section of Broadway." The report is based on the fact that this company has obtained bookings for twenty-four weeks ahead of all its ensuing feature output and Larry Semon feature comedies in all the Broadway theatres from Seventy-seventh street to 110th street.

The select section theatres comprise the following: the Adelphi, Olympia, Symphony, Keystone, Seventy-seventh Street Theatre and the Schuyler.

The Larry Semon comedies previously had been booked indefinitely at the Capitol Theatre.

Runs Entire Serial in Two Days.

J. E. Edwards, manager of the Freeborn Theatre, Edgerton, W. Va., recently tried the experiment of running an entire serial in two days. He booked Pathe's seven episode serial "The Terror of The Range" and ran half of it each day on what he advertised as a "two-day feature bill."

According to his report to Pathe the plan was a decided success. The success of the experiment is looked upon in exchange quarters as the possible opening up of an entirely new field for serials.

Campaign Book on "Blind Love" Ready.

Nathan Hirsh, president of the Aywon Film Corporation, who is handling the distribution of Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, received from the Brooks press this week a twelve page, publicity and campaign book on this picture. The campaign book contains short synopsis, cast of characters, newspaper cuts and music cue, and suggestions for exploitation.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

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"'The Courage of Marge O'Doone' Is One of My Best Books," Says Curwood

JAMES OLIVER CURWOOD, the famous author, has issued a statement pronouncing "The Courage of Marge O'Doone" one of the best stories he has ever written. Vitagraph has made this story into a big special production.

Mr. Curwood sent a telegram to President Albert E. Smith, who has been in California personally supervising the production of this picture, which included the following: "'The Courage of Marge O'Doone' is one of my best books. I hope you make a million with it. All best wishes."

This statement is interesting in view of the high prominence now enjoyed by Mr. Curwood as a result of the success of "Back to God's Country," "Baree, Son of Kazan," "God's Country and the Woman" and "The River's End," which have already been released.

"The Courage of Marge O'Doone" is now on the eve of its release with a big exploitation campaign behind it. This production has been advertised as extensively, it is claimed, as any special production released during the past few years. The leading newspapers and magazines throughout the country have declared "The Courage of Marge O'Doone" to be one of the literary triumphs of the decade.

It is a story of the typical Curwood style, dealing with the wild country of the Northwest bordering on the Arctic. Its characters are rugged creatures who pit their courage and strength against ferocious animals and the rigors of blizzard and cold.

Story of Rough Northwest.

In order to reproduce in visual form the fascinating scenes of the story, Vitagraph sent its company into territory previously unscanned by the eye of the camera. David Smith, the director, induced his players to camp among the ridges of the Sierras in the very dead of winter and actually live for weeks the lives of Mr. Curwood's rugged characters. Pauline Starke has the title role and co-starring with her is Niles Welch.

The other notable characters are huge grizzly bears and an outlaw dog, these animals enacting clashes of tusk and claw against bone and flesh.

John M. Quinn, general manager of Vitagraph, Inc., reports that the film has arrived at the Brooklyn studio and that prints will be distributed to all Vitagraph exchanges throughout the United States and Canada within a week.

Bruce Returns from Cuba and Jamaica with New "Scenic Beautiful" Series

ROBERT C. BRUCE, whose "Scenics Beautiful" have so long been a feature of the releases of Educational Films Corporation, has returned from Cuba and Jamaica, where he has made a new series of pictures. He will remain in New York about a month to cut and title these pictures, since he gives this work his personal attention, the completed product representing entirely his own work.

Although Mr. Bruce has been making pictures for release through Educational for nearly five years, this is the first time he has left the North American continent for material. With the exception of a few pictures in Canada, his work has been entirely confined to the United States. However, when the work on the present series is completed, Mr. Bruce will go to Europe to remain for several months. He has outlined some original plans for productions aboard and promises that the pictures he makes there will be entirely different from the usual "travels" in foreign countries.

In a recent interview, Maurice Maeterlinck commented on the attention which the Bruce scenics have attracted in Europe, referring especially to the mountains of the West which Mr. Bruce has used as the background for so many of his works. "The cinema," said Mr. Maeterlinck, "has done more than anything else to acquaint Europeans with Americans. The cities, the land, and particularly the mountains of the West have thus been brought to Europe in the films."

"The Cost" and "Thou Art the Man" Are Listed as Artcraft Releases for April 30

THE Famous Players-Lasky Corporation announces as its Paramount-Artcraft releases for April 30 "The Cost," with Violet Heming, and Robert Warwick in "Thou Art the Man." Both are adaptations of well-known novels, the former being from the pen of David Graham Phillips and the latter having been written by F. E. Mills Young, an English author who has a considerable following in this country.

In addition to the fact that "The Cost" features Violet Heming, Famous Players-Lasky points out that the human note of the dramatic story will have a great appeal for patrons of the motion picture. "The Cost" is about real people of moderate means, and the situation worked out in the picture might happen to any family in any audience.

Background Is Varied.

The background of this photoplay, it is claimed, is varied enough to please anyone. There are scenes laid on a college campus, remarkable shots of the Stock Exchange and Wall street, the inside workings of a big political battle, brilliant settings of a Broadway cabaret and, in contrast, a small-town birthday party.

Playing the leading male role is Ralph Kellard, while Edwin Mordant and Edward Arnold have prominent roles. Others in the company are Carlotta Monteray, Warburton Gamble, Mrs. Jane Jennings, Clifford Gray, Eileen Savage, Florence McGuire and Mrs. Julia Hurley.

Harley Knoles was the director. The scenario was written by Clara Beranger.

"Thou Art the Man," in its original form as a work of fiction, was called by its author, "Myles Calthorpe, I. D. B." The initials stand for "Illicit Diamond Buyer," the story being about the illicit diamond traffic in South Africa. The adaptation was made by Margaret Turnbull, and Thomas Heffron directed.

In support of Mr. Warwick, Lois Wilson, heretofore a light comedy performer in pictures, shows unexpected talent as an emotional actress. J. M. Dumont, Clarence Burton and C. H. Geldart are also in the cast.

Universal-Marie Walcamp Party Returns After Six Months' Tour of the Orient

AFTER a six months' tour in the Orient, taking scenes for a new Universal serial, "The Dragon's Net," Marie Walcamp and her company have reached San Francisco. Miss Walcamp was met in person by Carl Laemmle, president of Universal, who steamed out the harbor as guest of the collector of the port, and boarded the Japanese steamship bearing the Walcamp party long before it docked. After hearing the reports of Eleanor L. Fried, business manager ot the touring company, and Henry McRae, the director, Mr. Laemmle announced that it had been the most successful expedition ever sent out by the Universal company.

The Walcamp party left Seattle for Japan last October, carrying a company of eighteen persons and many tons of baggage. This included a $15,000 electrical equipment, more than two tons of chemicals for the touring film laboratory, a battery of cameras and 175,000 feet of film. Miss Walcamp was welcomed as heartily as any war hero when she reached Japan. Crowds met her at the docks. Her every movement in Japan was attended by hundreds of Japanese film fans. Her hotel was the Mecca for enthusiastic throngs at all hours of the day.

After taking numerous scenes in Japan, including many in the sacred groves and on the slopes of Fujiyama, the party sailed for China, where two months were spent in getting scenes in and near Pekin and Shanghai, and on the fringes of the Gobi desert, near the land of the Lamas, the mystic people who figure largely in the plot of the serial.

From China the party went to the Philippines, where the private yacht of the governor general was turned over to them. They cruised through and around the Archipelago for more than a month, getting location scenes of unusual splendor and interest.

"The Dragon's Net" is a drama of mysticism and the quest for scientific wonders of the ancient Chinese. The serial is complete except for a few interiors to be filmed at Universal City.

Pathe News in Record Time Shows Scenes of Recent German Revolution

SPEED records for the covering of big news events by motion pictures appear to have been shattered by the Pathe News, when, three weeks after the German revolution important incidents in connection with it were shown in issue No. 28 released April 7.

Pathe's representatives despatched three cameramen to Berlin and when the revolution hit that city on March 13, these cameramen are said to have put their lives at stake in filming the scenes which followed. The entrance of the reactionary troops into Berlin, through the Brandenburg gate was filmed among other details. The big problem, then, was to get the negative to Paris. This would have been virtually impossible for days, except for the fact that on the night of March 13 a special train was run by the French delegation from Berlin to Cologne, carrying French and other allied citizens out of the danger zone. A Pathe cameraman smuggled the film aboard. From Cologne a courier carried the films to Paris, where arrangements were made to forwarding them to London by aeroplane where the cameraman boarded a train for Liverpool. He arrived there in time to book passage on the steamer Belgic which arrived off New York on Tuesday April 6.

A launch met the Belgic off quarantine, and the films rushed to the Pathe studio in Jersey City, in time to be developed and included in the issue of the following day. The first views of the revolution issued by Pathe News on April 7 showed the machine gunners and tanks of the German socialist forces, opposing the reactionary troops who were under the flag of the former imperial government. The cameramen are receiving congratulations.

Reelcraft Starts National Advertising Campaign; Organizing Service Department

REELCRAFT PICTURES, recently formed to produce and distribute short subjects exclusively, has started a national advertising campaign listing thirty leading independent exchanges as the distributors of the Reelcraft releases, R. C. Cropper, president of Reelcraft, claims this distributing combination through independent exchanges, places the Reelcraft program within direct touch with ninety per cent. of the exhibitors.

Reelcraft has gone forward with the idea of co-operation with the independents, and the independents have approved the combination distributing plan of Reelcraft for the selling of its exclusive short subject program. In all national advertising a complete list of the independent exchanges will be carried. A service department is also being organized to assist the local exchanges with their direct advertising and selling campaigns.

List of Independent Exchanges.

The independent exchanges listed include the Standard Film Service, 217 Sloan Building, Cleveland; Standard Film Company, Joseph Mack Building, Detroit; Standard Film Company, Film Exchange Building, Cincinnati; R. D. Lewis Film Company, 1913½ Commerce street, Dallas; R. D. Lewis Film Company, 114 South Hudson street, Oklahoma City; R. D. Lewis Film Company, 112½ Soledad street, St. Antonio; R. D. Lewis Film Company, 106 South Cross street, Little Rock, Ark.; Arrow Photoplay Company, 1735 Walton street, Denver; Arrow Film Company, 48 Piedmont street, Boston; Consolidated Film Company, 738 South Oliver street, Los Angeles; Consolidated Film Company, 90 Golden Gate avenue, San Francisco; Crescent Film Company, 315 Gloyd Building, Kansas City, Mo.; Dooley Exchange, Inc., 445 Warren street, Syracuse; Dooley Exchange, Inc., 338 Pearl street, Buffalo; E. & H. Distributing Company, 73 Walton Place, Atlanta; Eltrabran Film Company, Piedmont Theatre Building, Charlotte, N. C.; Exhibitors' Film Exchange, 916 G street, N. W., Washington, D. C.; Greater Feature Film, Inc., 2020 Third avenue, Seattle; Magnet Film Company, 418 Harrison street, Davenport, Iowa; Masterpiece Film Attractions, 1235 Vine street, Philadelphia; Quality Film Company, 414 Ferry street, Pittsburg; United Film Service, 3628 Olive street, St. Louis; and the five Reelcraft exchanges in New York, Chicago, Milwaukee, Indianapolis and Minneapolis.

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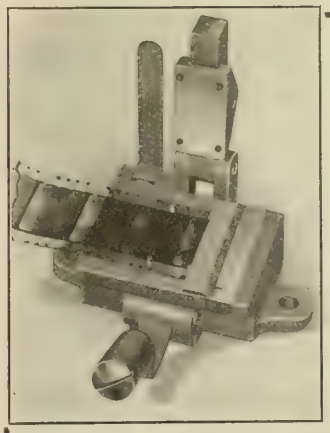

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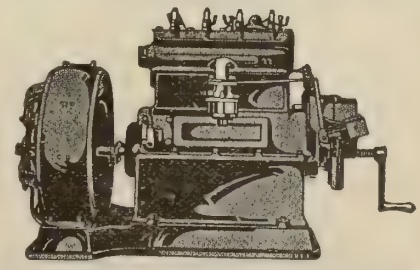

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More Ground Taken for Robertson-Cole Building; To Be 12 Stories in Height

ROBERTSON-COLE has made a quick shift in its building plans to include the addition of the northwest corner of Forty-eighth street and Seventh avenue, permitting the building of a much larger and more commodious structure than was intended in the original plans, announced two weeks ago.

With the addition of the corner lot the building will now include everything from the corner of Forty-eighth street along Seventh avenue to No. 725, affording a great deal more space on the ground floor and those above. The addition of the corner lot, which was obtained during the past week, will double the area of the building, as originally intended.

The original intention of Robertson-Cole was to erect a ten-story building. But with the purchase of the additional space it has abandoned this plan, and the building will now be made twelve stories in height, and of such construction that additional stories may be later added if they are needed.

Fire Tower in Rear of Building.

The plans for the building show that it will be entirely fireproof with cement arches and cement floors. Steel window frames will be used throughout and no wood will enter into the construction whatever. However, to make sure that it shall be as safe as possible, a special fire tower will be erected in the rear of the building on the Forty-eighth street side. This will contain a stairway leading from the top of the building down to the ground, and will be erected entirely separate from the rest of the building. In addition to these other safeguards, the building will be provided throughout with a complete sprinkler system. Another precaution to be taken will be the placing of all vaults for film, save only that which is for use by the New York exchange, which will be situated on the second and third floors, on the roof.

It is proposed to place on the top of the building an enormous electric sign which will be in the nature of an advertisement for the company and its motion pictures.

Miss Davies' "April Folly" Opens Big in Los Angeles

APRIL FOLLY," the latest Cosmopolitan production starring Marion Davies, opened at Clune's Broadway Theatre, Los Angeles, Sunday, March 22, with a rush that is seldom afforded a motion picture, and as a result the large house enjoyed one week's capacity business, according to A. A. Price, branch manager of exploitation of Famous Players-Lasky Corporation at Los Angeles.

"Professional criticism spoke of 'April Folly' as 'A splendid drama with every conceivable element of entertainment,'" writes Mr. Price. "'A compound of thrills and laughs . . . Too much praise cannot be afforded Miss Davies' acting. She expressed finesse and power and the distinction of the role . . . The best vehicle this actres has had since the directors decided to give her a starring role . . . April Folly is a real production, an unusual picture with a tangling series of incidents and a beautiful star.'"

Hazel Hudson Is Signed by Character Pictures

CHARACTER PICTURES announces the signing of Hazel Hudson for one of the principal parts in "The Isle of Destiny" which will be the first Character picture featuring Paul Gilmore.

Though young in years Miss Hudson has had a long and varied career upon the stage, both in musical comedy and stock. She recently closed the season with "Maytime" and has also appeared in such well known successes as "La, La Lucille," "Canary Cottage" and "Going Up."

Miss Hudson gained her early training as a dancer and following this went into vaudeville for several months during which time she toured the principal cities throughout the country.

Later Miss Hudson went into stock appearing in such plays as "Within the Law," "The Girl of the Golden West," "Forty-five Minutes from Broadway," etc., and gaining for herself the experience and ground work so necessary in dramatic expression.

The signing of Hazel Hudson is in line with the policy of Character Pictures to engage only the finest and most suitable players for their casts even though it may mean a slight delay in securing the talent.

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Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Woman in Room 13

(Pauline Frederick—Goldwyn)

M. P. W.—A splendid picturization of the stage play.

N.—One of those "straight-from-the-shoulder mystery melodramas which reveals the star at her best.

T. R.—Scored a palpable hit as a stage melodrama and the film version promises to win equal favor with the movie fans.

W.—Splendidly played mystery melodrama holds attention constantly.

E. H.—Should please the followers of Pauline Frederick and the general public alike.

The Tong Man

(Sessue Hayakawa—Robertson-Cole)

M. P. W.—Possesses unusual merit and is based upon an intensely interesting story.

N.—Hayakawa in different role that scores.

T. R.—Will give the thrill-loving public its full share of excitement

E. H. — Will doubtless be pronounced by many the best of the recent Sessue Hayakawa photoplays.

A Woman Who Understood

(Bessie Barriscale—Robertson-Cole)

M. P. W.—The production is pleasing and holds the interest from beginning to end.

N.—Domestic story is obvious but entertaining.

T. R.—The feature as a whole should prove a valuable program attraction.

E. H.—Lacks appels on account of the weakness of its story structure.

The Deadlier Sex

(Blanche Sweet—Pathe)

M. P. W.—There is a unique combination of humorous plot and pictorial charm that will entertain any audience.

N.—Illogical story lacking in many points.

T. R.—The picture affords capital entertainment and can be listed as a stellar program attraction.

W.—Very pleasing light drama with many fine comedy touches.

Duds

(Tom Moore—Goldwyn)

M. P. W.—There is a high sum of entertainment value in "Duds," and it should prove well worth while on any program.

N.—Mystery tale has interesting elements which should excite.

T. R.—Good, lively entertainment.

W.—Not enough complications here for the best in detective mystery pictures.

The Road to Divorce

(Mary MacLaren—Universal)

M. P. W.—Slight but artistic story of married life.

N.—An interesting picture which should give satisfaction.

T. R.—Should prove pleasing to fans who enjoy Mary MacLaren and the type of sweet, homey heroine she portrays.

W.—Very human little picture dealing with commonplaces in fascinating style.

Sex

(Louise Glaum—Hodkinson)

M. P. W.—Unsavory story. While the production does, in a sense, live up to the significance of its title, the spectator is at a loss to know exactly what was the object of the author in writing the story.

N.—Powerful theme, clever acting and rich production.

T. R.—Is what you would expect from title.

W.—Wonderful story, excellent stellar performance and extravagant production.

The Sporting Duchess

(Alice Joyce—Vitagraph)

M. P. W.—It might be justly estimated as a fair entertainment with good bilboard possibilities.

N.—Entertaining picture made from Drury Lane melodrama.

T. R.—Should make a hit.

W.—Will probably go down as one of Vitagraph's most successful productions.

Silk Husbands and Calico Wives

(House Peters—Equity)

M. P. W.—Is one of the finest human interest dramas shown here in some time and will appeal especially to the older folks.

N.—Good production of familiar stage and screen story.

T. R.—Film with a moral.

W.—Very pleasing and sustaining story with weak ending.

Who's Your Servant?

(Lois Wilson—Robertson-Cole)

M. P. W.—In ordinary entertainment value it stands fairly well.

T. R.—Holds its interest well for the subject is an ever popular one with a certain contingent of movie fans who delight in a combination of patriotism, foreign spies, true lovers and thrills.

W.—May get over with crowds that like thrills.

E. H.—Is not standard screen drama. Fails to arouse great enthusiasm at this time because of its poor construction and lack of realism.

The Tattlers

(Madlaine Traverse—Fox)

M. P. W. — The production as a whole is powerful and expertly made.

N.—Society melodrama too heavy for general entertainment.

T. R.—It is quite a whirlwind of a drama without much reality.

W.—Production and acting faults predominate throughout this.

E. H.—The picture has many dramatic moments.

The Idol Dancer

(Clarine Seymour and Richard Barthelmess—First National)

M. P. W.—Is a picturesque and fanciful story of a girl's spiritual regeneration, with some melodrama added for high suspense.

N.—Feature entertains, but will not impress.

T. R.—A magnificently photographed feature with a wealth of exotic color for background.

W.—Really a beautiful pictures poem, but weak in actual story material.

E. H.—General completeness of the whole makes this a very acceptable feature.

Love Without Question

(Olive Tell—Jans)

M. P. W.—Olive Tell is attractive heroine of murder mystery in six-reel Jans-Rolfe production.

N.—Crook melodrama, rich in mystery and suspense.

T. R.—It has startling situations, a remarkable atmosphere of mystery, careful direction and a fine cast of players.

W.—Wonderful mystery picture spoiled by trite climax.

E. H.—Is one of those mystery stories that hold the spectator's attention from the beginning to the end by reason of its complexities.

Sessue Hayakawa Seen Here in Three Entirely Different Moods in "The Devil's Claim."
The only way to determine the correct answer as to the claim is to see this new Robertson-Cole production.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

MAKERS of moving pictures are learning something new every day about how to improve their product. Most of them are familiar with the stage method of watching a play on the opening night for places to cut or to expand or to rewrite, and being guided in the matter by the way the piece is received by the audience. This process may extend over a period of several weeks, during which time every laugh, round of applause and the general attitude of the different audiences toward the play are carefully noted. That many a piece which did not look at all promising on the opening night has thus been whipped into shape and forced to record a substantial success is also known to the movie men. Believing that such a method was not possible for the screen and that after a picture had been photographed and assembled and passed upon by the experts of the producing company the last court of appeal had been reached, it was early found necessary to take several shots of the same scene and then discard thousands of feet of unused film.

The advantage in having the audiences themselves take part in the reshaping of a play and clearly indicate the points to discard and those to expand cannot be over estimated. It may even be applied by an author when arranging for the sale of one of his dramas. There is at last one well authenticated case in the history of the spoken stage. The dramatist is now an active worker for the screen, and has fashioned a film version of the play in question. When first completed, its creator arranged a reading of it for the benefit of a firm of stage producers that had already purchased several of his plays. The author had been an actor himself and knew how to read his lines with good dramatic effect. All went well until he reached the middle of the third act. His hearers were evidently deeply interested up to that point. But when he started into the big scene which closed the act, he felt that they were not satisfied with the situation. Pausing for a second, he again started to spout the lines of his play with redoubled vigor. When he reached the climax his audience expressed their strong liking for the drama and their willingness to sign contracts with him then and there. While one member of the firm discussed the terms, his partner picked up the third act of the play and turned to the last scene. Not a situation or line agreed with the scene to which he had just listened. The quick witted author had taken his cue from his hearers and reshaped his third act with the help of his audience.

This system has now reached the movies. Before releasing "Down on the Farm," the Mack Sennett five-reel comedy, its producer put it on, unannounced, for a single showing at several of the Los Angeles moving picture houses, and studied its effect upon the spectators. In this way the public itself took part in the reshaping of the picture precisely as it does in the final polishing of a stage play. Scenes were cut, new bits substituted and the laughs placed by the one and only sure method—at the dictation of the public. The limitations of this method for the screen have not been reached. WEITZEL.

IN THIS ISSUE.

A Fool and His Money (Selznick).
Dangerous to Men (Metro).
Desert Love (Fox).
Dr. Jekyll and Mr. Hyde (Pioneer).
Blind Youth (Selznick).
The Honey Bee (American).
Rio Grande (Pathe).
Neglected Wives (Wistaria).
Locked Lips (Universal).
Comments.

"A Fool and His Money"

Selznick Production Staring Eugene O'Brien.

Reviewed by Herbert Caryl.

WITHIN the cold grim walls of a haunted castle the hero found a fair ghost behind an ancient suit of armor—and he won the ghost for his wife. Take this plot of George Barr McCutcheon popular story of love and adventure with its medieval settings, add the clever acting of Eugene O'Brien, and mix in some wonderful winter photography and you have the latest Selznick picture, "A Fool and His Money." It is one of the most artistic pictures of the year, and it stands as a monument to the work of Robert Ellis, the Selznick director. Mr. Ellis has cleverly utilized a great castle on a river's bank, its lofty tower, its deep, dark dungeon, its mysterious underground passages, and a beautiful, snow-clad countryside.

This is Eugene O'Brien's fifth Selznick picture, and his acting is still at par. He shifts from the gay work of light comedy to the seriousness of drama with the ability which has made him a favorite. Mr. O'Brien is ably supported by an excellent cast, headed by Rubye De Remer in the role of an American heiress who has kidnapped her little daughter and has fled from her divorced nobleman husband.

Besides the ghost and the love making and artistic settings there is plenty of action in "A Fool and His Money." A fight between the hero and the villainous nobleman on the marble floor of the castle and a chase by sleigh over the snow-capped highlands are the outstanding action scenes.

Cast.

John B. Smart .....Eugene O'Brien
Aline .....Rubye De Remer
Mr. Schmick .....Emile La Croix
Mrs. Schmick .....Anne Brody
Schmick's son .....Finnstron Erics
Schmick's elder son .....George Dowling
Dr. Hazzard .....Frank Goldsmith
Mrs. Hazzard .....Wray Page
Billy Smith .....Ned Hay
Mrs. Smith .....Louise Prussing
The Count .....Arthur Housman
Secretary Poopendyke .....Charles Craig
Benton .....Jules Cowles
Mrs. Titus .....Elizabeth Garrison

Story by George Barr McCutcheon.
Directed by Robert Ellis.
Length, Five Reels.

The Story.

A popular American novelist, John Bellamy Smart, seeking peace and atmosphere for a new story, hires an ancient castle on the Danube. Walking about the old pile, Smart sees the silhouette of a beautiful woman in the window of the tower. Mr. and Mrs. Schmick, the castle caretakers, pretend the castle has a woman ghost. That night a voice disturbs the young author as he sits by the open fire. He traces the voice to a suit of armor. A white arm is extended. It throws down a key to the tower. Smart enters the tower and discovers a beautiful woman and her daughter, a child of four. She is the Countess Aline, divorced American wife of an Austrian. Aline has kidnapped her daughter and taken refuge in the castle, where she lived as a bride. Smart falls in love with her. She says she hopes to marry again. The Count arrives along with some of Smart's American friends. He sees a woman's figure in the tower and becomes suspicious. At the railroad station the count finds his mother-in-law and calls upon soldiers and police to go to the castle and get his child.

Aline's mother, who has come to aid her daughter to escape to the border with little Rosemary, the daughter of Aline, casts gloom upon Smart by telling him she hopes Aline can reach the home of a certain friend on the border. The Count and the police and soldiers surround the castle. The nobleman enters, insults the American and is given a thrashing. The Count is about to hurl a sabre at the American when Smart's colored servant, who has witnessed the fray makes a diving football tackle, bringing the Count to the floor. The Count is thrown into a dungeon, but escapes by a secret passageway just as Smart, Aline and Rosemary start off for the border in a four-horse sleigh. Smart outspeeds the Count and soldiers and crosses the border in time. Aline tells Smart that he is the man she is going to marry.

Program and Exploitation Catchlines:

Is It True That "A Fool and His Money" Are Soon Parted? See This Interesting Story with Eugene O'Brien as the Star for the Answer.

The Grim Tower of the Old Haunted Castle Sheltered the Most Impressive Woman He Had Ever Laid His Eyes Upon—See "A Fool and His Money."

Action a Plenty in This Romantic Drama, with Eugene O'Brien as the Star.

Exploitation Angles: Play up O'Brien and the author. Work hard on the savings banks for this story. You can get some good hook-up advertising and possibly some window work as well playing on the title. You can also get store hook-ups on the title on the lines that a fool and his money will patronize the higher priced places. Ring all the changes you can, and do not overlook the book stores.

"Dangerous to Men"

Metro Presents Viola Dana in Pleasing Comedy-Drama Based on Story by H. V. Esmond.

Reviewed by Margaret I. MacDonald.

OPINIONS may differ on the merits of "Dangerous to Men," produced by Metro from the H. V. Esmond play, "Eliza Comes to Stay." The production features Viola Dana, is highly entertaining, and presents a strong comedy vein. Miss Dana has perhaps outgrown the requisites of the "small girl" role, and the picture is apt to meet with criticism on this score; but, judged from the box office angle, it is one that is likely to go over big. The cutting of one or two scenes in "Unkie's" apartment, which might bar it from a place in a list of "better films," will fit it to meet all requirements.

This picture has been directed with considerable skill, and it is a question whether

the introductory scenes in the home of Sandy Verrall are slightly overdrawn, or whether audiences looking at the production suplemented by a musical setting, may find the star's performance a decidedly pleasing interpretation of a young woman's attempt to make her guardian tired of his contract by assuming to be a bad child. The fact remains that Viola Dana has done remarkably good work throughout the production.

Milton Sills, as Sandy Verrall, has rather a difficult role to handle, but gets away with it effectively. Helen Raymond as Vera, the vamp of the picture, acquits herself well. James Barrows, as Uncle Gregory, and Mollie McConnell will also be pleasantly remembered.

Cast.

Eliza .....Viola Dana
Sandy Verrall .....Milton Sills
Prof. John Vandam .....Edward Connelly
Henrietta .....Josephine Crowell
Miss Bird .....Marian Skinner
Tommy .....John P. Morse
Uncle Gregory .....James Barrows
Aunt Ellen .....Mollie McConnell
Vera Raymond .....Helen Raymond

Story adapted from "Eliza Comes to Stay." by H. V. Esmond.
Scenario by A. P. Younger.
Direction by Edwin Carewe.
Length, Six Reels.

The Story.

Eliza Vandam, the heroine of "Dangerous to Men," is left an orphan when her father, John Vandam, is killed while on a scientific expedition in the Far East. Sandy Verrall, a young man who is also interested in scientific research, and has accompanied Vandam to Afghanistan, is appointed guardian to Eliza, who Vandam has always alluded to as "his baby girl."

In anticipation of the arrival of the "baby girl" at Sandy's home, the usual allotment of toys and elaborate nursery fittings are provided. Eliza, not in love with the idea of becoming the ward of one whom she believes to be an "old fossil," prepares herself and her wardrobe to play the part of the "baby girl." On her arrival she does everything possible to make Sandy sick of his bargain, in hopes that she will be sent back to school. In the course of affairs she discovers that Vera, Sandy's sweetheart is untrue to him, and is trying to enlist his rich uncle among her admirers. The climax of the story occurs at a masque ball, which Eliza attends without permission. Here she unearths Vera's plan to shake Sandy and marry Uncle Gregory. At the same time Uncle Gregory acknowledges his own part in the conspiracy and Sandy learns that his love for Eliza is reciprocated by her.

Program and Exploitation Catchlines:

Viola Dana Starred in an Amusing Story That Tells of the Adventures of an Orphan Girl Who Has Been Thrust Into a Bachelor's Home.

She Was a Bewitching Little Orphan—Still They Said She Was "Dangerous to Men"—Why Was That? See Viola Dana in This Drama of Heart Throbs for the Reason.

A Play That Will Please—Oh! Wasn't She a Little Vamp Though! And How She Made Their Hearts Beat—No One Could Do It as Viola Dana Does in "Dangerous to Men."

Exploitation Angles: Both the title and the story offer rich advertising angles. The lithographs, too, can be used for cutouts to better than usual advantage. Make your big drive with Miss Dana, but use the play angle to help put it over.

"Desert Love"

Tom Mix Scores in Powerfully Developed Five-Reel Fox Subject of Melodramatic Appeal.

Reviewed by Robert C. McElravy.

CONSTANT suspense and thrills without number are found in this excellent five-reel Fox melodrama, produced under the direction of Jacques Jaccard. It provides Tom Mix with as powerful a theme as he has yet appeared in, and grips the interest from first to last.

The story is one of the "two-generation" type, Tom Mix first appearing as Buck Marston, sheriff of an Arizona border county. He is killed while endeavoring to rid the community of a lawless band known as the Wolf Pack. In later years the dead man's son, also played by Mix, is elected sheriff of the same county and amply avenges his father's death. The Wolf Pack survivors, and the progeny of its first members, are wiped out in a series of sanguinary conflicts, in which the hero repeatedly demonstrates his readiness and courage.

The tinted scenes at the beginning, picturing the wonders of the Arizona night and the raid on the desert town by the Wolf Pack, are very effective. In the matter of action and atmosphere the production excels all through. It is compact and developed with a breathless succession of stirring events. The plot is also better than usual.

The supporting cast is a strong one, with Francelia Billington and Eva Novak, both film favorites, in the feminine leads. The picture as a whole is one of the best of recent Westerns.

Cast.

Buck Marston, Jr. "One-quarter Apache" .....Tom Mix
Barbara Remington ....Francelia Billington
Dolly Remington .....Eva Novak
The Whelp .....Lester Cuneo
Jack Remington .....Charles K. French
The Wolf .....Jack Curtis

Directed by Jacques Jaccard.
Length, Five Reels.

The Story.

Buck Marston, Sr., in "Desert Love," is sheriff of an Arizona county, and is making war on a band of desperadoes known as the Wolf Pack. During a raid of this aggregation of bad men, led by Wolf Kenyon, Marston and his wife are killed, but Marston's baby boy, known as "One-quarter Apache," is saved through the intelligent efforts of the family dog.

Tom Marston grows to manhood in the family of Jack Remington, a friend of his father. The youth is in love with Barbara Remington, who returns his affection. In the course of time young Marston is elected sheriff, and Jack Remington then tells him the tale of his parents' death at the hands of the Wolf Pack. The band still holds the country in terror.

The hero makes repeated raids on individual members of the Pack and eventualy succeeds in capturing Wolf Kenyon himself. The Whelp, a ranch hand under an assumed name, who is really the son of Kenyon, releases his father. The Whelp has been making love to Dolly Remington, but her father believes he has wronged Barbara instead. He insists upon a speedy marriage. Marston returns from a second chase after Wolf Kenyon just in time to rescue Barbara from the Whelp.

Program and Exploitation Catchlines:

A Picture with Plenty of Thrills and Suspense—Tom Mix Is the Star—Supported by the Film Favorites, Eva Novak and Francelia Billington.

They Told Him How the Members of the Wolf Pack Had Killed His Father and Mother—He Is Spurred on in His Effort to Round Up the Bandits When He Catches "the Whelp" Making Love to His Sweetheart—See This Smashing Drama with Tom Mix.

See the Wonders of the Arizona Night—The Raid on the Desert Town—And Many Other Exciting Scenes in "Desert Love" with Tom Mix.

Exploitation Angles: Play up Mix and let him carry the story. Tell enough of the story to show the possibilities for vivid action and let the rest go to Mix.

"Dr. Jekyll and Mr. Hyde"

Pioneer Film Corporation Presents Sheldon Lewis in a New American Version of the Famous Story.

Reviewed by Louis Reeves Harrison.

THE Pioneer version of Robert Louis Stevenson's great story of man's dual nature, "Dr. Jekyll and Mr. Hyde," shows that Sheldon Lewis has made a careful and intelligent study of his dual role. In his portrayal there is displayed an ability to get at the essence of nobility in Jekyll quite as well as the hideous perversion of Hyde. Most emotional actors are fascinated by the idea of interpreting the tragic side of human nature, even in its lowest manifestations, but they are apt to carry it too far for these times. Keenest appreciation of tragic roles is apt to come from those who have tragedy in their hearts. Hence an actor who carries his interpretation beyond the needs of contrast into an overdose of the hideous is liable to revolt his audience. The wisest thing Sheldon Lewis has done is to attempt to strike a balance.

It may be said that this new version is not consistent in mood at the end. Doctor Jekyll is made to completely survive his baser self. This sudden conversion from impending tragedy needs an inspired treatment it has not received, that of preserving the noble Jekyll for the noble purposes of his life. That alone might justify the change. The unhappy ending is not an essential characteristic of tragedy, but a happy one should be fully justified. Sheldon Lewis' work up to this point is of a high order. It will hold almost any audience. He is capably supported, and his settings are admirably chosen. Considering these values and the drawing power of a story so widely read, the Pioneer version of Dr. Jekyll and Mr. Hyde should prove a winner for both producer and exhibitor.

Cast.

Doctor Jekyll / Mr. Hyde .....Sheldon Lewis
Dr. Lanyon.....Alexander Shannon
Mrs. Lanyon.....Dora Mills Adams
Bernice Lanyon.....Gladys Field
Edward Utterson.....Harold Forshay
Danvers Carew.....Leslie Austin

The Story.

Doctor Jekyll is a philanthropic London physician deeply engaged in experimental chemistry. His absorbtion in work at the laboratory and among poor patients causes him to neglect his fiance, Beatrice Lanyon, until she is forced to seek the company of others. He promises to make good, but is detained by the singular disease of a child. He saves the child at the risk of losing his social friends. In the course of his experiments he comes upon a chemical compound which distorts human personality. The same chemical taken in the perverted personality proves an antidote, converting back to normal personality. Jekyll experiments on himself in proof of his theory that there is no such thing as a soul. Changed to Mr. Hyde, he becomes a destructive monster, committing arson and murder until he is the terror of London.

Bernice breaks the engagement, and Jekyll takes on his baser nature out of despair. Changing back and forth, he gains power to transform himself at will. Now his misdeeds become more terrible until, as Mr. Hyde, he is widely sought by the police. He has as Doctor Jekyll, provided for his security as Mr. Hyde, but, one by one, bits of circumstantial evidence lead to his arrest, trial and conviction. All the horrors and sufferings of remorse become his in jail when he is transformed to Doctor Jekyll. He is led to execution, when he wakes as from a trance to find that the worst of his experiences are but the baseless fabric of a dream. The subconscious experience through which he has passed, turns him from bitter atheism to human love and happiness.

Program and Exploitation Catchlines: Story of a Man Who Led a Double Life—At Times He Was the Stately Dr. Jekyll—Then by Means of a Magic Fluid He Would Change to the Repulsive Mr. Hyde—See This Fascinating Drama with Sheldon Lewis in a Dual Role.

Story of a London Physician Who Loves a Pretty London Belle—Through His Efforts in the Laboratory He Creates a Potion That Will Change Him to Another Character—As This Destructive Beast He Visits the Slums and His Love for the Girl Wanes—See How He Regains Himself and Expresses His Final Love for Her.

Realistic Adaptation of the Famous Robert Louis Stevenson Story with Sheldon Lewis Appearing in the Dual Role of "Dr. Jekyll and Mr. Hyde."

Exploitation Angles: Play strong on the title, but be careful not to let this production get confounded with another version. Give emphasis to the star in all your advertising or the back kick may prove hurtful. The title should sell itself, but it might be well to offer this as a "new" version to excuse the changed ending.

"Blind Youth"

National Picture Production with Big Cast Is Satisfactory Entertainment.

Reviewed by Margaret I. Macdonald.

THE second of the National Pictures, "Blind Youth," is quite satisfactory from the standpoint of entertainment. It will prove a pleasing performance for the average audience. The scenario of "Blind Youth" is credited to Lou Tellegen and Willard Mack. Edward Sloman is the director. Provided with an unusually big cast the director has made the most of the material. However, the story has so many twists and turns that one is confused. The various threads are picked up in the last reel, and the plot worked out to good advantage.

The director has faithfully reproduced the settings and atmosphere that are required. Many fine allegorical titles help to carry out the story's theme. One particularly good set is the home of the artist after he has achieved fame. There are few out-door scenes, but they are in keeping with the interiors.

The cast deserves much credit. There is but one character which is carried right through the picture. That is Maurie Monnier, played by Walter McGrail. His work is of a fine, even tone. Leatrice Joy as the model also is to be commended. Claire McDowell, Ora Carew, Joseph Swickard, Clara Horton, Collin Kenny and Leo White contributed to the excellent acting, which really stands out as the feature of the picture.

Cast.

Elizabeth Monnier.....Claire MacDowell
Pierre Monnier .....Joseph Swickard
Maurie Monnier .....Walter McGrail
Clarice Monnier .....Ora Carew
American Tubby .....Buddy Post
French Louis .....Leo White
Matilda Packard .....Helen Howard
Hope Martin .....Leatrice Joy
Bobo .....Clara Horton

Directed by Edward Sloman.
Length, about 5,600 feet.

The Story.

In New York live Pierre Monnier and his wife. They cannot get along, so a divorce folows. They have two boys, Maurie and Henry. One child is given to each. The father takes Maurie to Paris to study art. The boy later marries Clarice, who proves unfaithful. Although she loves him, she goes to another man, who is rich and able to provide her with the extravagances of life.

Maurie's father dies, and he returns to New York to see his mother. She is wrapped up in the social success of her son, Henry. Maurie's reception is not generous, so he goes to the park to commit suicide. Here he meets a model, Hope Martin, who pursuades him to give up his rash idea. She takes him home, and during their conversation he sees in her an inspiration for an art statue which he calls "Blind Youth." Then he rents an old studio, and with her posing for him evenings makes the statue. It brings him fame and riches.

Meantime his brother Henry is playing with two loves but loses both. He then meets Clarice, who has come to America, having heard of Maurie's fame. He does not know who she is, but Maurie learns he is enamored of Clarice, and prepares to save him. He calls up his wife and invites her to his home, telling his brother to remain behind a door and listen. Henry, angered because of Maurie's interference, calls up the model and tells her to come to the house. Clarice does so. While she is embracing Maurie, the model walks in. Maurie, who has declared his love to Hope, then is forced to acknowledge that he cannot marry her because he has a wife. The situation is saved for Maurie and the model by Clarice giving the sculptor up, saying the man she ran away with was her first husband, whom she thought dead, and therefore her marriage to Maurie was not binding.

Program and Exploitation Catchlines:

The Dangerous Time of Life—Your Youth. Are Your Eyes Open?

The Eyes of the Young Are Ever Closed When They Should Be Open.

A Step in the Wrong Direction When You Are Young May Blight Your Life Forever.

Exploitation Angles: Use such of the cast as have pulling power with your patrons and hammer on the fact that the story is by Lou Tellegen and Willard Mack. Reproduce the statue for a store window showing, or use a live model.

"The Honey Bee"

American Film Company Presents Marguerita Sylvia in a Drama of Woman's Longing for Motherhood.

Reviewed by Louis Reeves Harrison.

THE Honey Bee," produced by American Film Company, and derived from a novel by Samuel Mervin, touches a very large and live theme, the right of motherhood. The new woman, not the mannish and emancipated kind, is up against the question of taking some part in a life of work while preserving her charm of appearance and manner. Such is the character interpreted by Marguerita Sylvia in the American production. The very cleanliness of her soul insists that love's objectives shall be a husband of her instinctive selection and little children. This is clearly and effectively set forth in the action of the play, but it is confused by some vague and not altogether appropriate quotations from Maeterlinck. The purpose of "The Honey Bee" is powerfully felt at times, but far more from the action than from the conventional subtitles.

Marguerita Sylvia enacts her role with both grace and sympathetic dignity, though it is not an easy one to portray. Her support is generally good, notably in the two men of opposite types, Thomas Holding as Harris Doreyn and Nigel Barrie as Blink Moran. Albert Ray and George Hernandez are amusing in comedy relief, and Kid McCoy quite himself as a pugilist. The values of a live theme and a highly intelligent star help materially to make the whole a good entertainment.

Cast.

Harris Doreyn.....Thomas Holding
Blink Moran.....Nigel Barrie
Hilda Wilson.....Mme. Marguerita Sylva
Will Harper.....Albert Ray
Ed. Johnson.....George Hernandez
Dr. Jules Garceau.....Harvey Clark
Mrs. Harris Doreyn.....Dell Boone
Adele Rainey.....Ethel Ullman
Blondie.....Charlotte Merriam
Juliette.....Ruth Maurice
An Apache.....Harry Tenbrook
Carpentier, the French Champion, Kid McCoy

From the novel by Samuel Merwin.
Directed by Rupert Julian.
Length, Six Reels.

The Story.

Of the busy "Honey Bee" type, Hilda Wilson cannot restrain a natural love in her heart for Harris Doreyn, for whom she has worked many happy years. It is accidentally revealed to his wife, and Hilda can no longer remain near him, lest the mutual affection should result in dishonor for both herself and Doreyn. Years later find her profitably employed in Paris. During a vacation she comes upon some American show people and is interested in the baby of one of them. Its father is dead, and its mother lies ill at the hospital. Hilda becomes strongly attached to the little one. It is heartbreaking for her to give the baby up when its mother recovers.

While taking care of the child, Hilda is affected by the kindness and devotion of Blink Moran, an American pugilist on the brink of a fight with the French champion. In response to his manly pleadings, she promises to give him an answer after the fight. She sits watching him in the arena, and is so overcome by the brutality shown in his nature that she has a revulsion of feeling. She flees to England on receipt of a telegram from Doreyn; though he does not expect her to visit him. He begs her not to compromise herself. She acclaims the right of natural selection and declares that they have lost their own happiness for the sake of convention. At this moment comes a telegram which gives them a legal as well as natural right to each other's love.

Program and Exploitation Catchlines: Marguerite Sylva Starred in Drama Dwelling on Motherly Love.

Love Will Find a Way—And It Does in "The Honey Bee" Starring the Marguerita Sylvia, the Noted Opera Singer.

Unusual Love Story Telling of the Love of a Woman for her Employer—See How Dan Cupid Finds a Way and Brings Happiness to Both.

Exploitation Angles: Play up Miss Sylva and make what you can out of her connection with the Metropolitan Opera Company. You can also work a phonograph hook up on this. Use the Merwin name, as well, and if your audience will respond properly work on the sex angle as presented here, but making it clear that the subject is delicately handled.

"Treasure Island"

Admirably Adapted to the Screen by Maurice Tourneur for Paramount.

THE critical review and story of "Treasure Island," which has been adapted from the famous novel by Robert Louis Stevenson by Paramount, appears on page 560 in this issue.

Cast.

Jim Hawkins.....Shirley Mason
Mrs. Hawkins.....Josie Melville
Bill Bones.....Al Filson
Black Dog.....Wilton Taylor
Pew .....Lon Chaney
Long John Silver.....Charles Ogle
Israel Hands.....Joseph Singleton
Morgan .....Bull Montana
Merry .....Lon Chaney
Captain Smollett.....Harry Holden
Squire Trelawney.....Sydney Dean
Dr. Livesey.....Charles Hill Mailes

Adapted from Story by Robert Louis Stevenson.
Scenario by Stephen Fox.
Directed by Maurice Tourneur.
Length, 5,134 Feet.

Program and Exploitation Catchlines:

See Shirley Mason as Jim Hawkins—The Boy Who Toiled Until He Made His Mother a Lady of Leisure.

A Story of the High Seas and the Bad Seafaring Men That Inhabit Them.

See the Excellent Portrayals of Bill Bones—Pew—Merry—Jim Hawkins and all the Other Familiar Characters of Robert Louis Stevenson's "Treasure Island."

Exploitation Angles: Take the lid off for this. Get all the paper you can and get it up well in advance. Work on the libraries and the schools for special publicity, but don't stop there. Keep on until the entire English-speaking population knows it is coming and where and when. Play up producer and cast, but the main thing is the title. That is all you need to sell.

"Rio Grande"

Pathe Releases Splendid Seven-Reel Adaptation of Play by Augustus Thomas.

Reviewed by Robert C. McElravy.

ONE of the most important of the new releases is a seven-reel adaptation of "Rio Grande," from the well-known stage play by Augustus Thomas. This has been given a powerfully developed presentation by Edwin Carewe, who personally directed the subject.

"Rio Grande" is perhaps the strongest up to the present of the many screen stories dealing with the unquiet territory along the Mexican border. It carries a story interest that catches up and interprets intelligently the feeling existing between Greaser and Gringo. It makes clear the sullen, ignorant hatreds that afflict the uneducated Mexicans, many of whom are at war with their own government as well as

inviting further hostilities with us. The border warfare has been set forth in all its savagery, but the plea of the picture is for the spread of education among the ignorant natives and the employment of all human means to prevent further misunderstandings.

One of the remarkable features of the film is the portrayal of Maria Inez by Rosemary Theby. This girl, half American and half Mexican, is a combination of conflicting passions, with a predominating love of justice. The interpretation is artistic and full of vitality. Allan Sears, as the Irish-American hero, is likewise most satisfying.

Cast.

Maria Inez.....Rosemary Theby
Danny O'Neil.....{ Georgie Stone / Allan Sears
Mary Lopez.....Peaches Jackson
Felipe Lopez.....Hector V. Sarno
Alice Lopez.....Adele Farrington
Don Jose Alvarado.....Arthur Carew
Father O'Brien.....Harry S. Duffield

Adapted from Play by Augustus Thomas.
Scenario by Madge Tyrone and Edwin Carewe.
Directed by Edwin Carewe.
Length, Seven Reels.

The Story.

Maria Inez, in "Rio Grande," is the daughter of a Mexican father and an American mother. They are traveling in a covered wagon to the Rio Grande River, with a small adopted boy in their company named Danny O'Neil. When they reach the river the parents of Maria Inez, named Felipe and Mary Lopez, have a quarrel, during which Felipe says he is fleeing from the States because he had murdered an American. Mary Lopez says she will not go to Mexico.

During the night Felipe conveys Maria Inez across the river, leaving his wife and Danny behind. Years pass, during which Maria Inez grows up as a beautiful Mexican girl. Danny in turn grows to manhood, as the adopted son of Mary, and becomes a Texas ranger.

One day, while near the river, Danny captures Maria Inez, whom he does not recognize. She is now a rebel, fighting with her father and his men against the Mexican government, but she hates the Americans. Danny releases her and gives her his horse for the purpose of recrossing the river. She invites him to come over to a dance at the patio and promises him a kiss. Danny accepts the dare and attends the ball. He is captured, but the girl arranges for his escape.

Later Maria Inez, thinking Danny to blame for the capture of her father, leads an attack on the American town. The Mexicans are beaten and she is made captive. Her father and mother recognize each other and Danny and the girl fall in love. But before the marriage Maria Inez goes back to Mexico and teaches the natives the folly of continued hatred for the Gringos.

Program and Exploitation Catchlines:

A Romance of the Mexican Border.

She Promised Him a Kiss if He Would Come to a Dance at the Patio—He Got the Kiss, but Was Captured by the Insurgent Mexican Rebels—See How the Girl Arranges His Escape.

"Rio Grande"—Adapted from the Famous Augustus Thomas Play—A Thriling and Romantic Love Story of the Mexican Border.

Exploitation Angles: Play up the fact that this is an Augustus Thomas play, and recall its stage successes. Work with such members of the cast as are known to your patrons, particularly Miss Theby. Use plenty of posters for this, even if you have to cut your newspaper work down a little.

"Neglected Wives"

Wistaria Productions, Inc., Presents Capable Cast in Story of Domestic Tangle.

Reviewed by Margaret I. MacDonald.

A CAPABLE cast has been employed in presenting "Neglected Wives," which tells again the story of the unappreciated wife. The production will in all likelihood appeal to the majority of audiences, inasmuch as it is based on the problem of domestic happiness. One of the good qualities of the picture lies in the fact that it is free from immoral suggestion, and does not involve its characters in the sex problem. The direction is somewhat at fault and, for this reason, the pictures lacks that convincing clearness of plot and skill of dramatic construction which add the punch that the spectator is looking for.

The cast is composed of well-known players, whose work is too well known to require any special recommendation. Anne Luther, Claire Whitney, Charles Gerard, Al Hart and J. W. Johnson all do their best to put the picture over.

Cast.

Philip Pemberton.....E. J. Radcliffe
Dorothy Pemberton.....Anne Luther
Little Grace.....“Baby” Ivy Ward
Baroness de Ville.....Claire Whitney
Baron de Ville (alias Wadsworth), Charles Gerard
Horton.....Al Hart
Morelake.....J. W. Johnson
Mme. Nana and Mons. Alexis in a dancing specialty.

Story and scenario by Lloyd Lonergan.
Direction by Burton King.
Length, Five Reels.

The Story.

The story of "Neglected Wives" centers about the domestic life of Philip Pemberton, whose wife has striven to aid him in his career and has found out the truth of the old adage that "familiarity breeds contempt." Pemberton, about to be nominated for Governor, becomes the object of a conspiracy which aims at destroying his reputation. With this in view, the Baroness de Ville and her husband, who is a crook living under an assumed named, are employed to gain the confidence of Pemberton's wife.

While out motoring with Mrs. Pemberton the baroness feigns illness, is taken into a bedroom at an inn, where her husband appears by previous arrangement. At the proper moment the baroness regains her usual health and steps out, locking the door behind her. Al Hart, the political boss who is trying to undermine Pemberton, notifies him of the situation and gives him his choice between dropping out of the political race or having a scandal story involving his wife appear in the newspapers. The arrival of the police in answer to a call from a detective who has been on the job results in the arrest of the baron. The story closes with a happy change in Pemberton's domestic affairs.

Program and Exploitation Catchlines:

Who Are the Neglected Wives? Are You One of Them? See This Fascinating Production for the Answer.

They Tried to Trick Pemberton So That He Would Have to Quit the Race for Governor—They Had the "Goods" on Him, but the Stunt Was Only Faked—What Was It and Who Was It That Cleared the Whole Situation?—See This Producton for the Answer.

"Neglected Wives" Tells the Story of a Domestic Tangle—A Play That Will Entertain.

Exploitation Angles: Use the players for what they are worth to you, but make your big drive on the title. Most wives think they are neglected, and they will all come and drag their husbands along, so work on the title to the fullest extent, if possible starting to tease with "Are you a neglected wife?" and kindred lines.

"Locked Lips"

Five-Reel Universal Subject Features Japanese Actress in Colorful Drama.

Reviewed by Robert C. McElravy.

A STRONG atmospheric charm is felt in the opening situations of "Locked Lips," a five-reel Universal subject featuring Tsuru Aoki as the heroine. The story begins on the wave-lapped coast of one of the islands in the Hawaiian group, where the heroine is leading a lonely existence in a bungalow and teaching native children during the day. Into her bungalow one night stumbles a derelict, a young American at the point of starvation. She brings him back to health and strength and later marries him.

The production as a whole strikes a quite original vein, despite the general familiarity of the main situation, dealing with the intermarriage of different races. There are some abrupt transitions, but the story clears up well and reaches a strong climax. Tsuru Aoki is an accomplished exponent of the repressed style of acting and plays with warranted assurance.

Cast.

Lotus Blossom.....Tsuru Aoki
Harvey Stanwood, alias Parker, Stanhope Wheatcroft
Komo.....A Jap
Audrey Stevens.....Magda Lane

Story by Clifford Howard.
Scenario by Violet Clark.
Directed by William C. Dowlan.
Five Reels.

The Story.

Lotus Blossom, in "Locked Lips," is a native of Hawaii, and lives on the coast of one of the islands in her bungalow, teaching school by day for a living. A derelict enters her home one night and faints from hunger. She restores him to health and learns that he is an American. He gives his name as Parker, though he is in truth Harvey Stanwood and is fleeing from a supposed murder committed in San Francisco.

As the result of loneliness and their companionship the two marry, though they speedily realize later that it is not a case of real love. Stanwood, learning from a friend that the man he had shot did not die, wishes to be free from Lotus Blossom. So he pretends the body of a drowned man found on the beach is himself and sends her word that her husband, Parker, is dead. He then determines to marry a white girl named Audrey Stevens, who is visiting in Honolulu.

Lotus Blossom, who has acquired a Japanese lover, Komo, wishes to go to San Francisco, where the latter lives. She visits Honolulu and becomes employed as companion to Audrey Stevens. Later the principals are all in San Francisco, where Lotus recognizes Stanwood as her former husband. The latter tries to kill her, but falls a victim to his own plot. Lotus then marries Komo.

Program and Exploitation Catchlines:

A Charming Story Told Amidst the Beautiful Hawaiian Islands.

Story of a Pretty Japanese Lady Who Teaches School on a Lonely Island—A Young American Derelict Stumbles Into Her Cottage One Day and After Nursing Him Back to Health She Marries Him.

"Locked Lips" Stars Tsuru Aoki, Noted Japanese Actress, in Romantic Love Story of the Hawaiian Islands.

Exploitation Angles: Play up Miss Aoki and recall that she is the wife of Hayakawa. Work hard on the story angle. You can get an effective window by hooking up the hardware store with cutouts of the star with padlocks of various sorts through the lips of the pictures, or you can work the same idea with a single cutout in your lobby.

Comments

JIGGS IN SOCIETY (Pathe).—A remarkable feature of this two-reel comic, based on "Bringing Up Father," by George McManus, is the fidelity with which it preserves the spirit of the original cartoons. It is very much like a newspaper comic, spread out and set in motion, scene for scene. Johnny Ray plays the burlesque Irishman to the life, extracting much humor out of the part, and Margaret Fitzroy is good as the Irish lady with the society bee. Jiggs doesn't take to society at all well and enters into a personal fight with the butler. Maggie circumvents him by employing a strong arm man as butler, and Jiggs "gets his." The poker game in the second reel is an amusing feature. The settings throughout this are elaborate and the number quite new in its general effect.

THE GREAT NICKEL ROBBERY (Sunshine).—There are innumerable laughs in this two-reel comic, directed by J. G. Blystone, with Chester Conklin, Dorothy Lee and others in the cast. It gets a good running start. The opening scenes, where Chester appears as a flirtatious motorman on a street car, have a strong human touch in spite of their burlesque character. The fun in this number all through is quite spontaneous and accordingly successful.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R. P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love.

FOX ENTERTAINMENTS.

Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray & Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell) Vol 43; P-1840.
A Manhattan Knight (George Walsh). Vol. 43; P-2173
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell).
The Tattlers (Madlaine Traverse)—Vol. 44; P-303.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458.
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich).
The Dead Line (George Walsh).
Love's Harvest (Shirley Mason).
Forbidden Trails (Buck Jones).
The Spirit of Good (Madlaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara)
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands
A Waiter's Wasted Life.
Dangerous Eyes.
The High Diver's Last Kiss.
Should Dummies Wed?
Mongrels.

MUTT AND JEFF.

The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.
The Bicycle Race.
The Bowling Alley.
Nothing But Girls.
The Private Detective.
The Wrestlers.
The Paper Hangers.

FAMOUS PLAYERS-LASKY

January.

The 13th Commandment (Ethel Clayton-L—4721 Ft. Vol. 43; P-466.
Too Much Johnson (Bryant Washburn-L—4431 Ft. Vol. 43; P-942.
Sand (William S. Hart). Vol. 43; P-1117.
The Tree of Knowledge (Robert Warwick)-L—4940. Vol 43; P-634.
The Copperhead (Lionel Barrymore—Super Special)-L—6351 Ft. Vol. 43; P-733.

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol. 43; P-1527; C-R; Vol. 44; P-134.
Huckleberry Finn (Super Special)—L-7,186 ft. Vol. 43; P-1290; Ex. 886; C-R Vol. 44; P-455.
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1339; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L-4,707 ft. Vol. 43; P-1837; C-R 455; Vol. 44; P-
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid—L-4330 Ft.; Vol. 43; P-2003; C-R-Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)-L-4823. Vol. 43; P-1837.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur)-L—5134 Ft.
Thou Art the Man (Robert Warwick). L-5003 ft. Vol. 44; P-459.
The Cost (Violet Heming—5,547 Ft.). Vol. 44; P-141.
The False Road (Enid Bennett—Ince).
Terror Island (Houdini)-L—5813 Ft.
The Toll Gate (Super—Special—William S. Hart)-L—5590 Ft.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239.

Comedies.

The Garage (Roscoe Arbuckle).
Ten Dollars or Ten Days (Sennett—Two Reels).
Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.
April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).

Paramount-Burton Holmes Travel Pictures.

(One Reel.)

Feb. 1—Belgium Smiles Again.
Feb. 8—Filming Feorcious Formosans.
Feb. 15—Parisian Faces and Figures.
Feb. 22—Oriental College Boys and Co-eds.
Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.

Paramount Magazine.

(One Reel.)

Feb. 1—Famous Women in World's Work.
Feb. 8—Museum Mysteries.
Feb. 15—The Lure of Fashion.
Feb. 22—On the Job with Grandma.
Feb. 29—The Growth of the North American Continent.
Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.

GOLDWYN DISTRIBUTING

Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460.
The Palliser Case (Pauline Frederick). Vol. 43; P-1115. Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R Vol. 44; P-455.
Partners of the Night. Vol. 43, P-1842.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R Vol. 44; P-134.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42. P-854.
The Valley of Tomorrow (William Russell) Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia)
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R. P-1619.

ZANE GREY PICTURES, INC.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels) —Vol. 44; P-302.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43. P-1286.
The Dream Cheater (J. Warren Kerrigan)—Vol. 43; P-2013; C-R-Vol. 44; P-299.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels), Vol 43; P-2177.

PATHE EXCHANGE, INC.

Releases for Week of February 29.

Smoldering Embers (Frank Keenan). Vol. 43; P. 1288; C-R Vol. 44; P. 134.
No. 10 of The Adventures of Ruth (The Forged Check).
No. 3 of Daredevil Jack (The Wheels of Fate).
Find the Girl (Harry Pollard—One Reel).
Pathe Review No. 40.
Topics of the Day No. 14.
Pathe News Nos. 18 and 19.

Releases for Week of March 7.

In Walked Mary (June Caprice). Vol. 43; P-1681; C-R 2002.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli). Vol. 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits)
Cut the Cards (Harry Pollard—One Reel). Vol. 44; P-461
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels) —Vol. 44; P-139; C-R-Vol. 44; P-299.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trailed By Three (The Mystry Pearle Featuring Stuart Holmes and Frankie Mann—Three Reels).
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer-Robert Gordon—Six Reels)—Vol. 44; P-300.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel).
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton—Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 3 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby-Allan Sears—Seven Reels).
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

ROBERTSON-COLE

The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118; C-R Vol. 44; P-455.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R; P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Saloonskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova — Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
February—Juda (May Allison).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P. 135.
April—Dangerous to Men (Viola Dana).
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).
April—Nothing But Lies (Taylor Holmes—Six Reels).
May—Four Horsemen (All-Star Cast—Six Reels)
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett —Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand —Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 16.

No. 8 of The Lion Man (The Dungeon of Despair).
No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons-M[illegible]—On[illegible]
The Madonna of the Slums (Holbrook Blinn and Jeanne Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 7, International News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett) Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery)
No. 3 of Elmo the Fearless (The Life Line)
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

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Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Jaguar—One Reel).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Releases for Week of March 8.

The Forged Bride (Mary MacLaren).
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44; P. 140.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren). Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran — One Reel).
International News No. 17 (Shipped April 13).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
The Texas Kid (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

Releases for Week of April 19.

Her Five Foot Highness (Edith Roberts). Vol. 44; P-302.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons Moran—One Reel).
A Jazzy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43; P-1287.
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840.
Captain Swift (Earle Williams).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The Flaming Clue (Harry T. Morey). Vol. 44; P-136; C-R 455.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith).
The Sea Raider (Harry T. Morey).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).
The Fly Cop (Two Reels). Vol. 44; C-462.

BIG V COMEDIES.

(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).

O. HENRY FEATURES.

(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Musicale.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6287; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078. Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1289.
The River's End (Marshall Neilan). L-6584; Vol. 43; P-1523.
In Search of a Sinner (Constance Talmadge). Vol. 43; P-2005; C-R, Vol. 44, P-134.
The Inferior Sex (Mildred Harris Chaplin). Vol. 43; P-2175.
The Family Honor (King W. Vidor).
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-460.
April 4—Polly of the Storm Country (Mildred Harris Chaplni).
April 11—Don't Ever Marry (Marshall Neilan Production).
April 18—The Love Expert (Constance Talmadge—John Emerson—Anita Loos Production).
April 25—Passion's Playground (Katherine MacDonald).
May 3—The Yellow Typhoon (Anita Stewart).
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1842; C-R-Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2002.
The Woman Game (Elaine Hammerstein)—Vol. 43; P-2176; C-R-Vol. 44; P-299.
Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R Vol. 44; P-455.
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien).
The Shadow of Rosalie Byrnes (Elaine Hammerstein).
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.
Distributed by Select Exchanges.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves & Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.
March—Just a Wife. Vol. 44; P-458.
March—Blind Youth.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.
Twelve-Ten (Marie Doro). Vol. 43; P-16; C-R. P-1619.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
The Blue Pearl (Edith Hallor—Six Reels). Vol. 43; P-2177.
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling.
Mothers of Men (Claire Whitney). **Vol. 43; P-2005.**
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventuress.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).

REALART PICTURES

Special Features.
The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts), Ex. 889.

Star Productions.
Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P. 465; C. R. Vol. 44; P. 134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.
Women Men Forget (Mollie King). **Vol. 43; P-2009.**
The Inner Voice (E. K. Lincoln). Vol. 44; P. 140.

A. H. FISCHER PRODUCTIONS.
The Amazing Lover (Grace Darling).

SOL LESSER.
Sky Eye. Vol. 43; P-298; C-R, P-1619.

UNITED ARTISTS.
Sept. 2—His Majesty the American (Douglas Fairbanks). Vol. 42; P-245.
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43; P-636; Ex. 887.
April 25—Down on the Farm (Mack Sennett).

GAYETY COMEDIES.
Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).
(One Reel.)
Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.
(One Reel.)
A Looney Honeymoon.
Kids and Kidlets.
Fair but False.
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.
(Two Reels.)
Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

CHESTER OUTING PICTURES.
(One Reel Each.)
Good Indians in Wonderland.
Some Speed to Suruga.
Mountains and Soul Kinks.
Every Day Is Fiesta.
"Fire!"
Wanted an Elevator.
When Dreams Come True
Pigs and Kava.

EQUITY PICTURES.
Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol 42; P-362.
The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1800; C-R-Vol. 44; P-299.

CAPITAL FILM COMPANY.
(Two Reels Each.)
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).
Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.
March 15—The Lone Hand (Roy Stewart). **Vol. 43; P-2018).**

Kattejohn Comedies.
March 22—Cabareting Under Difficulties.

ARROW FILM CORPORATION.
Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-862.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
Children Not Wanted.

ALGOOD FILM CORPORATION.
The Whirlwind (Charles Hutchinson—Serial) Vol. 43; P-634.

FROHMAN AMUSEMENT COMPANY.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.
$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.
The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.
Feb. 10—Passing the Buck.
Feb. 24—Can You Beat It?
March 9—Breaking Into Society.
March 23—Oh, Baby!
April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.
The Serpent's Tooth.
Speeding Thru Dixie.
Royal Ease.
Collossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.
Love Without Question (Olive Tell—Six Reels). Vol. 44; P. 141.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.
The Long Arm of Mannister (Henry Walthall). Vol. 42: P-245.
Atonement (Grace Davison). Vol. 44; P-457.
Hidden Code.
Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).
Nobody's Child (Jose Collins — Godfrey Tearle).

FACTS AND FOLLIES SERIES.
(One Reel Each.)
In the Sweet Dry and Dry.
My Kingdom for a Meal.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.
Texas Guinan (Two Reel Westerns).
"Alice Howell" (Two Reel Comedies).
"Billy West" (Two Reel Comedies).
"Moranti" Comedies (One Reel).
"William Franey" Comedies (One Reel).
"Burrud" (Sunset) Scenics.

MASTER FILMS, INC.
(Torchy Comedies.)
Torchy (Johnny Hines).

S. L. K. SERIAL CORPORATION.
The Fatal Fortune Serial.

D. W. GRIFFITH.
The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

TYRAD PICTURES, INC.,
729 Seventh Avenue.
The Red Viper (Six Reels).
Man and Woman.
Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.
Determination (All-Star—Ten Parts).

VICTOR KREMER.
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.
The Superman (Six Parts). Vol. 42; P-864.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.
The Log of U-35. Vol. 43; P-470.

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).

JACOB WILK,
1476 Broadway.
10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ROMAYNE SUPER-FILM CO.
Culver City, Cal.
Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.
Why Women Sin (Anne Luther).

MURRAY W. GARSSON.
A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.
The Lost City (Juanita Hansen). **Vol. 43; P-775.**

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Buy All the Experience Possible When Planning the New House; It's an Asset

A WHILE ago, a statistically inclined party purchased a nice new map of the United States and Canada and, whenever he learned of the erection of a picture theatre proceeded to spear the location of the new house with a red-headed thumb-tack.

He soon gave it up as a bad job. Not by reason of any falling off in the thumb-tack supply but because many of them would have been so close together that only headless ones could be crowded in.

Which indicates that you exhibitors are right on the job when it comes to getting the building material and the real estate. But the question remains as to whether you are all getting the most for your money or nearly as much as you could secure for a little more of an initial expenditure.

This does not apply to the big fellow who, while he can afford to be careless, rarely is, and thoroughly realizes that within reason, it is not so much what one expends but what one receives for the expenditure that represents economy.

Justifies Larger Fee.

Take the architect end of the subject, for instance. How many of you builders of small to moderate size houses make sure that the architect whom you employ has had actual experience in the designing of successful picture theatres? It is easier and often seems cheaper to employ a local man who has planned satisfactory dwellings, stores or hotels and is not daunted by the prospect of tackling a show house.

Aside from the possible damage to projection, which Richardson has so aptly demonstrated is liable to occur in houses so planned, there is also to be considered the absence of improvements and refinements that modern theatre designing has proved to be of value. And it is with just such added attractions that the picture theatre architect is in constant touch. In fact, their incorporation into one's house would more than justify more than the difference between the fee of the experienced picture theatre designer and that of the local candidate.

Many stunts that have worked out well in the larger houses may be adapted to the requirements of the moderate sized or small theatre, and the architect who has a list of theatres to his credit is in a position to incorporate modifications of these ideas into the design of the little house, while the designer of dwellings never knew of their existence or their possibilities.

Distance No Barrier.

Distance of the architect from the field of operations is not an insurmountable barrier. By correspondence one may arrange the details of the structure and upon receipt of the plans the local man may be retained to supervise the work of construction, a method which combines the advantages of utilizing the experience of one and the propinquity of the other.

The architects who advertise in the Moving Picture World are picture theatre architects. They know picture theatres from the ground up and they know what features you should or should not incorporate into your new house. They have the experience and ability to plan your house around projection as the chief motif and to so arrange it that your heating and ventilating systems will co-operate instead of nullifying each other. Let them serve you.

And do not stop with the architect's service. Let some competent decorator give you the benefit of his knowledge in making the interior attractive.

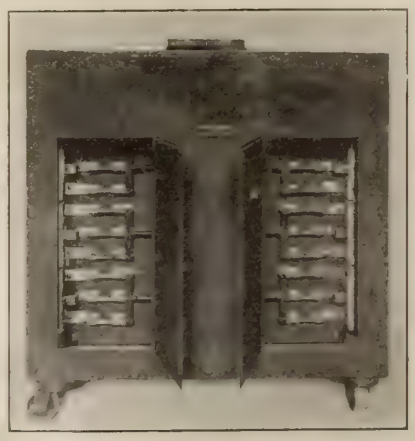
It costs but little more to create a pleasant homelike effect than to have something quite the reverse, and here is where the decorator can save one money and increase patronage from the start. It requires the experience to be gleaned only from the erection of many houses to teach an exhibitor what a difference in effect a variation of a tint here and a shade there produces and this is what a decorator who knows picture theatres can give in one's first house.

The moderate-sized house constitutes the backbone of the industry. It is the point from which the successful show magnate makes his start and it pays its owner well for every bit of specialized knowledge incorporated into its erection.

The Westinghouse-Krantz Switch Aids Studio Work

THE operation of the studio arc light demands the attention of experts and it is further necessary that these experts have efficient equipment at their disposal in order to obtain the best results. Progress in the electrical field has been reflected in better production on the screen and it follows that the practice of today is to give every attention to the electrical equipment of the studio.

The International Film Company of New York has installed in its thoroughly modern studio an elaborate lighting system capable of producing some remarkable effects. A typical part of this installation is a switchboard, combining mechanical efficiency and serviceability.



Portable Switchboard.
This Westinghouse-Krantz product aids studio work.

A Westinghouse-Krantz Product.

This switchboard is a Westinghouse-Krantz product and is specially designed for work of this nature. It consists of a slate panel on which are mounted six three-pole single throw 125-ampere knife switches. Each knife feeds to a three-point Kliegle receptacle is capable of taking care of one six-way Kliegle spider box. The switches, receptacles and plugs are contained in a No. 12 gauge steel box and two swinging doors permit access to the switches. The doors may be secured and contact with live parts thus made impossible.

Connection is made to the main line at the top of the switchboard and six circuits may be operated simultaneously if required.

The outstanding feature of this switchboard is its portability. It is mounted on four wheels and can be quickly and easily removed from one part of the studio to another. When it is stated that considerable shifting is required for even a minor piece of work, the time and labor saving value of this feature can be appreciated.

Wise Exhibitors Are Now Preparing for the Summer

EXHIBITORS throughout the country are realizing more and more as summer approaches, that it is absolutely necessary to have cool and well ventilated theatres. This is so not only among owners of large houses, but smaller ones as well.

There was a time a few years back, when the question of ventilation did not seem to bother the theatre owner but the keen competition of the present day, makes it necessary that every theatre owner put his house in proper shape for the approaching hot weather.

The Typhoon Fan Company continue to sell many Typhoon cooling systems throughout the country.

During the past week, contracts were closed for the following theatres:

Strand, Canton, N. C.; Burke, Kenosha, Wis.; Village, Wilmette, Ill.; Rivera, Chicago; Bleich, Owensburg, Ky.; Sun, Omaha; Grand, Newark, N. J., and a new theatre in the course of construction but not yet named at Savannah.

American Photoplayer Company Move.

The New York offices of the American Photoplayer Company, which have been situated for a long time at 62 West Forty-fifth street, have been moved temporarily to the Hotel Schuyler at 57 West Forty-fifth street, where all business of the company will be transacted as usual.

Vote in Favor of Sunday Shows.

Voters of Grand Island, Neb., decided, on April 6, in favor of Sunday shows by a vote of 2,613 for and 863 against the proposition.

This is a victory for the progressive people of the city, and the picture managers here deserve full credit for the aggressive campaign they made to retain Sunday amusements.

TYPHOON COOLING SYSTEM

EXHIBITORS HERALD

VENTILATION

by MARTIN J. QUIGLEY

CERTAINLY there is nothing more fundamental in the business of an exhibitor than keeping his theatre in such a physical condition throughout that patrons have at least no good cause for complaint.

A surprisingly large number of exhibitors are not doing this. Many failures to provide agreeable physical surroundings occur in the matter of ventilation—a basic and indispensable requirement for every well ordered theatre.

Poor ventilation or no ventilation at all strikes at the very root of a theatre's success. The day has passed when patrons may be expected to tolerate for any considerable length of time a theatre where the air is foul and unhealthy.

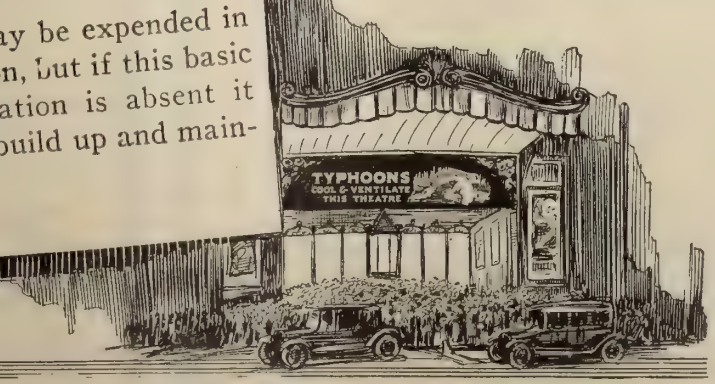
Thousands of dollars may be expended in good pictures and exploitation, but if this basic requirement of good ventilation is absent it will be found impossible to build up and maintain a satisfied patronage.

Read this editorial—

The biggest box office attraction any theatre owner can get for the hot summer weather is the

TYPHOON COOLING SYSTEM

—Now is the time to install it.



WRITE FOR CATALOG "M"

Typhoon Fan Company

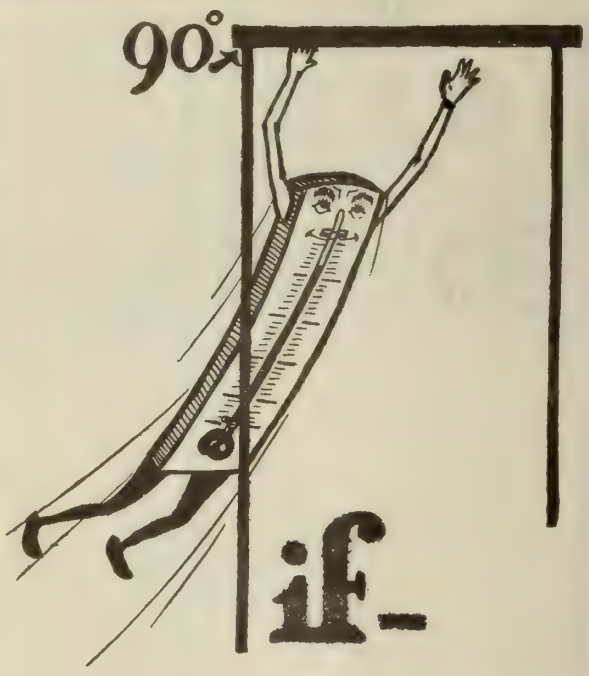
ERNST GLANTZBERG, President

281 LEXINGTON AVENUE, NEW YORK, N. Y.

1044 Camp Street, **NEW ORLEANS, LA.**

255 N. 13th Street. **PHILADELPHIA, PA.**

64 W. Randolph Street, **CHICAGO, ILL.**



—the thermometer should jump to 90 to-morrow

How about that special feature you've been advertising? Will it pull the business you counted on? Will it PAY?

Of course, you may not get that sudden jump in temperature tomorrow, or the next day, or even next week, BUT—

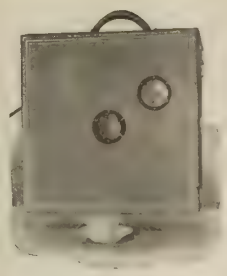
Some day it will hit you. And with it will come a smashing drop in box office receipts—a loss in real dollars and cents to **you.**

We want to save that loss for you— not for **one** hot day, but for **every** hot day—**every** summer, **EVERY** YEAR.

Our booklet, "A Better Summer Business" tells you how. Why not write us for a copy NOW, while it's fresh in your mind?

Monsoon Cooling System, Inc.

Room 670 70 W. 45th Street New York



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YOU can balance a De Vry on a tea cup and it produces motion pictures as if shot from a stone wall.

You can put the De Vry on a table, a chair—on any non-rocking object with four legs or none, and it does perfect work. It's in a class by itself in this, as in all other respects. See it and know for yourself.

Preview with a De Vry!

A projector which stands up to that test is what professionals need for previewing.

To a Film Exchange, also, a De Vry is invaluable.

We ask that you let us give you a De Vry demonstration. Say the word and our representative from one of 60 cities will come and *show you—in your own office.*

There's nothing like the De Vry. So light! So handy! So compact! Remember, a poor projector kills a good film. So see the De Vry before you decide. It is endorsed by the best and most successful people in the motion-picture profession.

A letter, or the coupon below filled out and signed, lets you see for yourself. Why not send the coupon today?

The De Vry Corporation
1256 Marianna Street, Chicago
New York Office - - 141 West 42d Street

The De Vry Corporation, 1256 Marianna St., Chicago. Dept. 3.

☐ *Yes. You may give demonstrations of the De Vry, without obligation, at the following address.*

☐ *Yes. Please send free booklet as soon as it is off the press.*

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THE PEERLESS STANDARD PORTABLE PROJECTOR

Is the Aristocrat of Its Field

Because it is

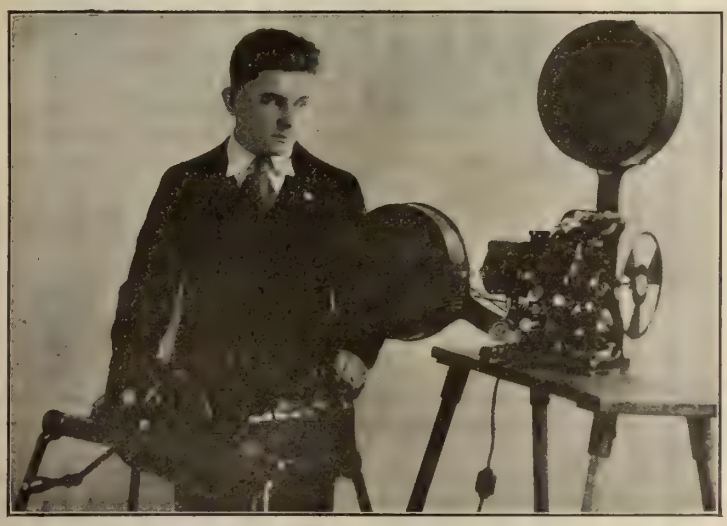
More skillfully designed

More carefully constructed

More simply operated

More efficiently illuminated

And flicker is entirely eliminated



With a five-to-one intermittent movement that has run the same film over 2,000 times at 65 feet per minute without a sign of wear.

With a balanced shutter of three equal 45-degree blades that passes 62½% of the light to the screen.

With oilless bearings and noiseless gears.

Motor drive and direct motor rewind at any speed, triple meniscus, biconvex French condenser lenses. Monoplane Mazda lamps.

Operates on 32-volt, 110-volt, or 220-volt line current A. C. or D. C. or on a small portable storage battery, or, when no electricity is available, on the wonderful Peerless Hand Driven Electric Generator, weighing only fifty pounds.

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MINUSA CINE SCREEN CO.

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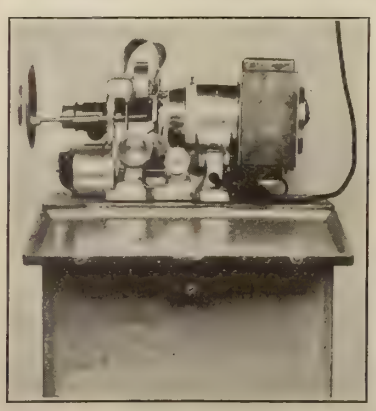

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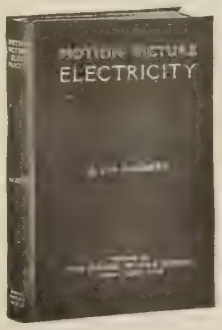

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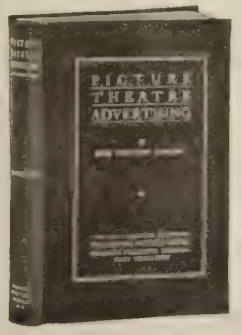

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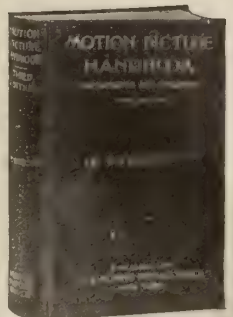

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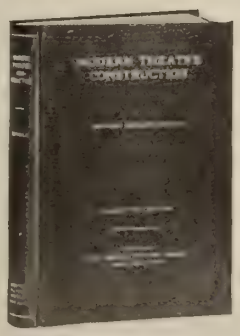

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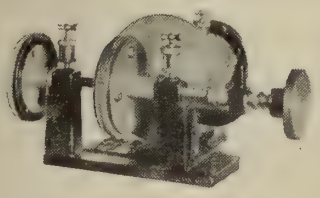

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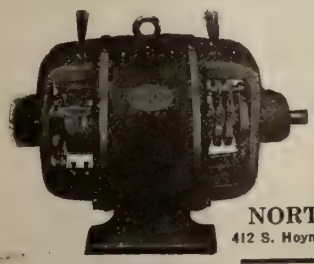

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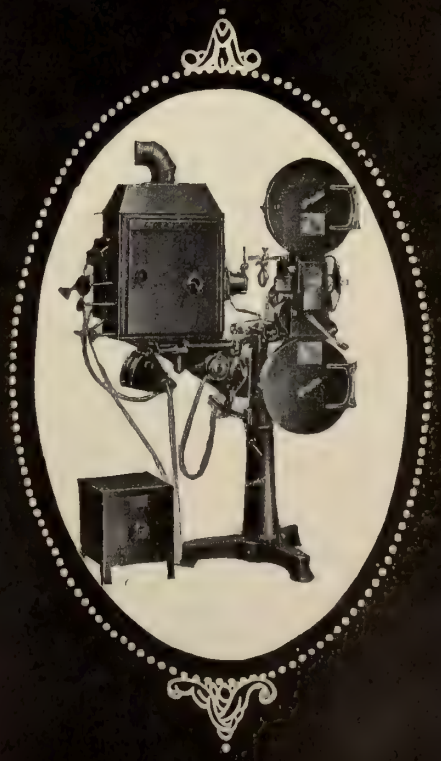

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The New York Times.

NEW YORK, MONDAY, APRIL 19, 1920.

THE SCREEN

"Edgar's Hamlet," the second of the Booth Tarkington motion picture comedies, is at the Capitol this week. This time Edgar, having declared a truce with the Teacher's Pet, joins forces with him in a barn-loft production of "Hamlet." Edgar, of course, is the by no means melancholy Dane, and his friend serves alternately as Horatio and the King. A third boy does triple duty as Ophelia, stage-hand and orchestra, and another youthful actor, in complexion a natural Othello, is a decidedly unusual Ghost and startling Queen. The text used is a very much abridged and colloquial version of Lamb's Tale, only such essential scenes as those of the Ghost and tragic ending being included. The performance goes ahead without a hitch until Ophelia, to while away a wait in the wings, begins to play his jew's-harp without realizing the inevitable effect of the music on the sensitive feet of the Ghost. Hamlet saves the situation, however, by savagely warning Ophelia, from the stage, that he will "bust up the show" if he doesn't stop, and the action moves on again as ordered until the fencing match, in which the King substitutes for the omitted Laertes, suddenly becomes a fight. Just as those in the audience, realizing that they were getting more than their money's worth, are beginning to take sides in earnest, Ophelia rises from her watery grave in a washtub and shouts to the combatants to "quit fighting and act" and the fencing match is resumed. The real tragedy of the performance comes, however, when the mothers of the producers discover that their best hats and clothes have been badly used as costumes.

As in the first of his Edgar comedies, Mr. Tarkington's facility with boys as a subject is a source of delight, and again E. Mason Hopper, the director, has skilfully translated the author's scenario into moving pictures. The same young actors, by being natural and interested, make the comedy genuine. The person who cannot enjoy Edgar and his friends is almost unimaginable.

The photoplay at the Capitol is a

Of all last week's pictures on Broadway the N.Y. Times chose "Edgar's Hamlet" as worthy of foremost attention

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CAST: Kenneth Harlan, Willard Louis, Florence Deshon, Richard Tucker and other well-known performers.

DIRECTOR: *Harry Beaumont.*

STORY: *Madge Kennedy* is seen as Hazel Farron, a chorus girl, whose experience back stage has not yet served to rub the silver off her dreams.

Out of a job and desperately hungry, Hazel sees a sign outside a bakery: "Stale Buns, Two for a Cent."

She has just two cents left, and buys some buns—"for her pet pom."

The baker, young and warm-hearted, sees through her subterfuge, and slips a silver dollar into each bun.

Then begins a business partnership. Hazel works in the bakery and learns at last why holes are put in doughnuts. After a series of deliciously funny adventures in the bakery Hazel suddenly realizes that the young baker has stolen her heart.

She has to choose between poverty in the humble bakeshop and luxury under the protection of the wealthy Stanhope, a persistent admirer. The story works up to an indescribably tender climax, in which the young pair of lovers discover that honesty and a kind heart are still the most valuable assets in life.

The best of all *Madge Kennedy* pictures and a splendid attraction for any house.

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by Octavus Roy Cohen

Directed by HARRY BEAUMONT

To The Exhibitors Of America:

AT the start of the present season, six months ago, I announced that the American Film Company was through making program pictures and that in the future nothing but big special productions based on big novels or plays by big authors, with big casts of competent players, capably directed, would be made in the studios of the American Film Company, Inc., and that these productions would be made individually—as **specials.**

THAT was my promise to the exhibitors of America. Today we can look back upon our achievements and say that that promise has been truly fufilled. Under this new policy the first of the big specials to issue from the American studios was "Six Feet Four," from the novel by Jackson Gregory, featuring William Russell. This production went forth to exhibitors as a new type of picture—a big special production, specially made, specially directed, specially produced in every sense of the word. It is today one of the most popular productions being played. It is being run in the largest houses throughout the land and is making good in a big way for exhibitors.

"SIX Feet Four" was followed by such special productions as "The Hellion," by Daniel Whitcomb, featuring Margarita Fisher; "Eve in Exile," by Cosmo Hamilton, starring Charlotte Walker, Thomas Santschi and Wheeler Oakman; "The Valley of Tomorrow," by Stephen Fox, featuring William Russell; "The Dangerous Talent" with Margarita Fisher; Samuel Merwin's famous best seller, "The Honey Bee," featuring Margarita Sylva; and "Slam Bang Jim," starring William Russell.

ALL of these productions are now in the hands of exhibitors. They can best attest their value. Ask any exhibitor who has played these big specials what they have brought him in **profits!**

UNQUESTIONABLY my promise to the exhibitors of America to provide nothing but big special productions has been fulfilled in the truest sense of the word.

NOW for the future: I again state to the exhibitors of America that the American Film Company will produce nothing but big special features —each produced as a separate entity without regard to cost, length of time, etc. Each production made by the American Film Company in the future will be a special, based on the biggest books, stories, novels and plays we can purchase.

WITHIN the next few months we shall offer special feature productions from the pens of such novelists as Albert Payson Terhune, Henry Russell Miller, Cosmo Hamilton, P. G. Wodehouse, David Anderson, Lois Zellner and other prominent writers.

WE shall in the coming months produce such pictures as: "The Thirtieth Piece of Silver," "The House of Toys," "The Week End," "The Gamesters," "Their Mutual Child," "Payment Guaranteed," "The Blue Moon" and "Peggy Rebels." Each of these productions will be **SPECIALLY** *made,* **SPECIALLY** *directed,* **SPECIALLY** *cast with stars of the greatest competency. They will be* **big** *specials in every sense. We shall devote to their making every facility of our ten year old organization.*

THE exhibitors of America have a right to demand **SPECIAL** *productions. The discriminating public is insistent upon having* **the BEST***—and the best cannot be produced in grist-mill fashion. The best result can only be obtained by devoting to each subject* **INDIVIDUALLY** *that special* **ATTENTION,** *that special* **TIME,** *that special* **THOUGHT,** *which makes for perfection in big special productions.*

THIS is my promise to the exhibitors of America for the months to come. I know that it will be welcomed by every enterprising, aggressive show man, who appreciates the box office possibilities of big things well done.

S. S. Hutchinson

President, American Film Co., Inc.

Selling by American Film Co. Special Representatives
Distributing through Pathe Exchanges

COMING!

"THE NINTH COMMANDMENT"

Thou Shalt Not Covet Thy Neighbor's Wife

Starring

FERNANDO R. ELIZONDO

and

MME. HALINA BRUZOVNA

DIRECTED BY EMIL HARDER

AN ELIZONDO PRODUCTION

State Rights Now Selling

INTERSTATE PHOTOPLAYS COMPANY

1482 BROADWAY Phone 5521 Bryant NEW YORK CITY, N. Y.

BOX OFFICE APPROVAL THE ONLY HONEST SEAL OF MERIT

The public verdict on "SEX" has been pronounced. The verdict was unanimous and read like this: "SEX" is one of the very few GREAT PICTURES. Nothing is more conclusive and convincing than the PUBLIC VERDICT. There is no higher authority than the message from the box office. It makes all argument and all praise unnecessary. IT REPRESENTS THE ELOQUENCE OF FACTS. In our recent announcement we told of big bookings in Chicago, Kansas City, Milwaukee, Boston, Atlanta, Pittsburgh, St. Louis, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Fort Wayne, Detroit, New Orleans, Dallas, Galveston, Nashville.

"SEX" rises above the average picture like a skyscraper tops a bungalow; it intoxicates the eye, satisfies the mind and carries its appeal right into the depths of your heart.

"SEX" will raise the fame and popularity of your house and impart a new dignity to your screen, it inspires your patrons with the desire for regular attendance at your theatre.

"SEX" embodies the combined triumph of a great actress—Louise Glaum—a great producer, J. Parker Read, Jr. and a great scenario writer, C. Gardner Sullivan and is worthy of your best showmanship.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Life and Folks in the Giant Forests Mirrored in Masterful Fashion

ACTION is the keynote of "KING SPRUCE"—which often rises to great dramatic heights and leads to tense, gripping situations. Then, after a whirlwind of elemental passions, comes the sun smiling through the clouds and makes your audience share in the happiness so touchingly depicted on the screen

"KING SPRUCE" has for its background the giant forests of the North.

THE STORY is woven out of the lives of the men and women who live in close communion with Nature through the changing seasons of the year; quiet folks capable of big passions and of big deeds.

"KING SPRUCE" the men and women of the forest called him because of his wealth, his power, his domineering ways. Unscrupulous as well as tyrannous he challenged the laws of God and man until the plain honesty and simple heart of one of Nature's noblemen led him into the light.

NATURE'S NOBLEMAN is Mitchell Lewis, the famous 'Poleon of "The Barrier" and here he is a second 'Poleon. A knight of the woods "without fear and without reproach."

The love story is woven deftly into the very heart of "KING SPRUCE," its course is rough but the end is full of pathos and tenderness.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

The Dream Cheater

By HONORE DE BALZAC
Directed by ERNEST C. WARDE

HERE ARE THE "HIGH LIGHTS."

THE PLOT: Furnished by the world's foremost student of human nature: Honore Balzac, made immortal by his story of "The Human Comedy."

THE STAR: J. Warren Kerrigan, the embodiment of dauntless triumphant youth, ideally suited to the part he plays, full of romance and breathing the spirit of chivalry even in the attic of the tenement.

SETTINGS AND ATMOSPHERE: In their splendor and realism worthy of this great and mysterious story.

DIRECTION: Adheres faithfully and skillfully to the path marked by the master story teller.

This brief survey does not catalogue all the merits of the play but it will stimulate the curiosity of your patrons.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

BENNY

is proving the biggest drawing card of any serial star ever presented to the public. The tremendous amount of newspaper publicity received by the world's most popular champion every day since the start of his remarkable career has given him a following that packs every theatre to the doors while

THE EVIL EYE

Roy L. McCardell's thrilling Wall Street Bond Theft Mystery Story, moves so fast—is so full of tense situations and rapid fire action—that record audiences are held spellbound and the great serial is boosted by everybody who sees it.

THE PLOT

is intensely interesting to all who read the daily papers, while the work of the wonderful cast, including such famous players as

STUART HOLMES, RUTH DWYER and MARIE SHOTWELL

lifts "THE EVIL EYE" out of the class of ordinary serials and stamps it as

THE FIRST BIG SPECIAL SERIAL PRODUCTION

THE DEMAND FOR BOOKINGS IS EXTRAORDINARY

Have your nearest exchange screen "THE EVIL EYE" for you and close for it immediately.

Staged by

J. GORDON COOPER, under the personal supervision of WALLY VAN

PRESENTED BY

ASCHER'S ENTERPRISES, Inc.

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LEONARD

DISTRIBUTED BY

HALLMARK PICTURES CORP.

BY E. S. MANHEIMER

NOTICE
TO PROFIT
PROSPECTORS
GRUBSTAKE YOURSELVES
WITH A CONTRACT FOR
The LAW
OF THE
YUKON
IT'S A PAY-STREAK
OF PROFIT
MAYFLOWER PHOTOPLAY CORPORATION Presents
A CHARLES MILLER
PRODUCTION
The LAW of the YUKON
Based on the Verse Classic by ROBERT W. SERVICE
Published by BARSE & HOPKINS New York City N.Y.
Apply to REALART PICTURES CORP.
469 FIFTH AVE., N.Y.
REALART PICTURES

Faith and Hope mirrored in the soul of a country girl. Lust and Trickery looming in the shadow of an underworld parasite.

Romance, touched by the highlights of all human emotions. In it, two master craftsmen, Paul Armstrong, Author, and R. A. Walsh, Director, have reached the peak of achievement.

MAYFLOWER PHOTOPLAY CORPORATION
presents

AN R.A.WALSH PRODUCTION
THE DEEP PURPLE

Directed by R.A.WALSH *From the Famous Play by* PAUL ARMSTRONG & WILSON MIZNER

Apply to REALART PICTURES CORPORATION *469 Fifth Ave*

REALART PICTURES

You Will Look a Long Time

for a stage play better suited to a screen star than is

"MISS HOBBS"

to

WANDA HAWLEY

The stage play's the thing, but it must have screen appeal. Broadway reputation is one play factor; actual suitability to a particular screen star is *more important!* The motion picture success of "MISS HOBBS" will lie in its *speeding the success of Miss Hawley!*

WANDA HAWLEY *in* Miss Hobbs

from the play by JEROME K. JEROME
Directed by DONALD CRISP - Scenario by ELMER HARRIS

REALART PICTURES

REALART
PICTURES CORPORATION
469 Fifth Avenue - New York

S
SELZNICK
PICTURES
P
LEWIS J. SELZNICK
Presents
OLIVE THOMAS
in "The Flapper"
By FRANCES MARION
Direction
ALAN CROSLAND
The Humor of an Elf
The Abandon of a Child
The Graces of a Lady
Distributed by Select

S
SELZNICK
PICTURES
P
A
GEORGE BARR
McCUTCHEON
STORY
Filled with Romance
and Action
Adapted by
Ella Stuart Carson
Lewis J. Selznick
Presents
EUGENE O'BRIEN
in
"A Fool and His Money"
A Robert Ellis Production
Distributed by Select

R
REPUBLIC RP PICTURES
P
"GIRL of the SEA"
A Love Story of the Deep
D·a·r·i·n·g·
in Story, Action, and Production
Produced under the Personal Supervision of J. E. WILLIAMSON Operating under the Patents of the
WILLIAMSON SUBMARINE CORPORATION
REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
729 SEVENTH AVE., NEW YORK
BRITON N. BUSCH President
EXCHANGES EVERYWHERE

WILLIAM FOX *presents*

GEORGE WALSH

in

A MAN OF PEACE
WITH A LION'S HEART

A girl who loved and hated him-till he fought to save the honor of another woman

THE SEASON'S GREAT SUCCESS

The DEAD

Staged by Dell Henderson from

FOX ENTERTAINMENTS

LINE

Paul H. Sloane's powerful story

FOX ENTERTAINMENTS

The Sweetest Star on the Screen in

WILLIAM FOX

Presents

Miss

SHIRLEY MASON

in

Love's Harvest

Adapted from the novel "HIS HARVEST"
by PEARL DOLES BELL, *author of* "HER ELEPHANT MAN"

Staged by
Howard M. Mitchell

FOX
ENTERTAINMENTS

The Sweetest Play Ever Seen

To the exhibitor:

Shirley Mason won fame for herself and a fortune for YOU in "Her Elephant Man" and "Molly *and* I"

Book *Love's Harvest* and book it early

FOX ENTERTAINMENTS

Press Comments on James Oliver Curwood's Famous Story, "The Courage of Marge O'Doone"

The New York Tribune—

"'The Courage of Marge O'Doone' is a northwest classic. Mr. Curwood has given us a great treat and a great book in this latest volume of his. . . . This is a triumph in fiction of the Canadian Northwest."

The Philadelphia Press—

"'The Courage of Marge O'Doone' is a story that never flags, that abounds in unexpected incidents, that is rich in the deep colors of the glorious country in which its scenes are laid. If you want to read a story that travels straight on like a bird on the wing, with a swift series of unforeseen and thrilling episodes and all of it painted against the splendid hues of the wide, generous westland, read 'The Courage of Marge O'Doone.'"

Philadelphia Evening Telegraph—

"Those who like a story brimful of red-blooded adventure, who revel in the life of camp and trail, will enjoy 'The Courage of Marge O'Doone.'"

New York Times—

"There is plenty of incident, plenty of fighting, and some love-making in the book, with a heroine of that extraordinarily beautiful, courageous, innocent and trusting type."

Detroit Sunday News—

"'The Courage of Marge O'Doone' is a complicated thriller of North Canada. Breathlessness seems to be the order of the hour. We crave it in all lines of activity, and markedly so in our reading. . . . Adventure toppling on adventure may be found in 'The Courage of Marge O'Doone.'"

Oakland (Cal.) Tribune—

"A fighting tale. If you like strong, vigorous, red-blooded fighting stories, where blows and blood, hatred and murder show themselves together with the great wild wastes of the frozen north, grizzly bears, fierce malemutes, primitive men, and tender and beautiful women, you will like 'The Courage of Marge O'Doone.' . . . It is a graphic tale, stirring, thrilling and unusual."

Minneapolis Herald—

"Mr. Curwood has caught the very spirit of the vigorous life of the north woods, and never has he made that fact clearer than in this romance. . . . It is on the whole a 'rattling good story.'"

Cincinnati Enquirer—

"'The Courage of Marge O'Doone' is a stirring novel of the far Northwest. . . . It is a tale of mystery and of love, with a heroine unusual in fiction—young, brave, and very naive, as she has lived all her life away from civilization."

New York World—

"The romance is written with great spirit. Mr. Curwood obviously knows the forest, and his descriptions of it are very vivid. He is a dauntless fighter, too, and never fails to give some stirring scraps. . . . It is Mr. Curwood's best story . . . and hard to beat."

Daily Fresno Republican—
(California)

"'The Courage of Marge O'Doone' fully justifies its name, for it would be hard to find a novel with more thrilling moments, hours, sacrifices and intensities."

The Times-Picayune—
(New Orleans)

"'The Courage of Marge O'Doone' is a man's story full of fierce excitement and thrilling adventure."

Indianapolis Star—

"In 'The Courage of Marge O'Doone,' the author, James Oliver Curwood, presents to his readers a tale of romance and adventure depicting life on the Canadian frontier."

Salt Lake Telegram—

"'Tis a book in which James Oliver Curwood proves himself a born story teller."

Express Advertiser—
(Portland, Me.)

"'The Courage of Marge O'Doone,' by James Oliver Curwood, is a masterly story which takes the reader into the fascinating life of the northern forests. . . . Swift, exhilarating, the story sweeps along to a climax which is a masterpiece of dramatic skill."

The Post Express—
(Rochester, N. Y.)

"'The Courage of Marge O'Doone' is a fine story of life near Hudson's bay, far from what we call civilization. . . . The book is breezily and charmingly written, and as far as style goes, Mr. Curwood is far superior to Jack London, a writer who loved to deal with the same primitive types of humanity."

The Bridgeport Post—
(Connecticut)

"'The Courage of Marge O'Doone' opens in a snowbound train on an Arctic night, and ends with a night encampment and a strange meeting far from civilization. It is one of those gripping stories that holds one's attention from start to finish."

Los Angeles Tribune—

"Curwood has many stories of the north woods to his credit, but if he had never written anything except this latest of his novels, 'The Courage of Marge O'Doone,' his reputation would be assured."

Boston Herald and Journal—

"When James Oliver Curwood flies fancifully northward a live story results. 'The Courage of Marge O'Doone' is one of his characteristic narratives, rapid in action and of vigorous pulse."

The San Francisco Chronicle—

"In 'The Courage of Marge O'Doone' there is a stirring love story and plenty of excitement and heroism and adventure."

The Boston Post—

"Lovers of novels solid with adventure in the wilds will turn naturally to 'The Courage of Marge O'Doone.'"

"The Courage of Marge O'Doone"

It opens on a train snowbound on an Arctic night.

It ends with a night encampment and a strange meeting far, far from civilization.

Between beginning and ending are crowded exciting incidents in a land where heroism and danger are part of the daily routine.

"The Courage of Marge O'Doone"

The Big Vitagraph Special Production

All Star Cast of Well Known Players

We'll tell the world

About

First National Franchises

Immediately after our Chicago Convention

which opens April 26th

Exhibitors' Defense Committee

Composed of Members of
The First National Exhibitors' Circuit, Inc.

The Strange Tale

One lived to maintain her home and country

Louis B. Mayer presents ANITA STEWART

Millions Waiting For It!

This is another big, smashing thriller, such as "In Old Kentucky." The book is one of the best sellers of the day and the story was read by millions in the Saturday Evening Post. They wouldn't miss it for anything. And it has the big gripping moments that will get them all. A tremendous Box Office attraction.

A FIRST NATIONAL

Of Twin Sisters

The other was a wrecker who lived for excitement

in *The* YELLOW TYPHOON

Harold MacGrath's Greatest Adventure Story

Directed by Edward José

Screen version by Monte M. Katterjohn

Another BIG First National SPECIAL

ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

"A Performance Not

Joseph M. Schenck

presents

Norma Talmadge

The screen's great
emotional actress

in

"The Woman Gives"

a thrilling romance of
New York's Bohemia
from the famous novel
by OWEN JOHNSON.

Directed by Roy Neil

Photographed by David Abel

Tech. Director: Willard M. Reineck

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Often Paralleled"

—Moving Picture World

The Experts Say:

POPULAR WITH ALL

"Norma Talmadge, in 'The Woman Gives,' takes fresh hold on the hearts of the public by her convincing acting and strong personal appeal. She holds the story up to a high plane and gives one of her best screen characterizations. We have the same Norma, refined by experience and finished in acting.

"The story holds the spectators, a strong and dramatic picture. For suspense, strength and interesting holding qualities it is way and above the average motion picture attraction.

"Attractive settings, good Chinatown scenes and extremely artistic camera work. The feature undoubtedly will be popular with all the followers of the clever little actress and win new friends for her as well."—*Exhibitor's Trade Review.*

A NEW REVELATION

"The picture is graced by one of the screen's most accomplished actresses, supported by an excellent cast.

"Always beautiful, always individual and vibrant with emotional sincerity, Norma Talmadge gives a performance that is not often paralleled. It is a new revelation of Norma Talmadge's radiant personality."—*Moving Picture World.*

ADMIRERS ARE LEGION

"Miss Talmadge's admirers are legion."—*Motion Picture News.*

QUALITY FIRST RATE

"Quality of production is first rate and a well selected cast furnishes adequate support for the star."—*Wids.*

Millions Are Waiting!

This story ran through the Cosmopolitan Magazine and the book has had a tremendous sale. Everyone who has read it will be eager to see it on the screen as interpreted by Norma Talmadge.

Katherine MacDonald Pictures Corp'n
Sam E. Rork, President & General Mgr.

presents

Katherine MacDonald

The beauty of the screen in a thrilling romance of Monte Carlo—with its great Casino, the famous gambling halls, the women of beauty and fashion, the men of wealth and power, the gathering place of the world for those seeking excitement and adventure.

He carried her, unconscious, to the secret chamber, that his wife might search for her jewels.

Playing with reckless abandon fortune favored her on every turn of the wheel.

She suddenly awoke to the fact that the Countess and her husband were using her as their dupe.

She begged her never to reveal the secret of her elopement with a married man.

"Someone," she said, "has been tampering with my jewel box."

After days of searching, the prince found her alone in the garden.

The American Beauty

in

"Passions Playground"

Adapted from the popular novel, "The Guests of Hercules," by C. N. and A. M. Williamson.

Directed by J. A. Barry

By arrangement with Attractions Distributing Corp'n.—B. P. Fineman, Pres.
Foreign Representative—David P. Howells, Inc., 729 Seventh Ave., New York City

"If you were not my own brother, I would kill you for that cowardly slander."

A whisper ran through the great Casino and she felt all eyes turned on her in scorn.

He begged her to confess her sin, but she knew that the shame was not hers.

For hours he studied the wheel trying to evolve a system to break the bank.

She tried to think of a means of escape, but her drugged brain could not conceive it.

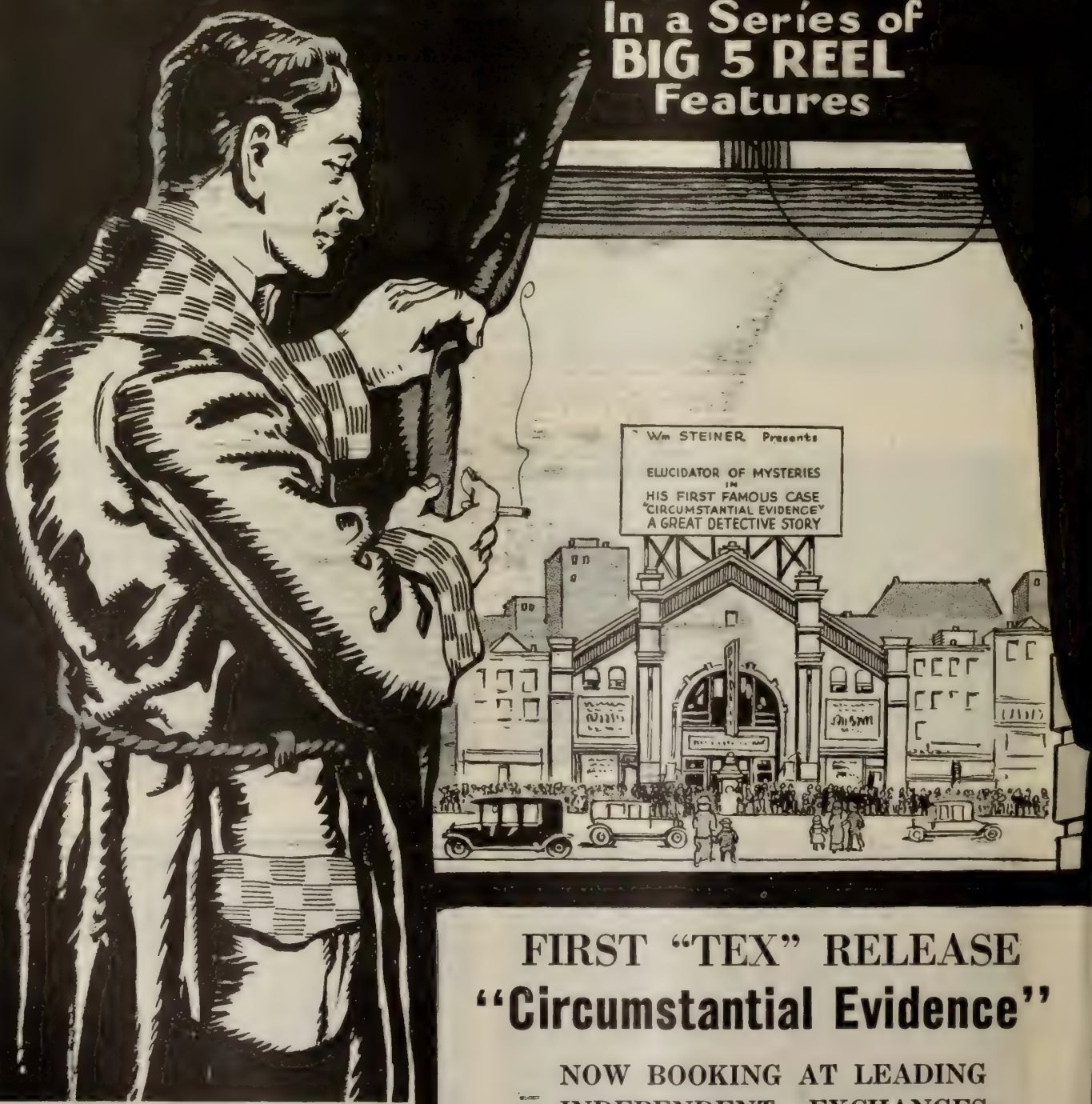
"I know you for what you are at last. It is you who has been robbing me of my jewels."

A First National Attraction

"TEX"

ELUCIDATOR of MYSTERIES

In a Series of
BIG 5 REEL
Features



FIRST "TEX" RELEASE

"Circumstantial Evidence"

NOW BOOKING AT LEADING
INDEPENDENT EXCHANGES

EXHIBITORS, DO NOT DELAY BUT BOOK THIS
MONEY GETTING FEATURE TODAY

Distributed by

ARROW FILM CORP.

W. E. SHALLENBERGER *President*

220 West 42 St — New York

Beautiful

HOPE HAMPTON

the dazzling star of

"A MODERN SALOME"

brought the S. R. O. sign out at

B. S. MOSS' BROADWAY THEATRE

Here's what several of the newspapers said:

"Hope Hampton's beauty wins her audience—it manifested a genuine interest in this new screen luminary. As the Irish say, she has a way with her."—*The Morning Telegraph.*
"Hope Hampton showed real charm, imagination and screen magnetism."—*New York Globe.*
"Miss Hampton is not only good to look at but she can act as well."—*N. Y. Evening Mail.*
"The whole production is wonderful in its coloring, intensely interesting in its story and powerful in its lesson."—*Washington Post.*

The HOPE HAMPTON PRIZE CONTEST with $3,000.00 in cash prizes wins the public interest —the star and the picture cement its approval.

Distributed through
METRO

Miss Hampton's succeeding pictures will even exceed "A Modern Salome"

A MILLION DOLLAR SMILE

GEORGES CARPENTIER

The idol of two continents whose heroic deeds have thrilled the world — whose magnetic personality has endeared him to millions.

Coming in an intriguing romance of American society.

Directed by JOHN G. ADOLFI

ROBERTSON-COLE
SUPER-SPECIAL
A MILLION DOLLAR ATTRACTION

MOVING PICTURE WORLD

Advertising Slides

THE complaint as to advertising slides and pictures which we print on another page is not wholly unexpected. It is perhaps the natural expression of the revolt aroused in the breast of the viewer of pictures when he believes the non-entertainment part of the program he has paid to see has been carried too far.

One item of the letter may have special interest for exhibitors — that where the correspondent insists a slide shown every day for 365 days is worth at least $3 a week, or $150 a year, the implication being that if organized picture showmen are charging less than that sum for their dues-paying card they are undercharging; in other words, the advertiser is getting the best of the bargain. If this proves to be the true situation it is a matter soon mended —the exhibitor will not "overlook any bets."

If, however, the correspondent is exact in his statement that the slides are getting on patrons' nerves then it is a matter for serious consideration. One flash of a slide at a performance will hardly get on any one's nerves. That, as we understand the Cleveland-Pittsburgh plan, for instance, is the time required for the showing of the slide that represents the payment for membership of that house in its local organization.

After all it is not so much the use of slides that arouses antagonism; it is their abuse.

GERMANY has found use for one of its great airship hangars by transforming it into a motion picture studio. The structure at Johannisthal which now is undergoing the process of conversion is 200 by 450 feet in size, which gives a floor space of 90,000 square feet. A lot of pictures may be made in that area.

As One Minister Sees Us

CHESTER C. MARSHALL, the militant pastor of St. James' Methodist Church in New York City, is writing for the Christian Herald a series of articles in which he is considering the proper attitude as he sees it of Christian people and the church toward the motion picture. Mr. Marshall speaks with authority on his chosen topic; and he speaks for forty-one thousand ministers of his faith when he discusses a purely motion picture question. Personally, he is a fine type of the wholesome, up-to-date minister, enjoying nothing better than to sit in with a group of blase film men and "go to the mat" on a screen question of major importance. In his official position as head of the division of stereopticon, motion pictures and lectures of the Centenary Conservation Committee he came into contact with many officials of film companies—and the resulting regard seems to have been mutual.

In his opening article, Mr. Marshall, after inquiring if every member of a family is not better off for enjoying motion picture recreation, declares everything depends upon the kind of picture the family has chosen to see. "There have been trade-marks which in themselves have been a guarantee that every ideal of American home life and religion was flagrantly outraged," says the minister. "There are also companies which have set forth their trade-mark as a guarantee of pure, wholesome entertainment. But if there is a single commercial company which has invariably adhered to that rule the writer does not know it. It is gladly conceded that a few have made vast strides in that direction."

MR. MARSHALL believes much encouragement will be given producers if lay journals will each week publish brief reviews of pictures that have been approved. This would not mean that others were disapproved, he explains, but would merely be a guide to the interested seeker.

As to keeping hurtful films out of a neighborhood the writer says even the most democratic will falter before employing an autocratic form of censorship or any method as un-American as that. He takes as an illustration a widely heralded picture which proves to be objectionable in whole or in part. "Now if the producers hear nothing by way of criticism and the film has a good rental they infer that because the box office receipts are good the picture is a success," continues Mr. Marshall. "If they therefore conclude that they have properly judged the demands of their public I do not know that we can blame them very severely. But I am decidedly of the opinion that we can blame ourselves for this situation."

Mr. Marshall suggests when there is shown an objectionable picture bearing the name of a reputable producer that if fifty representative citizens were in a short letter to the exhibitor to express their disapproval the message would quickly be passed along to the producer. He predicts that significant "cuts" would follow the receipt of simultaneous complaints and adds that probably for some time to come the directing would be done with an eye to the great Christian public that stretches across three thousand miles of America rather than to the novelty-jaded crowd that haunts the white lights.

THE minister quotes a film distributor as complaining that rarely did he receive criticisms or suggestions from clergymen. He promised Mr. Marshall that if the minister found anything objectionable in the pictures and said so changes would be made. We have the word of the latter that the distributor made good.

"If pictures are not what we think they ought to be perhaps we share the responsibility by standing back with folded arms," concludes Mr. Marshall. "There are many decent men in the industry who will welcome our suggestions and who will heed our criticisms. If some directors see Broadway instead of America, then let's help them to see America so big that they will know the public it pays best to please. Does this mean that the Christian people of America only want the wishy-washy kind of pictures they are sometimes charged with desiring? Not at all. When they go to the movies, the more they move the better they please; but they must move on a high and wholesome plane."

Mr. Marshall approaches his subject from the viewpoint of the picture partisan, of the man who likes pictures, of the friendly rather than of the hostile critic. He is constructive, not destructive. And when a man speaks for forty-one thousand ministers his views are entitled to respect.

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Address all correspondence to the company.
The office of the company is the address of the officers.

Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099).
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Snappy News Secured from Sundry Sources

Opposes Salesmen's Request for Income Tax Reduction

THE treasury department has declined to indorse the bill recently introduced in the United States Congress by Congressman Jacoway to permit the expenses of traveling salesmen for food and lodging while on the road to constitute an exemption in the making out of income tax returns and the payment of such taxes. In a letter to the ways and means committee, Secretary Houston points out that the law specifically states that in computing net income no deduction shall be allowed in any case with respect to personal living or family expenses.

"It is obvious that expenses for meals and lodging are in the nature of personal or living expenses," the secretary says. "In my opinion, they frequently partake more of the character of personal expenses than business expenses. To allow traveling salesmen to deduct both personal credit and such expenses for meals and lodging would permit such taxpayers a double deuction."

He claims that the matter is one of a general character, involving a number of claims that might be made for expenses of a like nature, and does not think this particular feature should be considered without taking up the others.

Miss Dolly Spurr Re-opens Lyric Theatre on Sabbath

ANOTHER chapter is about to be added to the Sunday opening fight at Marion, Ind., it is understood. The Lyric Theatre, operated by the Mutual Theatre Company, of which Miss Dolly Spurr is president, was opened on Sunday, April 11, and those opposed to Sunday shows are again getting ready to start something.

Three members of the Marion police department were present at the theatre at the time it was opend but no arrests were made. It is said, however, that Marshall Williams, city attorney, intends to file charges against the theatre company as a corporation under an ordinance passed several months ago.

A similar case is now pending in the Grant county circuit court, having been appealed by the theatre company following an adverse decision by Judge Orlo Cline in the city court. Miss Spurr has been arrested several times for violating the state law pertaining to the subject and on each occasion has been freed by a jury. The operation of the Lyric Theatre last Sunday marks the first attempt to open the theatres there on April 11 in the last few months.

Governor Signs Sunday Bill.

The bill permitting moving picture theatres to be open on Sundays after 2 p. m. in Baltimore, which was introduced in the House when the Legislature was in session at Annapolis, Md., and passed both the House and the Senate after it was turned down and then reconsidered, was signed by Governor Albert C. Ritchie on April 16.

This bill had a referendum attached to it and the people of Baltimore will vote on it at the next regular election, which comes in November.

Film Shipments Handled by Express.

The transportation committee of the National Association of the Motion Picture Iudustry, in considering the shipping case situation and reviewing the complaints and reports made from various parts of the country, is of the opinion that much of the damage to film shipping cases and trouble caused by covers becoming unfastened is not entirely due to faulty fastening devices, but to a marked degree may be chargeable to the bad handling of shipments by exchange, exhibitor and express employes generally.

P. H. Stilson, chairman of the transportation committee, recommends that exchange managers and exhibitors train their employes with respect to the proper handling, opening and closing of film cases. It is also suggested that film clubs, exchange managers' associations, film boards of trade, etc., appoint sub-transportation committees to take this matter up with the express company's executives to see if some improvement may be secured.

British Columbia Would Force Showings of Government Film

PICTURE showmen in Canada are displaying much interest in the measure which has been introduced into the legislature of the province of British Columbia by the provincial government, which, if enacted into a law, would require all motion picture theatres in the province to devote fifteen minutes each day to the showing of films provided by the provincial government.

According to the sponsors of the measure, these films would be educative, to illustrate especially the natural resources, opportunities and economic and industrial problems of the province. Pictures dealing with Canadian affairs in general would also be prepared by a bureau, which it is proposed to create to handle the films.

The consensus of leading Canadian exhibitors is that the measure is reactionary, confiscatory and vicious. They do not deny that the showing of motion pictures such as are outlined in the bill might be a good thing, but they are bitterly opposed to the compulsory clause in the wording of the bill, which, they say, robs them absolutely of the power to say whether or not they care to run such films on their screens.

Missouri Valley Demands $2,500 Annual License Fee

AN example of to what lengths some people will go in legislating the motion picture industry is furnished Moving Picture World by Vice-President and General Manager K. Moreland, of the Moreland Amusement Company, Inc., of Missouri Valley, Iowa, in the form of a news clipping from the Missouri Valley Times of April 9.

An ordinance approved and adopted on May 8, signed by Mayor L. R. Pike and City Clerk D. McKinnon, practically prohibits the presentation of motion pictures in Missouri Valley. It fixes license fees for moving picture shows, theatres and other entertainments where an admission is charged, as follows: where the admission charge is 50 cents or more than 25 cents the license fee fixed is $50 a day, $200 a week, $400 a month, $1,000 for four months, $1,500 for six months, or $2,500 for a year. Somewhat lower fees are fixed for entertainments charging less than 25 cents.

Tokio Theatre Seats 7,500; Many Are Now Being Built

THAT large film studios are being built in Japan and immense theatres are under construction was disclosed recently when Dr. Iwaho Tsuchiya, physician to the Mikado, visited the Famous Players-Lasky studio at Hollywood for a conference with its executives.

"Two producing corporations of $10,000,000 each had just been formed when I left Japan," said Dr. Tsuchiya, "and Japanese capital is building hundreds of luxurious theatres, equal in every way to the best in America. The Imperial Theatre, just finished, in Tokio seats 7,500 people and in attractiveness rivals the pick of the New York playhouses. Moving pictures are very popular in Japan. There is no doubt that the new Japanese studios will be a big success."

Dr. Tsuchiya visited the Hollywood Famous Players-Lasky plant to secure ideas and suggestions for his government. While there he witnessed the taking of a Chinese street scene in a new Ethel Clayton production. But perhaps the eminent Japanese was most interested in scenes being taken by Director George Melford in his adaptation of "The Translation of a Savage." The American Indians used in the scene were the first he had ever seen.

Mrs. O'Grady Protests Bill Letting Children See Shows

MRS. ELLEN O'GRADY, Deputy Police Commissioner of New York City, was in Albany on April 14 protesting to various members of the Legislature against a bill which is now in the Rules Committee, and which, if enacted into a law, will allow unaccompanied children between the ages of 10 and 16 years to attend the motion picture theatres of the metropolis, with the understanding, however, that such children are to be segregated within the theatre and placed in charge of a matron.

Mrs. O'Grady had a long talk with Speaker Sweet, as well as with Lieutenant Governor Harry C. Walker, and with a number of other Senators and Assemblymen, each of whom she asked to vote against the bill should it be reported out of the Rules Committee.

"I am not in favor of any motion picture bill," said Mrs. O'Grady, "until the pictures themselves are made clean. Then let the exhibitors throw open their doors. I am in favor of a greater censorship of the motion picture. There are too many pictures being shown these days that are suggestive in many ways and detrimental to the interests not only of adults but also serving to tear down and undermine the moral structure of the child."

Motion Pictures as Evidence in Court.

One of the first instances of motion pictures being shown on a courtroom wall occurred in Rochester, when pictures were run off in order that the court might get a fair idea of the alleged lawlessness of members of a union.

The motion pictures were introduced by counsel for Michaels-Stern Company, one of the great clothing industries of Rochester, which is suing the Amalgamated Clothing Workers of America for alleged interference with its business and employes.

When Embargo Is Lifted, Germany Will Eagerly Welcome American Productions

Commerce Bureau Reports Film Business Most Active Industry in Germany During Past Fourteen Months—Producers Study American Successes—Enormous Crowds Patronize the Country's 3,200 Screen Theatres

THE film business has been the most active industry in Germany during the past fourteen months, according to a report just received by the Bureau of Foreign and Domestic Commerce from the American Commisssion in Berlin. The moving picture theatres in the larger cities handle enormous crowds every night, it is declared.

Few foreign films are shown because of the present law prohibiting their importation, but it is understood that after May, 1920, foreign films may be imported. It is reported that the president of the Universum Film Company, which is one of the largest in Europe, is proceeding to the United States to buy American films for exhibition in Central Europe.

The German Authors' League, whose membership included practically all reputable German authors and playwrights, has signed a contract with an American film concern giving it the sole right to film their stories and plays in America and to market them throughout the world, including Germany. These German authors and playwrights are to receive advance cash payments and subsequent royalties. This same American theatrical group has also contracted with certain famous German and Austrian composers and directors for work in this country.

Prejudice Against French Films.

Previous to the war and, in fact, during the first years of the war, American pictures were very popular in Germany, especially the cowboy and animal pictures. However, prior to the war the number of pictures sent to Germany from the United States was not particularly large, on account of producing conditions in this country and the large domestic demand.

The present law forbidding the importation of foreign-made films until May was passed at the instigation of the 200 or more film exchanges and producers of Germany, but the public demand for foreign films is such that it seems unlikely that the law will be extended beyond its original limit.

Previous to the war, Italian and French pictures were also popular in Germany, but none are now on exhibition, and German theatrical men say that public prejudice will prevent the exhibit of French-made pictures for a long time.

Theatres and Prices.

There are about 600 theatres in Germany and about 3,200 motion picture houses. Less than 3 per cent. of the old theatres have been converted so as to show films. Most of the picture theatres are divided roughly into three classes: Small family theatres in provincial towns, where the admission runs from 50 pfennigs to 1½ marks; second-class theatres, where the admission runs from 1½ marks to 6 and 8 marks, including a luxury tax of 20 to 25 per cent; the high-class playhouse of Berlin, Leipzig, etc., where the admission runs as high as 15 marks or more.

The moving picture theatres of Berlin are more comfortable than the average first-class moving picture house in America, it is claimed. For example, loges with four armchairs will occupy as much floor space in a German theatre as ten seats in the average American house. Much open space is also given over to aisles, promenades, lobbies, etc.; also larger and better orchestras are provided.

Taxes Don't Deter Crowds.

In the provincial towns many very small picture theatres are in operation, some with a seating capacity as low as 100; the larger picture houses in the city have a maximum seating capacity of 2,400. The estimated seating capacity of all the moving picture theatres in Germany is 1,000,000. When the average price a seat and the general crowded conditions of the theatres are considered, some idea of the enormous sum spent annually in Germany on moving picture tickets can be gained.

The method of taxing theatre tickets and making returns to the government authorities is about the same in Germany as in the United States, and notwithstanding the economic distress of Germany the crowds at the theatres seem to be increasing. One German economist states that this is due to the general "forget-the-war" feeling. An American investigator lately found nearly every picture house in Germany running to capacity and the Berlin theatres turning away hundreds every night.

Berlin to Have Largest Studio.

According to recent press reports, Berlin will soon possess the largest film studio in the world. The Albatross Aircraft Works, Johannisthal, is transforming its airship hangar into a moving picture studio; this studio will be about 450 feet long and nearly 200 feet wide.

The studios in Germany are small and poorly equipped as compared with American studios, but they are improving. During the summer time the German studios enjoy practically the same conditions of sunlight for photography as prevail in America, but in winter conditions are more difficult.

The Ufa and Bioscop corporations have studios in Berlin (where there are eleven large studios in all) that are well built, lighted by electricity and operated throughout the season of poor sunlight. Certain German companies have been sent to the Mediterranean countries to make pictures, for the sake of better sunlight and different scenery. There are in all Germany about twenty-five big studios.

Three Principal Criticisms

The camera work is good, the costuming is very good, and the building of sets and decorations is excellent, but the criticisms of German-made films most often heard from American experts are: (1) Lack of action and speed; (2) titles are too long and the films themselves often run an interminable length of ten or twelve reels; (3) the use of an undue proportion of melodrama and tragedy. American moving picture investigators in Germany state that American comedy pictures would undoubtedly meet with enormous success.

The salaries paid stars and famous directors in Germany (considering the depreciated mark) are very small as compared with American salaries: Well-known directors receive from 40,000 to 200,000 marks a year. Average performers regularly employed by producing companies receive from 40,000 to 60,000 marks per annum; the highest priced stars are said to receive between 300,000 and 400,000 marks a year. Even at the normal rate of exchange, with a mark equal to 23.8 cents, these salaries do not compare with those paid in this country.

Watch American Progress.

Some of the best directors are also stockholders in the producing corporations. Bonuses are sometimes paid directors, provided they complete a picture within a specified time. A good director is at a premium in Germany as in the United States. The highest-priced cameramen receive 400 marks a day; 125 marks a day is about the average salary.

Some of the German performers work for two or three companies during the same day, going from one studio to another and playing various parts in widely differing productions. Nearly all the "movie" players in Germany, and especially the better ones, are still connected with the legitimate stage. Most of the stars are tied up on long contracts.

The German producers and the exhibitors

David P. Howells Hears of New Nationalization Move

RUMORS of a movement in Germany to nationalize all moving picture houses for the purpose of buying foreign productions, come as a great surprise," says David P. Howells, the international film distributor. "It would seem that after practically six years of isolation from the rest of the world, the first attempt to be made by Germany would be to try and regain a friendly position. This, I am sure, was the hope of the Germans I met in Berlin and Vienna last summer.

"I give the Germans credit for not being so stupid and short-sighted as to deny entrance into Germany of motion pictures, books, music and literature produced by the outside world either at this time or during the past several years that she has been at war.

"The inevitable reaction in all countries would be to widen the gulf between them and Germany. The Germans themselves would be the greater sufferers. No American producing company has made any pictures or is now making pictures on the basis of receiving any revenue whatever from Germany. They have not received any during the era of greatest prosperity and advancement of the industry here, and can probably continue the prosperity without this revenue.

"If it is true that Germany has nationalized her moving picture houses for this purpose, it is inspired by a group of moving picture people whose sole purpose is selfish. I don't believe the German people will stand for such an imposition when they awake to a realization of its effect."

keep close watch on the motion picture situation in the United States. They know all about the so-called American invasion and conquest of the moving picture field in England and they anticipate an American invasion of Germany. Practically all of the reputable American moving picture magazines and journals reach Germany. Many American moving picture men have also investigated this field lately, and through these and other sources the German producers are in close touch with the trend of film affairs in this country.

Study American Successes.

When a famous American picture arouses interest in Denmark or some nearby country, the German film interests send their observers up to watch its success and earning powers. It is reliably reported that in a very few instances negatives have been made from certain American postive films, originally sold for exhibition in neutral European countries, and that prints made from these negatives were later smuggled into Germany. Certain American stories have been adapted to the films in Germany, the same plot and characters being used, but the title being changed.

An American moving picture expert recently investigating conditions says that the influence of American "movie" art is most noticeable in Germany; that even within the past few months a marked improvement in plotting, costuming, action, photography, settings, and especially continuity, is very noticeable.

Inaugurate Trade Propaganda.

The Deutches Lichtbilt at Berlin is a German moving picture advertising concern, backed by the government and certain private corporations such the Krupps, which produces and distributes industrial films. This concern has endeavored to advertise German industries in South America and other foreign countries by distributing such films. Within the last few months it also has begun industrial educational work in Germany. This concern has lately taken over the National Pictorial News Weekly, which corresponds to the former Hearst-Pathe News. An arrangement has been made between the Deutches Lichtbilt Company and an American company to exchange weekly news films, news films not being excluded under the embargo.

Germany is divided into six sections for the distribution of films by the big companies. The films are sent out by express, but are not insured by the companies, and their delivery to the subscribing theatres is less accurate and speedy than in the United States. There is a minimum price for the rental of films, but no maximum, the increase being in proportion to the attendance.

American Films Already Bought.

The larger producers and manufacturers have signed contracts with many theatres to use their films exclusively from now till 1921. Many of the smaller theatres have refused to sign these contracts, the owners declaring that they wish eventually to secure American pictures. The opinion is general among informed persons that, except for certain local producers and manufacturers, there exists throughout Germany a great demand for American films. This demand is realized, and it is said the Ufa Corporation has already bought and is now making payment on seventy-five American films, which it hopes to import after May when the embargo is lifted.

Films are not distributed on credit in Germany. The producer requires an initial deposit for the option on the territory, and when the film is delivered the balance in cash is collected.

Certain unions or organizations exist among theatrical employes in Germany. The actors are organized into the "Buhnengenossenchaft" and the musicians, stage hands, etc., are organized into what is known as the "Centralverband der Kinoandestellter." The musicians in the orchestras are further controlled by the German Musicians' Union. Theatrical ushers also belong to a union, but their wages are small, seldom running over 10 marks a day; they are expected to make up for this small salary by the sale of programs; also, as in other European theatres, the German ushers expect a tip for showing patrons to their seats.

A new film industry lately developed in Germany is the so-called "home film"; that is, the manufacture and distribution of a small, cheap apparatus for furnishing moving picture entertainment in private homes.

Neilan Flays Producers of Suggestive Films and Distributors of Morbid Paper

THERE are a few remaining producers who still think that motion pictures bordering on the sensuous are in public demand. Among those who have most recently attacked this practice as applied not only to motion pictures themselves but to the advertising matter prepared for these pictures is Marshall Neilan.

"There has always been good and bad in everything and perhaps always will be," said Mr. Neilan. "The motion picture industry is no exception and there seems to be keen competition among a few directors to see who can make the most suggestive photoplay and still keep within the law. The days of these producers are numbered professionally unless they change their type of work.

"The future will bring cleaner, more wholesome pictures than we have had in the past. Most producers have already realized the fact from a commercial standpoint. Pictures that are entirely free from suggestiveness are by far the most successful, and the same motives which prompted unclean pictures in the past will ultimately cause the great majority of directors to eliminate filth from their productions in the future.

"The day has arrived when exhibitors have given their support to keep the screen clean by refusing to permit the exhibition of films that might tend to encourage censorship fanatics. No exhibitor who expects to maintain a steady patronage from family audiences can afford to show any picture that he would not show his own children.

"Then again there are certain distributors who do the industry harm by the type of advertising material they use. Even if the picture is harmless, some seem to think by preparing paper that will appeal to the morbid element in human nature a great box office attraction is created. Sometimes this is done under the guise of 'art' and other times it is a bold illustration or a suggestive caption.

"A movement such as that started by the National Association some time ago to take steps to prevent the showing of unclean pictures should be encouraged and enlarged. Let us clean house from within and there will be less energy necessary to fight outside opposition. Exhibitors are the point of contact between producers and the public. They are in a position to control the class of entertainment the screen will offer."

Moving Picture World is sold on newsstands at 15 cents the copy. The subscription price is $3 the year. By subscribing, you save $4.80 on 52 issues—and that's worth while. Do it now!

Evidently Jack Dempsey Does Not Believe in Guns—Just Depends Upon His Fists to Win "the" Girl.
Josie Sedgwick proves in scene one that she can handle the villains also. Taken from Pathe's serial, "Daredevil Jack."

Letting the Public Have the "Say" Is How Tom Moore Plays Pictures

By WALTER K. HILL

TOM MOORE, of Washington, and Mrs. Moore were far above the noise of Broadway, in the only room they could coax away from the management of the Hotel Knickerbocker when Moving Picture World's representative called upon the Washington showman Wednesday morning, April 21, to ask him, among other things how he and Tom North were getting along in the National Capitol.

"That was a very happy engagement I made in getting Tom's services," said Mr. Moore. "After sixteen years in the film business I have reached the stage where I needed North to take the responsibilities of endless details off my hands and liberate me to concentrate on the last and finest theatre I shall ever build. I believe Tom is happy in his surroundings and I know I am happy to have him with me."

Mr. Moore said he was just back from a trip to the South where he went a few weeks ago for the rest he had needed. With Mrs. Moore he has been playing golf and resting among the pines—getting ready to plunge again into show business that so much concerns him.

To Chicago via New York.

Like a score of other showmen he discovered that the way to the Chicago convention of First National franchise holders led through New York. Mr. Moore will be here to attend the formal opening of First National's session that must begin in New York, to comply with the charter—even if it had been previously decided to adjourn to Chicago for the "big doings."

"My new theatre is going to be the culmination of my ambitions in show business," said Mr. Moore. "The name has not been decided upon and everything else waits upon conditions in the building trade that are now further complicated by transportation upsets.

"In the new house I will have room to seat twice as many patrons as I shall provide for—but 1,500 will be the capacity. There is room on the lot for a 3,000 seat house—but I am going to give to the stage much of the space that would ordinarily go into seating arrangements.

Will Play at One Dollar Top.

"My other theatres in Washington are equipped with all modern devices. Silks, and marble, and music, and lights—everything money can put into theatres as now conducted. With my determination to make the new house my greatest achievement came the purpose to have everything any other theatre can have for picture presentation—plus a stage for the special production of every feature.

"The stage will be 50 by 100, and every device that can be applied to stage presentations will be installed. No more than thirteen pictures will be presented in any year—and every picture will be given a separate production.

"Runs" Depend on Ticket Sales.

"In the Garden Theatre I have proved that my methods of playing films for all they are worth and only what they are worth is right. The public has the say about how long we shall run a feature. Starting with 'The Miracle Man' we have every feature from three to five weeks.

"We set the figure that will give the producer his proper reward; that will pay the house expenses plus a reasonable profit and we run the picture as long as the public keeps coming in numbers sufficient to turn the figure we have established. The percentage comes after this figure has been taken in and the excess is shared with the producer.

"And here is how it has worked out: We gave Famous Players-Lasky more money for the five weeks run of one of their features—more money for five weeks than an opposition house gave them for thirty-five weeks of film rentals. That's 7 to 1 in favor of percentage."

He Is Strong for Percentage.

It was easy to understand that Mr. Moore was in favor of percentage—playing pictures that are big enough to play on percentage. He favors it not alone for himself but for the producer—to encourage the creator to make super-features for the big houses in the big cities. The "program" doesn't seem to interest Mr. Moore any longer.

"Five years ago," said the Washingtonian, "I was through with 'programs' in my houses. I will play percentage attractions, picking them out myself and letting my public have the say as to how long they shall run.

"In my opinion—based on sixteen years of experience in the game—managers of the big theatres in big cities must turn to the percentage plan if they are going to continue in an improving, expanding and better business. The producer must have financial encouragement to make really big pictures—and the one sure and only way is percentage with the public establishing the length of runs.

Moore Lets the Public Fix His Policy.

"The house owner cannot set a fixed rule of 'policy' if the film business is to continue improving in future as in the past. Personally, I'm for runs as long as the public decides—and that means a 'production' wth every feature. And by 'production' I mean living actors or physically moving scenes that blend, with continuity, into the story.

"By this I mean scenes like the race in 'Old Kentucky,' for instance. We put the 'tread-mill' effect into the 'picture' right at the proper scene in the film—blending the animals and riders into the film with a 'thrill' that brought the house to its feet every time. Great 'fight' scenes can be heightened by physical encounters at the instant the film calls for it; and there is opportunity to use the stage that I shall have in my new house to add to and heighten the effect of such features as I shall play."

Tom Moore has "the answer" to success in the exhibition game—showmanship. And his is the type of showmanship that does not "want it all" for himself. He sees in every opportunity he gives the producer to get his share, the return in benefit to the game. Tom Moore is a showman and not an accident.

Circuit to Build $3,000,000 Theatre in Los Angeles as Memorial to Ideals

AS a tribute to First National Exhibitors' Circuit, the spirit of equitable dealings with exhibitors, distributors and independent producers and the general furtherance and fostering of the motion picture, what promises to be the peer of any theatrical structure ever erected, will soon be started in Los Angeles.

Negotiations took tangible form in a series of conferences between Sol Lesser, owner of the First National franchise for Los Angeles, and J. D. Williams, manager of First National, during his trip to the West Coast. Other First National franchise holders were represented through an agreement reached prior to Mr. Williams' western trip.

You Bet—She's a Daisy!
Dorothy Phillips, who will be starred in Albert Kaufman Productions.

To Cost About $3,000,000.

The new house is to cost approximately $3,000,000. Its building expense will be borne by First National as an organization and it will represent a monument to the cause of First National and motion pictures. The best architectural brains in the world will collaborate on every detail surrounding its design.

The outstanding features of all First National theatres throughout the nation will be incorporated in its makeup. The theatre will be used as a non-competing house. First National attractions will be given their premier showings in it. For longer and extended runs the Kinema Theatre will be used. The theatre will be located in the downtown district of Los Angeles, the exact location to be announced later.

"Star's Box" a Feature.

An innovation will be a "star's box." This feature has been designed as an honor to the photoplay star or stars featured in any First National release that may be shown in the new theatre. Any star whose picture is being currently shown will be entitled to use of the box for the week.

In selecting the staff indications are that the entire exhibitor field will be combed for talent. At present First National has not made a decision as to its managing-director or even with regard to whether it will be humanly possible for one man to assume entire charge of the venture.

Rambles Round Filmtown

With Walter K. Hill

The Pufflicists Pottage.

Words by I. Rollem.
Music by U. Callem.

(A Song. By Herbert Feldman.)

Ba, ba Pufflicist,
Have you any Bull?
Yes sir, yes sir,
Three briefcasesful.
One for my master,
One for the fan,
And one little bag
For the old ash can.

—o—

"Give Rest to the Wicked in Screen Production" advises Louella Parsons, editorially speaking.

Make 'em for "the tired yeggman," eh wot?

—o—

"Sylvia Breamer Has Important Role in 'My Lady's Garter.'"—Headline.

Why not be frank and truthful—important dual role!

—o—

Incidentally the First National Banks throughout the country should make good prospects for tie-ups with "My Lady's Garter."

—o—

Not Humoresque.

Two different pufflicists* have told us that tears came to their eyes the first time a certain film* was shown in the company projection room.

***Names given on request.**

—o—

The play "that put the cocktail in the Hall of Fame" is now more securely preserved in the movies.

—o—

Extra! Stop Press! Extra!

Another great film has broken another great record. And another great film will break another great record.

And another great film will—but what's the use?

Folks **will** go to see good pictures just as they will **stay away** from poor ones.

—o—

As an appropriate pufflicist for the story Shannon Fife has written for Commodore Blackton, we suggest Joe Drum—a fife and drum corps for exploitation.

—o—

"The Phantom Butler" (Republic).

He will, of course, serve the guests **spirits.**

"Detroit" Jake Smith Rids His System of Five Wheezes

Georges Carpentier has arrived in America ready, we suppose, to challenge Dempsey to an eight-reel film.

—

Down South they have special theatres, exclusively for the colored population.

We presume that the boys who operate the machines refer to the silver sheet in those houses as the "smoke screen."

—

At last the Bathing Girls are to experience real competition.

The Hula Hula girls have been filmed in their short grass costumes.

—

Producers say "vamping" hasn't the call with the public any more.

But that's no sign it isn't being done.

—

Some day a shark on statistics will figure out how many tons of dead chewing gum are left on the under side of theatre seats.

—o—

If they ever change title on "The Stream of Life" (Plymouth) we suggest "The River of Doubt."

—o—

What's the Answer to All the "Foolish Question" of Films?

"Should a Husband Forgive?" (Fox).

"What Becomes of the Children?"

"Why Change Your Wife?" (Paramount).

"Is Your Sweetheart False?" (Robertson-Cole).

"Why Go Home?" (Pathe).

"Are Honeymoons?" (Robertson-Cole).

"Would You Forgive?" (Fox).

"Should a Woman Tell?" (Metro).

"What's Your Husband Doing?" (Paramount).

Perhaps First National has the answer:

"Don't Ever Marry."

—o—

Flower of the Industry Gives Best Thought to Great Issues

To settle a general misunderstanding prevalent in the trade, I wish to advise you that **"The Splendid Hazard"** has nothing to do with the exhibitor in a ten thousand town who books a super-extra special at one thousand per.

Also that **"The Deep Purple"** doesn't refer to the color of the city editor's face, after he finds that his sensational story is only a press agent's plant.

Trust that this bit of information will make for bigger and better publicity.

The Mayflower Bud.
(A. W. Sobler.)

—o—

Post-carding from Merrie England. Jack Alicoate declares that "merrie" and "wet" are synonyms.

As to what Alicoate has been doing in England, Joe Plunkett has not, as yet, reported.

We should like to be informed.

If the print-paper famine continues Rambles Round Filmtown will finally be cut to the amount of space it merits.

How little? You said it!

Some Exhibitor Statistics.
(By H. T. Snowden.)

Number of exhibitors..	17,326
Named their theatres "Capitol"	874
Named their theatres "Rivoli"	913
Named their theatres "Rialto"	813
Named their theatres "Strand"	928
Complain about high rentals	17,326
Actually pay high rentals	21

—o—

Pufflicist of pufflicists!

John S. Spargo, field secretary of A. M. P. A., has become a super-featurist.

—o—

"Big Vaudeville May Make Men Short Subjects" is a Les Mason headline that omits the number of reels.

—o—

Splitting affinities:

Robbins Has Cut "Soul and Body."—Headline.

—o—

Music suggestion for a crap game:

"The Sunshine of Paradise Alley."

PRESENTING "UNCLE TOM" TO THE CREAM OF FILM SOCIETY

(Via Epes Winthrop Sargent)

THE New Version Film Productions, Inc., (capital $20,000,000) is preparing a second edition of "Uncle Tom's Cabin" to match up with the latest happy ending versions of standard literature. According to the synopsis of the new film:

Shelby arrives at the Legree plantation just as Uncle Tom has been beaten to death by Legree. His fight with Legree brings on the scene an itinerant vender of a patent liniment, who heals Uncle Tom.

Tom and Shelby go to New Orleans where they exhume Little Eva, who has merely been in a trance. The three live happily ever after on the royalties from Uncle Tom's indorsement of the patent medicine.

—

To which the same author adds:

If enterprising film directors continue to provide happy endings for standard plays and stories, it is suggested that some sort of gyroscope coffin will be required to permit authors to lie peacefully in their graves.

Clip and Paste

For Photoplay Editors and Theatre Programs

EDWARD CONNOLLY, Metro stock player, has been cast for an important part in The Saphead," the first Winchell Smith production for Metro, in which William H. Crane and Buster Keaton are to be co-starred.

Mrs. De Wolf Hopper has the role opposite William Faversham in his first Selznick production, "The Man Who Lost Himself."

The J. Warren Kerrigan company has taken over the entire cast of the Jack Dempsey company, with the exception of Jack himself, for the picture, "The Coast of Opportunity."

Edwin Mortimer has been selected to direct the forthcoming Metro production, "Indiscreet Wives," from the play by Julie Herne, which will star Alice Lake.

Milton Sills will play in three Melford productions for Paramount, "The Translation of a Savage," "The Faith Healer" and "The Shulamite."

Marguerite Metivier, who came from France to act as secretary for Mme. Clemenceau Jacquemaire during the madame's recent American tour, is now playing in support of Pauline Frederick in "Madame X."

June Mathis is preparing the scenario for "Hearts Are Trumps," the third Drury Lane melodrama to be filmed at the Metro studios in Hollywood. Rex Ingram will direct.

"The Heart of Flame," by Robert Louis, is to be produced by Selznick at an early date.

Maurice Campbell will direct Bryant Washburn in "Burglar-Proof," his next offering on the Paramount program.

Ralph Ince is to direct and to appear in "The Man of Iron," a John Lynch scenario.

William Conklin is supporting Hobart Bosworth in his new production for J. Parker Read.

The Edgar Lewis picture, "Lahoma, in which Russell Simpson plays a leading role, is ready.

George Archainbaud, who recently directed Elaine Hammerstein in "The Shadow of Rosalie Byrnes," will direct "Marooned Hearts," in which Zena Keefe and Conway Tearle are featured.

Julanne Johnston is playing an important role in Wanda Hawley's first Realart picture, "Miss Hobbs."

Eileen Sedgwick and Joe Moore play the leading roles in "The White Rider," just completed at Universal City by Director William J. Craft.

George Bernard Shaw will personally assist in directing the filming of his "Pygmalion and Galatea," in which Edith Day is to be starred.

Annette Kellerman acted as auctioneer at a benefit at Riverside, Cal., recently and by promising a kiss to the highest bidder for a certain Kewpie doll, ran the bid up to $2,000. A wealthy western ranchman got the doll—and the kiss.

Gloria Swanson, whose contract with Famous Players-Lasky is up, is taking a vacation in San Francisco while making up her mind which of several offers from film producers to accept.

Helen and Casson Ferguson, who are not related and have not met before, are playing a pair of lovers in the C. E. Shurtleff picture at Metro, "The Mutiny of the Elsinore."

Englishman Frankly Admits Intention of Invading American Picture Market

WHILE American motion picture producers are making plans to dominate the British and other foreign markets with American films, a $5,000,000 British company has been organized with the avowed purpose of invading the American market with English-made motion pictures.

W. Walter Crotch, vice-president of the newly formed British film organization known as the Alliance Film Corporation, of England, left New York on Wednesday, April 14, for Los Angeles for a visit to the Western film center. He is in America studying American methods of production and distribution and for the frank purpose of discovering the best way to introduce English films to the American market. Mr. Crotch is a banker and a literary man who has gone into motion pictures, as he says, "because I want to see much better literature on the screen." He is a scholar and a writer of repute and is the greatest Dickensian authority in England, having written five or six books on that celebrated English author.

Producing Activities Begun.

The Alliance Film Corporation, of England, has under way the construction of a film city much like Universal City in California at Harrow Weald Park, just outside London. Work has been temporarily discontinued on these studios and laboratories because of labor conditions, and the company has started producing activities at the old London Film Company's studios at St. Margaret's-on-the-Thames. Gerald du Maurier, A. E. Mathew and Matheson Lang, prominent English actors, have been secured. Mr. Lang is now at work in "Carnival," which, it is said, as a play has taken London by storm.

"We must acknowledge the supremacy of American production methods and we are willing and anxious to learn them," says Mr. Crotch. "We are out to perfect our organization in such a way that our English stories in films shall be produced under the supervision of American directors, and our actors and actors trained to do the thing in the American way. We believe that Great Britain can supply stories and themes to the American people which will come to them with a fascinating freshness, but we are fully alive to the fact that such stories have got to be presented in the best possible way and must follow to a large extent American ideas and customs.

Distribution a Problem.

"The film can provide a real link between our two nations, between which there is already intercourse and sympathy. It will dissipate ignorance of each other's habits and thoughts and feelings; it will break down barriers and reunite us with a common, compelling bond of sympathy and mutual interest.

"I confess that I have not yet come to a final decision as to how our products will be the most effectively distributed so that our main object may be attained. For several weeks I have been in New York City garnering facts on trade conditions and American methods of exploitation, advertising and distribution. Later I hope to be able to say authoritatively whether we shall the more effectively pursue our purpose through one of your large distributing organizations or by the sale of territorial rights, or even by creating a distributing organization of our own. But in any case we are determined that our products shall be marketed here."

Mr. Crotch has already purchased in America over $80,000 worth of lighting and other studio equipment for the English studios in which the Alliance Corporation is at work.

In the directorate of this company, in addition to Mr. Crotch, are such well-known Englishmen as Sir Walter De Frece, M. P., prominent in affairs of the English theatre; Charles F. Highs, M. P., a leading advertising and publicity man; A. Baldwin Raper, M. P., a prominent merchant; Capt. John Hare, financier, and Walter Hutchinson, son of Sir George Hutchinson, the publisher.

Walter Kastner Killed.

Walter W. Kastner, manager of the Liberty and Gem theatres, Wenatchee, Wash., was killed on March 30, when he was crushed between an automobile and a truck. He was 28 years old and leaves a widow and two children. He had been in the picture business in Ballard for three years previous to going to Wenatchee.

Famous Players-Lasky Issues Report of Business Done for the Year 1919

THE Famous Players-Lasky Corporation has issued its annual report for the year ended December 31, 1919, which contains for the first time a consolidated statement including the various subsidiary companies in which Famous Players-Lasky has an interest of 90 per cent. or more. There are other subsidiaries in which it has substantial interests, the earnings from which were included in the report.

Net earnings for the common stock, after allowing $1,000,000 for taxes and the proportion of earnings due to the new preferred, were $3,066,319, equal to $15.36 a share on the 199,675 shares of common stock. In the report $66,666 is set aside from earnings as the amount accruing to the $10,000,000 preferred stock for the thirty days in which it was outstanding in 1919.

The consolidated income account follows:

Gross income	$27,165,326
Operating expenses	23,032,341
	$4,132,985
Fed. Inc. and Ex. Prof. Taxes	1,000,000
	$3,132,985
Earnings accruing to pfd	66,666
*Net profits for year	$3,066,319

* Equal to $15.36 a share on 199,675 shares of no-par value common stock.

The consolidated balance sheet shows the following assets as of December 31, 1919: Cash on hand, $8,282,800; bills receivable, $179,785; accounts receivable, $5,545,951; merchandise, $8,865,770; investments, $3,329,177; buildings, plant and equipment, $2,923,271; deferred charges, $866,202, and good will, $7,655,680, a total of $37,648,637. Liabilities shown are bills payable, $3,709,432; accounts payable, $1,185,161; advance payments, $1,281,636; federal income and excess profits taxes (estimated), $1,000,000; federal footage tax, $328,762; capital stock represented by $10,000,000 preferred and 199,675 shares of common, no par value, $26,013,780; preferred stock of Charles Frohman, Inc., not owned, $310,500; surplus, $3,119,366, a total of $37,648,637.

The statement indicates an increase of about 50 per cent. in gross income compared with the $18,090,500 reported for the year ended December 31, 1918. Tangible assets at the end of 1919 amounted to $37,648,637, against $10,886,750 at the close of 1918. This increase is accounted for by the sale of the $10,000,000 new preferred and the expansion in various lines of the motion picture industry.

Net current assets at the close of 1919 amounted to $23,580,558, which includes $706,252 of Liberty Bonds carried as investments. Current liabilities amounted to $8,204,991, leaving working capital of $15,375,567.

Novagraph in Larger Offices.

The Novagraph Film Corporation, producers of the "Analysis of Motion" pictures which appear weekly in the Pathe Review, in consequence of its rapidly increasing business, has found it necessary to establish executive and conference offices in 25 West Forty-fifth street, which offices pass to the possession of Novagraph May 1 next.

Charles Watson, president and general manager, has recently perfected a new camera which, when announcements of its details are made, will undoubtedly startle the industry. This newly invented camera, it is said, will revolutionize the use of motion pictures in scientific research.

Hutchison Serial to Start Soon.

The serial story in which Charles Hutchison will star for Pathe is now in preparation at the Robert Brunton Studios. The earlier episodes are rounding into shape in continuity form and it is expected that everything will be in readiness to start production within another week.

The Kiss About to Be Stolen

Constance Binney seen in "The Stolen Kiss," a Realart release.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

ARTHUR JAMES has packed up and departed from the Fox studio on West Fifty-fifth street to 3 West Forty-fourth street, where he is now in business for himself. Miss Agatha McGovern followed in his train, leaving many sad hearts. Good luck to Mr. James in his new venture.

* * *

William Fox. Did you ever try to get in to see him at the new studios on West Fifty-fifth street, New York? And did you ever find out the name of that young gentleman who always holds you up politely yet firmly? Well, we found out. He is Henry K. Dunn. The right man in the right place.

* * *

Charles H. Rosenfeld has resigned his position as assistant branch manager of the New York office of Robertson-Cole to launch out for himself.

* * *

Jack O'Toole, of Chicago office of Jones, Linick & Schaefer, was in New York April 15. He said: "I am here on business, but I am going back to Chicago first of next week. Big doings are expected there at the exhibitors' and First National conventions."

* * *

Nate Dobson, formerly with Famous Players-Lasky as Buffalo representative, has resigned to go with Gardner Pictures at the New York end.

* * *

Ernest L. Ouimet, of Montreal, leaves for Los Angeles the latter part of April to bring his family back to their home in Montreal.

* * *

Holmes C. Walton, formerly associated with Backer & Baker, has been acting as an independent broker of plays, books and scripts for the past year. He expects to establish an office in the Guarantee Trust Building, on Fifth avenue, New York, in May.

* * *

William Robert (Bob) Daley, a popular member of the old Screen Club and at one time a Selig director, has been an invalid for the past three years or more at Los Angeles. His wife, Fritzi Brunette, is his devoted companion.

* * *

Frank William Thring, managing director of the motion picture department of the J. C. Williamson, Ltd., of Australia and New Zealand, is at the Hotel Astor for a visit of several weeks. The J. C. Williamson, Ltd., is planning to build two large picture theatres, one in Melbourne and the other in Sydney, Australia, each to seat 3,000. Charles H. Ballantyne, one of the best known architects of Melbourne, is with Mr. Thring, and they are here to consult with American architects as to plans. The J. C. Williamson, Ltd., is one of the largest theatrical and motion picture enterprises in Australia and represents an investment of $3,500,000. From here they will go to San Francisco, where they will remain for several weeks prior to going to England and France for a lengthy visit.

* * *

Willard Mack is writing the continuity of "The Common Sin," his own story, for Burton King, who will use this Mack drama for his third independent feature.

* * *

Vincent Coleman has returned to the stage, after more than a year in motion pictures. Mr. Coleman opens in New York the week of April 26 in the leading male role of "Martinique," a new Walter Hast production.

* * *

Major Gibbs, who was conspicuous with the British forces during the war, brother of Phillips Gibbs, celebrated war correspondent, has joined the Fox scenario staff.

* * *

Herbert Kaufman sailed for Europe on Saturday, April 17. Mr. Kaufman has been with the Selznick forces.

* * *

C. B. Frost, of the Universal Pittsburgh office, has resigned as publicity manager of that office, to take effect May 8.

T. R. Gardner, of Gardner Pictures, left for Albany and Buffalo on Monday, April 19, to be gone all week, just after booking "Tillie's Punctured Romance" at the New York Broadway Theatre—an eleventh hour request—for the week's program.

* * *

J. Le Roy has purchased the Garden Theatre at New Haven, Conn., from F. C. Karzanjian. Mr. Le Roy is the owner of the Auditorium Theatre at Mamaroneck, N. Y.

* * *

Bill Raynor, manager of Pathe's New York office, is the proud father of a baby boy. All hands are doing well.

* * *

J. J. McCarthy, with his wife, sailed on the Baltic for Europe Saturday, April 17. Mr. McCarthy goes to look after the many European projects of Guy, Crosswell & Smith, Ltd., in connection with "Broken Blossoms" and Maurice Tourneur's latest production, "The County Fair." He will probably arrange for an early showing of "Broken Blossoms" in Paris. Mr. McCarthy will be away until August 1.

* * *

The Numa Productions, Inc., has disposed of "The Return of Tarzan" to Goldwyn, and through Goldwyn the rights for the United Kingdom have been sold to F. Stowell Company, of London, at a large figure.

* * *

Lee Beggs, an old-time Vitagraph player and director, is running the Great Kills Theatre at Great Kills, Staten Island, N. Y.

* * *

John McCay, formerly manager of distribution, has been made general manager of the Mayflower Pictures Corporation.

* * *

Maufred Feitler, of the All Star Features of Pittsburgh, was in New York the week of April 19 honeycombing filmdom for features and short subjects.

* * *

Herbert Yudkin left New York on April 19 for a trip to Chicago and the Middle West in the interests of "Screen Smiles," controlled by Victor Kremer for United States distribution.

* * *

Morris Fink, formerly sales manager of National Screen Service and brother of Herbert Lubin, of S. & L., has been engaged to manage the branch office at Tulsa, Okla., for the Peacock Productions, Inc.

* * *

W. K. Howard, who has been acting manager of Universal City studios, has resigned, it is reported.

* * *

Mr. and Mrs. Philip Selznick, of Kansas City, are stopping at the Hotel Astor, New York, and will remain until April 26. Philip is a brother of Lewis J.

* * *

Phillip Rosenstein is now representative in the Connecticut territory for the Alexander Film Company, of which Harry Thomas, formerly of Fox, is general manager and William Alexander president.

* * *

Henry McMahon is doing publicity and heading the scenario department of Charles Urban's educational enterprises.

* * *

Tom Alexander, known in newspaper circles and political campaign motion pictures, is now with the Universal educational and industrial department.

* * *

Joe Brandt will leave the week of April 26 for a visit to the different film centers of the United States.

* * *

Leo Dwyer, of Cincinnati, president of Dwyer Brothers, Inc., manufacturers of the Cosmograph portable camera, was in New York week of April 12 visiting his New York representative, John A. Kent.

The Weiss brothers, who were connected with the Numa Pictures, Inc., have organized a new company under the title of Weiss Brothers, Inc. They will produce a series of two-reel animal pictures, comedies, and have engaged Al Santell, formerly director at Universal City, to direct them. Mr. Santell will reach New York May 1 and start producing May 15. Weiss Brothers are now possessors of twenty-three trained lions, a number of monkeys and several other wild species, to which they will add many others for use in their coming productions. In addition to using them themselves, they will rent them to other producers.

* * *

P. D. Cochrane, in charge of Universal poster department, who is a patient at the Radium Sanitarium, 203 West Seventieth street, New York, is rapidly mending from his protracted sickness. His sick-room looks like a conservatory of flowers, sent him by his numerous friends and associates in the industry.

* * *

Sam Harding, of the Liberty Theatre, Kansas City, was in New York week of April 12 calling on various offices of the industry and booked up all the Universal Jewels for the ensuing year.

* * *

A new organization has been formed in New York City, to be known as the Film Salesmen's Association, unaffiliated with the F. I. L. M. Club.

* * *

David G. Fisher, who directed and produced "When Bonds Are Loosed," is shortly to start another big production, to be announced in the near future.

* * *

Grace Davidson, star of the J.-G. picture, "Man's Plaything," for Republic, is to make another feature, written by Charles T. Horn.

* * *

Floyd Buckley, assistant director to B. A. Rolfe, producer of the eight-reel special, "Madonnas and Men," for Jans Pictures, Inc., had a narrow escape recently when a lion used in one of the old Roman scenes became ugly and tried to break things up about the studio.

* * *

Thomas Bandes, assistant manager of Select's New Haven office, is about to solve the H. C. L. problem by figuring $1 + 1 = 1$.

* * *

Jessie Levine, formerly assistant manager of Metro's New York exchange, is now manager of the Famous Pictures Sales Company, 729 Seventh avenue, New York City. Famous Pictures, besides handling other products, is in charge of the distribution of Tyrad features in the New York territory.

* * *

Frank Marion, one of the founders of Kalem Company, returned to New York from Florida on Monday, April 19, where he has been spending the winter.

* * *

Charles J. Giegerich, of the Robertson-Cole publicity staff, will accompany Jack Hurley's Georges Carpentier road show to exploit the R-C Carpentier feature and establish publicity representatives in different cities visited.

* * *

Leo Dennison, formerly representing United Theatre Picture Productions in Cleveland, and Harlan Star, manager of Triangle at Detroit, were in New York week of April 19. Mr. Dennison will return to Cleveland to handle some special productions.

* * *

M. Cohen, formerly with Realart, now in charge of the Republic exchange at Albany, was in New York during week of April 19.

To Announce Sub-Franchising Details at First National's Chicago Meeting

INDEPENDENT exhibitors in every territory, including all members of First National Exhibitors' Circuit, all branch managers, salesmen and exploitation men, the entire official staff at the home office in New York, editors and business representatives of all nationally circulated trade journals, and of all strictly territorial trade papers, together with producers and stars holding releasing contracts with the circuit, are busily making final preparations for attending the annual convention of the entire First National personnel, which begins at the Hotel Congress, Chicago, on Monday, April 26.

Matters of extreme moment to the entire industry, new methods which affect independent exhibitors, the present forms of film distribution, recently negotiated contracts between First National and stars and producers, and the official launching of Associated First National Pictures, Inc., with the full force of its radical and sweeping sub-franchising policy, will occupy the featured positions in the program of activities for the week.

Two special cars will leave New York on Sunday, attached to the Broadway Limited on the Pennsylvania Railroad, occupied by members, branch managers, salesmen, exploitation men, the editors of the trade journals, home office officials, stars and producers. Special First National cars will convey exhibitor members and branch office staffs from Atlanta, Washington, D. C., San Francisco, Los Angeles, Seattle and Dallas, with stops at intermediate centers, including Louisville, Cincinnati, Denver, Salt Lake, Oklahoma City, Kansas City and St. Louis, where local members and exchange officials will join the several parties en route to Chicago. Timing of departures from both the East and West has been so arranged that the greater number of those who attend the meetings will reach Chicago early on Monday morning.

The Sub-Franchising Plan.

Probably the most important event of the week's sessions will be the assemblies of exhibitor members, exchange managers and salesmen wherein will be announced the complete details of the sub-franchising plan sponsored by Associated First National Pictures, Inc., and on which it has employed a statistical department occupying an entire floor for the last four months. Inauguration of the rental system which is fixed, but the sub-franchising agreements, at a definite percentage of the exhibition value of each attraction for every theatre that is granted a franchise, brings one of the most radical and sweeping changes in years to the standard methods governing film distribution and introduces an entirely new arrangement between producers, stars and exhibitors.

It is this feature of the convention activities that is attracting scores of independent exhibitors to the meetings. Advices to the Exhibitors' Defense Committee of First National, according to the Circuit's announcement, include a great number of letters from independent theatre owners, requesting details on the sub-franchising plan, and stating their intention of attending the Chicago meeting to obtain the information first hand.

To Divide Convention Into Two Parts.

As at the 1919 convention, the Chicago meeting will consist of two branches or divisions—one of the exhibitor members in sessions to transact official First National business, and the other of exchange managers, salesmen and exploitation men, who will receive a series of instructions concerning the sub-franchise arrangement, so that they will be thoroughly versed in all its details and able to make their respective territorial announcements of franchise grants immediately upon their return to their several offices.

Two speeches of special significance are scheduled for the joint meetings of First National members and branch office personnels. The first will be made by Joseph M. Schenck, president of both the Norma Talmadge Film Company and the Constance Talmadge Film Company, and who, two weeks ago, publicly denied alleged statements that he has signed contracts for the distribution of Norma and Constance Talmadge attractions after their present arrangement with First National had been completed.

It is expected that Mr. Schenck will state clearly and finally his knowledge of the facts upon which these rumors have been based, and explain his position in a way that will leave no future opportunity for repetitions of what he terms "annoying competitive practices."

Bennett Promises "Explosion."

Whitman Bennett, who recently resigned his position as production manager for the Famous Players-Lasky Company to enter the ranks of independent producers with Lionel Barrymore as the star in a series of four special attractions which he will make for First National, has announced his intention of addressing the convention on a subject which he characterizes as nothing short of an "explosion."

"I've heard countless rumors in the last few weeks," he says, "to the effect that I am but temporarily active as an independent producer, that I represent interests other than my own, and reports of an equally ridiculous and erroneous color. First National has granted me the privilege of addressing its exhibitor members, and I am going to take advantage of the opportunity to 'explode' some real facts which will make it plain to the entire industry, after I have stated them publicly, that I can never again be other than an independent producer."

Miss Norma Talmadge will depart from her established rule against public appearances and invitations to attend exhibitor conventions, and be present at the First National gathering. It is probably that she will address the convention on the star's views of independent producers and independent exhibitors, and the obligations of co-operation and necessary mutual effort.

Those to Be Present.

Those who will attend the convention are: Mr. and Mrs. J. D. Williams, H. O. Schwalbe, Mr. and Mrs. E. W. Hammons, Mr. and Mrs. R. H. Clark, Mr. and Mrs. George R. Grant, S. F. and A. L. Jacobs, E. B. Johnson, David P. Howells, C. L. Yearsley, J. R. Grainger, Earl Hudson, J. C. Ragland, J. L. Hunter, P. Mooney, R. L. Giffen, Whitman Bennett, Joseph Klein, Mrs. Jane S. Johnson, Ernest Shipman, George Blaisdell, A. M. Fabian, L. W. Boynton, Robert Welsh, Fred Beecroft, J. H. Dannenberg, Mr. and Mrs. Joseph M. Schenck, Mr. and Mrs. Jacob Fabina, all of New York City.

E. Mandelbaum, W. E. Lusk, Cleveland; R. H. Haines, Cincinnati; Mr. and Mrs. Tom Moore, W. E. Richardson, B. C. Cunningham, Washington, D. C.; Mr. and Mrs. Frank Ferrandini, Mr. and Mrs. Carl Senning, Richmond, Va.; James B. Clark, Joseph S. Skirboll, Pittsburgh; M. L. Finkelstein, J. F. Cubberley, H. Hilweg, Minneapolis; Jules E. Mastbaum, Philadelphia; L. L. Hall, Salt Lake City; Fred Dahnken S. Y. Edwards, San Francisco; J. D. Von Herberg, F. V. Fisher, Seattle; Colonel Fred Levy, Lee L. Goldberg, Louisville; Mr. and Mrs. C. R. Beacham, W. A. Saenger, Atlanta; E. E. Richards, N. J. Flynn,

A Most Striking Panorama Showing One of the Many Skirmishes in "The Mollycoddle."

Douglas Fairbanks is the star in this United Artists' production, which is said to be the most spectacular he has yet appeared in.

Kansas City; Thomas B. Spry, Nathan H. Gordon, Boston; S. S. Schwartz, E. C. Rhoden, Des Moines; C. E. Holah, L. J. McCarty, Omaha; P. H. Smith, Buffalo, N. Y.; W. P. Dewees, Vancouver, B. C.

Constance Talmadge, on April 16, notified First National Exhibitors' Circuit that she would accompany her sister Norma and Joseph M. Schenck to the convention. This will mark the first time Constance Talmadge has ever made a personal appearance before a body of exhibitors. Speculation is rife as to whether she is going for the purpose of giving lessons in "virtuous vamping," "in search of a sinner," to find the counterpart of "a temperamental wife," or as "a love expert."

Highlights on the Circuit's Convention Preparations

LIKE unto the advance steps prior to a mammoth family reunion are the preparations being made in thirty-three of the most prominent film centres in the United States this week in connection with the First National Exhibitors' Circuit convention to be held at Hotel Congress, Chicago, beginning Monday, April 26.

Despite the "outlaw" strike, the following bits of information have managed to filter through the mails and telegraph wires:

Sam Y. Edwards, of San Francisco, who'll sit in on the exchange managers' sessions by virtue of his connection with Turner & Dahnken, has wired his favorite supply agents in New York to reserve one bottle of green fountain-pen ink to guarantee his signature on hotel checks.

Jimmie Granger, New York manager for Marshall Neilan Productions, is having his left-hand sparkler renovated and shined preparatory to boarding the First National Special for Chicago, leaving April 25.

J. F. Cubberly, First National exchange manager at Minneapolis, is going to Chicago via New York. "I want to see if I can locate an old friend named 'Walker,'" J. F. wired.

A. H. Blank, First National franchise holder for the Des Moines territory, and Watterson R. Rothacker, of "there are reasons—come and see them," will shake hands at the First National convention for the first time in two long weeks.

Lee R. Goldberg, First National exchange manager at Louisville, has responded to requests and bluffs and will carry to the convention a gold-headed umbrella presented to him by Colonel Fred Levy.

C. E. Holah, First National exchange manager at Omaha, is utilizing the week in having new lenses fitted to his glasses. In this way he hopes to cope with Chi's smoke screens.

Also taking precautionary steps is C. R. Beacham, First National exchange manager at Atlanta, who has wired the Congress Hotel to provide a smoke screen for his bedroom.

J. D. Williams, manager First National Exhibitors' Circuit, en route home from California, passes himself at Cleveland en route to the convention at Chicago.

N. H. Gordon, First National franchise holder for Boston, was given his ticket for the Chicago convention early this week. Making a flying trip to Boston in time to return to Chicago, he attempted to use the convention ticket. He was forced to buy a "first run" engagement on a Boston train.

Joseph W. Skirboll, manager Pittsburgh's First National Exchange, has promised to provide Wheeling stogies for all in attendance at the convention. "There'll be plenty of 'kick' in the cigars if not in the smoke," says J. W.

Charles Ray Secures the First Scenario Written by Rob Wagner, Popular Author

ROB WAGNER, who for five years has been writing humorous and informative motion picture articles for the Saturday Evening Post, has at last turned to the screen and has made his first scenario for Charles Ray.

Although Mr. Ray, under his recent arrangement with Arthur S. Kane and the First National Exhibitors' Circuit, is appearing mainly in suitable stories adapted from plays of reputation and big novels, the star's admiration for the work of Mr. Wagner and for the latter's unusual popularity among millions of Post readers has led to the acceptance of two original scenarios from the pen of the humorous writer. The initial First National vehicle in which Arthur S. Kane will present the star is "Forty-five Minutes from Broadway," adapted to the screen from the highly successful play of George M. Cohan.

Because of the stress laid by exhibitors on the value of vehicles that are known widely through the country, and not merely in certain localities, good story material from the Saturday Evening Post has long been considered particularly desirable by producing organizations. The value of the Saturday Evening Post stories, as attested to by showmen, is not to be doubted, with a circulation figure, according to the publishers, of 10,000,000 readers. A story by Mr. Wagner is therefore considered doubly valuable because his appeal in this national magazine has been entirely to the followers of motion pictures.

Not Signed as Editor for Ray.

Not only has Wagner created his scenarios with Charles Ray as the central motion picture figure, but the magazine writer is reversing the usual procedure and has already arranged for the appearance of both scripts and stories in prominent publications. This will insure the titles of Ray's films the utmost advance publicity in magazines of country-wide circulation.

This is the first time that Wagner has ever written directly for the screen, although he is possibly the best known author of pictures and picture folk. Mr. Wagner's first scenario work has proved profitable, not only because the price paid for his stories was larger than any figure he has ever received from the magazines, but because the news of his services to Ray are bringing many requests from western producers to fill other orders for scenarios. Mr. Wagner has always been a free lance writer and the report of his signing up with the First National star as editor is declared by the Ray Productions to be untrue.

Neither Mr. Ray, who concluded negotiations with the writer personally, nor Mr. Wagner himself, have revealed the subject matter of either of the Rob Wagner stories.

Inter-Ocean to Establish Offices in Western Cities

AN announcement of interest is embodied in a statement issued this week from the offices of the Inter-Ocean Film Corporation, according to which it plans to establish West Coast offices through which it will handle the distribution of motion picture accessories in that territory, and which offices will expedite shipments of motion pictures and accessory products to far eastern and Australian foreign countries.

"Owing to the large increase in business which has developed on the West Coast within the past year, and because of the increased trade balances in our favor in exports to the far eastern and Australian countries, Inter-Ocean Film Corporation has decided to open offices in Los Angeles, San Francisco and Portland, with western executive offices in Los Angeles," says the statement issued by Inter-Ocean.

"These offices will exploit motion picture accessories for which Inter-Ocean Film Corporation controls exclusive agencies in the Pacific Coast States; and will furthermore serve as depots to accelerate far eastern shipments of films and motion picture accessories.

"Our branches in Los Angeles, San Francisco and Portland will specialize in furnishing a number of accessory products, such as machines, carbons, screens, raw stock and studio equipment.

Kaufman Starts on Trip.

Eugene H. Kaufman, in charge of the accessory department of Inter-Ocean Film Corporation, left Sunday, April 18, for an extended trip to the coast, where he will personally supervise the opening of the new branch offices. While on his way to the coast, Mr. Kaufman will make brief stop-overs at Cleveland, Chicago and Denver in the interests of products which Inter-Ocean controls for distribution.

"Mr. Kaufman will be in charge of the West Coast offices. Upon his return to New York he will operate Inter-Ocean's accessory department in conjunction with the western offices."

Cleveland Papers Continue to Attack Ohio Censorship

ONE of the most scathing criticisms of the work of the Ohio Board of Film Censorship was that printed recently in the Cleveland Press. This, however, is not a new thing, for every now and then an Ohio newspaper takes issue with the board. This editorial, however, was more severe than usual. It follows:

"Ohio's state censors continue to impose their tastes on the public by force of law, cutting movies according to rules which have no bearing on public morals. Month after month they eliminate scenes which disregard some ancient superstition, or which can be condemned only on the ground that they are inelegant. As if nicety and elegance had anything to do with the public interest!

"Snakes are exhibited in almost every zoo. A snake has no more to do with morals than a fish. But some censor dislikes snakes and the whole power of the state imposes this individual's taste on all the people of Ohio. Because someone on the board disapproves of women smoking, no picture of a woman with a cigarette may be shown, be she Carmen or the Queen of England.

"'The Idol Dancer,' Griffith's newest, is cut. The board also finds it necessary to cut John Barrymore's representation of Hyde in "Dr. Jekyll and Mr. Hyde." Barrymore, by inference, is labeled a callous person from whom the public must be protected by law and the superior sensibility of the censors at Columbus.

"'Treasure Island,' from the famous tale by R. L. Stevenson, is about pirates who were hard fellows, cruel and merciless cutthroats. But the vigorous and expressive language offends the censors and they issued an order, 'Cut out subtitle "I'm going to slit his throat."'"

Washington Men Argue Convincingly at Congressional Hearing on Wheeler Bill

FOR the first time that a committee of motion picture men appeared before a Congressional committee to combat legislation, a good impression was made, for Harry M. Crandall, Charles Linkins and Tom Moore, representing the exhibitors, and Roland Robbins, representing the other theatre interests, presented very convincing arguments against the Wheeler bill.

The theatre men of Washington, D. C., have been somewhat perturbed over the possibility of the early enactment of legislation that would prohibit them from selling tickets unless there was a seat available for each ticketholder. A meeting of the exhibitors and vaudeville men was called and Messrs. Crandall, Robbins and Linkins selected as a committee to represent them.

The speakers were introduced to the members of the House Committee on the District of Columbia, which conducted the hearing, by Jack S. Connolly, Washington representative of the National Association of the Motion Picture Industry. Mr. Connolly confined himself to the matter of introductions and did not attempt each time to acquaint the committeemen with what the next speaker would say. He was brief and to the point, and made a good impression.

Crandall Proves Eloquent.

Congressman Wheeler, author of the bill, was present at the hearing but made no attempt to support it. Without attempting to make a record for oratory, Harry M. Crandall proceeded to show the committeemen that the bill would work against the best interests of the general public instead of protecting it. The bill was aimed at the large crowds of people that congregate in the lobbies just before each show begins, awaiting the conclusion of the preceding show in order to secure seats. The charge made was that the exhibitors were substantially guilty of misrepresentation, selling admissions in excess of capacity.

Mr. Crandall pointed out that there is a District of Columbia regulation that compels the theatre builders to produce a lobby containing sufficient floor space to guarantee one and one-half feet for each person where the seating capacity exceeds 500. That is for the protection of the people. It permits them to get off the street and leave the sidewalks clear for pedestrians, prevents crowds congregating on the sidewalks in front of the theatres and blocking entrances to the stores, protects the people in inclement weather and makes theatre ingress and egress easier.

Quotes Instance During War.

He pointed out that when, during the war, he exhibited "Open Your Eyes" for the Public Health Service to segregated audiences, there was a double line in front of the building that extended for two long blocks, required four policemen to insure order, thirty-five to forty-five minutes to clear the streets and then there was only a three-quarter full house.

That occurrence was unusual, yet it would be an everyday affair following the passage of the bill, he claimed. The theatres are so built that present systems with regard to admitting and seating an audience cannot be changed effectively. The law also would discriminate against the exhibitor in the event that patrons were admitted when seats were available, which seats, however, were not desirable and after the patrons were ushered to them should refuse to accept them and demand permission to stand until other seats should become available.

Emphasis was laid on the fact that patrons select seats best suited to them from the standpoint of invididual vision. If undesirable seats are first taken, the patron has the privilege of changing whenever other seats are available and as often as he wishes.

Would Oblige Increase in Prices.

If the exhibitors are deprived of this quick method of handling patrons a considerable loss of revenue would result. This would necessitate increasing admissions, a condition which the exhibtors are anxious to avoid. He pointed out that all during the war the admission charge to the Apollo and Avenue Grand was maintained at 10 cents despite increased operating costs, and it was not until last fall that this was advanced, and then only 3 cents, making admission, war tax included, 15 cents.

Physical protection of the public results from the strict observance of the police, fire and building regulations. From time to time the exhibitors hold meetings with the officials of the departments of the city government involved and every effort is made to insure a maximum protection by co-operation. Mr. Crandall invited the committeemen to permit him to conduct them on a trip of the houses to show conditions as they actually are.

The passage of the Wheeler bill and the reduced attendance would make necessary the discontinuance of the passes now given in large numbers to the army and navy hospitals and the orphanages of Washington. Several thousand men are taken care of weekly in Washington in this way.

Congressman Murphy Argues.

Mr. Crandall declared that the smaller houses would be put out of business, and Congressman Murphy, of Ohio, a prominent business man in Steubenville when in private life, was very much interested in the statement that the exhibitors are subjected to thirteen different taxes and innumerable regulations that directly affect profits. Mr. Murphy sympathized with the theatre men and assisted them greatly in bringing out salient points that operated against the proposed law.

"Is it not a fact that the prosperity of the moving picture business is based on courtesy to your patrons?" he asked. "If you did impose on the public by selling tickets when no seats were available it would become an abuse and your business would suffer."

By his questions and his statements made from time to time during the hearing he showed that existing conditions with regard to standing room are generally acceptable to the public. Reversing the condition, if the public was not satisfied, box office receipts would suffer.

Roland Robbins, manager of Keith's Theatre, made a great impression on the Congressmen following a rather gruelling experience with Congressman Focht, of Pennsylvania, during which the latter charged the witness with profiteering. That was rather an individual controversy and, on the whole, the proposed legislation would affect his interests less than those of the motion picture men.

The law would prove very drastic, he said. Many of the theatre men entered into leases for their houses with the understanding that the theatre had a certain amount of seating capacity and standing room, and the rentals were based on that understanding.

Congressman Clark Burdick, of Rhode Island, who has on previous occasions cooperated with the motion picture men of his state, suggested that the public throughout the United States knows that the individual patron may or may not get a seat right away and is perfectly willing to place its patronage on that basis. It would not be possible for the motion picture theatres to continue in business with a lack of service and the men running them are certainly disposed to give service and to meet the situation.

Believes Public Is Satisfied.

Congressman Stuart F. Reed, of West Virginia, told of his experience in seeking admission to Washington theatres and expressed a willingness to stand if seats are not available.

A. Julian Brylawski told how patrons are handled for admission to the Cosmos Theatre, of which he is the manager. He was followed by Tom Moore, who outlined his experience as a motion picture theatre operator covering a long period of years. He declared that the public is well satisfied. He predicted that prices would have to be doubled under the proposed law and he detailed for the benefit of the congressmen the huge investments represented by the large and gorgeous lobbies that were built in compliance with the building regulations.

Mr. Linkins explained in detail the effect of the proposed law on the smaller theatres, using as an example his own house, the Empire, in the northeast section of the city.

Attitude of Committee Favorable.

The meeting ended abruptly with a controversy between Tom Moore and Robert Long, manager of Moore's Rialto Theatre, on the one side, and one W. R. Scott, editor of a unique publication designed to combat commercial bribery and tipping, growing out of a personal dispute that resulted from the latter's inability to secure a seat during a performance at the theatre. He spoke from the public's viewpoint, he said. He had not read the bill, was not acquainted with its provisions and did not approve of it.

The committeemen held that the matter was strictly a personal one to be thrashed out in the courts or somewhere else and not in the committee room and an adjournment was taken.

The theatre men were well pleased with the fairness of the congressmen and the fair attitude taken by Chairman Carl Mapes.

It is the opinion of the Washington correspondent of Moving Picture World that the arguments set forth by the witnesses were so convincing that the members of the Congressional Committee will agree that no additional legislation is necessary at this time, and the bill will be laid on the shelf. On their part, the exhibitors will "clean house" to minimize complaints.

J. V. Houston Sells Theatres.

F. L. Terwilliger and F. U. Patrick have taken over the theatre properties of J. V. Houston in Klamath County, Oregon, with the exception of the Houston Opera House. They will operate the Star Theatre in Klamath Falls and the theatres at Merrill and Dorris. The Temple Theatre in Klamath Falls will be closed.

Warner Oland and Eileen Percy Stars of "Third Eye," Latest Pathe Serial

IT is not particularly hard to find a Warner at the Warner Brothers studio, because there are three of the five well-known Warners now in our midst, but it is sometimes difficult to find A. Warner, because A. Warner does not come out to the West Coast very often and when he does come he usually has so many things on the fire that he is exceedingly hard to locate.

So the tnird time I went down to the Warner plant on South Main street I was fortunate in finding Abe at home. He had been reviewing "Trouble," a comedy in which Al St. John stars, and was feeling fit because the audience had laughed at it. "When people laugh at trouble, it's a good sign, isn't it?" he said.

I began my cross-examination and this is what Abe told me about his plans:

"We are going to build a new studio. This studio here is all right but we want our own plant. We've already got the ground on Sunset Boulevard in Hollywood.

Will Produce Features.

"We will keep on with the Al St. John films at the rate of twelve a year, and we will make twenty-six Monty Banks comedies a year. We are going to work a new plan on the Monty Banks films. We will use two directors. While one is directing Monty, the other will be getting his scenario in shape. As soon as the actual shooting is done on the first one, the first director will cut and edit his stuff, and the other one will start in filming the second picture, which he was getting ready while the first director was working. We feel sure that this will give better results than the usual manner of making comedies."

"How about the rumor that you are going in for the production of big features?" I asked.

"We are negotiating for two stars—big ones," replied Abe, "but I can't give out the names yet. We think we will get them, and that will mean that we will enter the big feature end of the business. We plan to make a series of strong dramas, something that we will be proud of—the kind of pictures that will be in the class that is now being demanded by exhibitors of the better type."

"Tell me about the Warner Brothers," I said.

Sam Started Family in Film Business.

"Well, there's Sam, Jack, Harry, Dave and myself. Harry is the oldest, I come next. Sam's in the middle, Dave's the kid of the family and Jack is between him and Sam. We are all in the film business. Sam and Jack are here; Harry's in New York, and Dave is in Cleveland. I make New York my headquarters."

"How did you all come to get in the film business?" I asked.

"I guess Sam started it, although I got the idea at about the same time. I started out in life as a soap salesman for Swift and Company of Chicago. I didn't care for the soap business, and while I was figuring around for something else, I saw a little show in Ohio that was making money.

"I investigated the business, and decided that I was going to be a picture show man. I quit the soap job and went home, where I found that Sam had bought a projecting machine, a calcium light outfit, and a copy of "The Great Train Robbery."

"We organized a little company. I was manager, Sam was operator; our sister came along to play the piano, and Jack, who was always a pretty good comedian, blacked up and did a coon song-and-dance act.

S. R. O. for Odd Reason.

"That was the start. We didn't make much money with our road show, and I started out to locate a theatre. I found a place in a little town in Pennsylvania. After I got the place all fitted up, I didn't have enough money to buy seats, and so I rented ninety-eight folding chairs from an undertaker with the understanding that he was to have them when he needed them. When the undertaker had a funeral in the afternoon, we played to standing room only.

"That was long ago, of course. The formation of Warner's Features came after this. We were the first concern to go into the feature business, and we had exchanges in all of the big cities of the country at one time.

"We made 'The Perils of the Plains,' the first three-reel western ever filmed. It was a big money maker and was shown for years. We have had many ups and downs. One of our most successful ventures was with 'My Four Years in Germany.'

"We are planning to go into the business of feature making on a big scale for two reasons we want to widen out and because we all believe that the best time the film business has ever seen is coming—in fact, it is here right now."

Whatllyuh Have? Pickles, Charlotte Russe or Irish Pomegranites?
Florence Vidor, Anita Stewart, Charlie Ray and Katherine MacDonald, First National stars, start a Food Drive as King Vidor, Sol Lesser and J. D. Williams prepare to enforce Marquis of Huckleberry rules.

Cohen Writes Theatre Owners Urging National Organization

THE greatest evil confronting us today is the question of the producer-distributor trying to create a monopoly throughout the entire country, by securing and building theatres in direct competition with us, and if this practice is not stopped at once it may result in putting some of the independent exhibitors out of business. There may be today in your own locality representatives of producer-distributors making a close survey of the possibility of building a competitive theatre."

That is the warning sounded in a letter recently sent out to exhibitors by Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners of America. Continuing, he declares it impossible to tell what channels producer-distributors may be using. It may be percentage booking, "which they are using now for the purpose of securing data necessary for them to promote a new theatre in your territory, or it may be through some so-called co-operative exhibitors' association," he writes.

Other matters which Mr. Cohen points to as needing immediate action by exhibitors are the deposit system, percentage, the order of the National Association of the Motion Picture Industry regarding the use of posters, the prevailing form of contract, the refusal of exchanges to ship C. O. D., the withholding of pictures contracted for and the 5 per cent. tax, "which, with the increased film rental, is almost 15 per cent., or three times what Congress expected to receive from this source."

The letter urges the formation of a powerful national exhibitors' organization to have the backing of every stage organization or league as well as of every individual exhibitor. "Do not be discouraged by past failures to organize nationally or by any apparent dissention in your state organization," the letter concludes, "for so long as producers own theatres, discord is bound to exist."

Englishman Wants to Buy Here.

A. Heynes, representing Levetus & Co., of London, will be in New York City about May 8 seeking serials, comedies and special features for exclusive use for the markets of India, Burma and Ceylon. He also will get in touch with manufacturers of projectors, engines, generators, theatre chairs, screens and other accessories of a motion picture theatre. He asks manufacturers interested to write him in the care of Frank U. Davis & Co., 35 Warren street, New York City, and to mark the letters "to await arrival."

Lincoln Theatre Opens.

The Lincoln Theatre, Parkersburg, W. Va., was opened on Monday evening, April 12, by the Smoot Amusement Company, of which Charles S. Smoot is president. The other officers are F. C. Smoot, general manager; Frank J. Hassett, vice-president, and Julia Smoot Cotterman, secretary. The theatre is named after the great emancipator.

Control of National Picture Theatres Transferred at New York Convention

DIRECTORS representing more than 1,200 leading exhibitors holding franchises in National Picture Theatres, Inc., held their first convention in New York City recently and heard President Lewis J. Selznick assert it is his determination to push National Pictures to the utmost. The convention by a unanimous vote pledged itself to stand behind Mr. Selznick, founder of the organization, and give him its utmost support.

So interesting were the reports received from everyone and so rosey were the plans outlined for the future that the sessions in the Hotel Astor were more like celebrations than a convention.

Plans for Big Specials.

Added zest was given when it was announced that a number of stars are under consideration for the National proposition and that plans are under way for several specials.

Complete control of the corporation was turned over to the exhibitors by President Selznick through the appointment of three leading exhibitors to frame the bylaws which will govern all operations of the organization.

"I believe it is essential to the best interests of National Picture Theatres, Inc., that all important matters of policy shall be decided by exhibitor-directors, and, as the bylaws are among the most important factors to our success, I want to carry out the principals of self-government to the limit," said Mr. Selznick.

Immediately afterward the following were appointed a committee on bylaws: George Giles, Boston, owner of several large theatres and identified with other large business interest; Hector M. E. Pasmezoglu, St. Louis, a leading exhibitor; Ross D. Rogers, Witchita Falls, Tex., of the firm of Dye, Ford & Rogers, one of the largest exhibitor organizations in the Southwest.

More Directors Elected.

Before the convention the following directors had been chosen: Nat Ascher, Chicago; Aaron J. Jones, of Jones, Linick & Schaefer, Chicago; Harry Lubliner, of Lubliner & Trinz, Chicago; Jules Mastbaum, of the Stanley Booking Company, Philadelphia; Tom Saxe, of Milwaukee. This board was enlarged at the convention by the election of Harry Bernstein, Richmond, Va.; W. H. Clune, Los Angeles; Harry Crandall, Washington; Fred Dolle, Louisville; George Giles, Boston; John P. Harris, Pittsburgh; Ike Libson, Cincinnati; Charles Olson, Indianapolis; Hector M. E. Pasmezoglu, St. Louis; E. S. Renner, Youngstown, Ohio; Ross B. Rogers, Witchita Falls, Tex.; George Simpson, Rochester, and Jake Wells, Richmond.

It was also announced that at the next meeting William Swanson, of Salt Lake; Mike Shea, of Buffalo, and Ruben & Finkelstein, of Minneapolis, would be elected, together with directors from Kansas City, Seattle, Omaha, Des Moines, Charlotte, N. C., Oklahoma City, Newark, Atlantic City and New Orleans.

In supplementing his opening remarks, President Selznick told the convention that its membership was not only building for today's business, but for years to come. It was then that Mr. Selznick told the members that the unity of spirit and cooperation displayed since National Pictures was born had made him so enthusiastic concerning the future that he was contemplating a plan to pool his entire resources with the corporation. This would make all the output of the Selznick studios available to National on its profit-sharing basis.

Board to Govern Releases.

The question of the number of releases to be issued in the year by National Pictures was discussed, and left to the decision of the board of directors, who will take the matter up at its next meeting. The number will be governed solely by the wishes of the exhibitors. The board will meet soon.

While the franchise holders were in convention, the sales force met with C. R. Seelye, general manager, and attended the sessions of the governing body. It was reported that the quota of franchises set for each territory has been met or would be reached in a few weeks.

Among the managers present were Lloyd Willis, general sales manager; E. J. O'Donnell, general representative; Charles R. Gilman, western division manager; Stanley W. Hand, Boston; Milton Simon, Cincinnati; Syd Rosenthal, Cleveland; E. C. Reeves, Dallas; G. T. Landis, Indianapolis; Phil Selznick, Kansas City; Jack Levy, New York; Harvey B. Day, Philadelphia; Ira Aronson, Pittsburg; D. F. O'Donnell, Washington.

Zilelian Brings Print of Armenia Films' "Joseph"

HOVHANNES H. ZILELIAN, proprietor of the Armenia Films, Milan, accompanied by O. Cairo, is registered at the Commodore Hotel, New York. Mr. Zilelian has come to the United States bringing the negative and one positive film of his company's spectacular production of "Joseph and His Brethren," which it is his intention to sell. Available are all rights except those to France, England, Switzerland, Italy and Turkey. The picture runs in its present form about 7,700 feet. Giocondo Fino, a celebrated Italian master, has composed an accompanying music score.

Many of the scenes of "Joseph" were taken in Egypt. The stills of the picture indicate that it was staged on an unusual scale, and that large numbers of men and women were engaged in its making. The company states that $75,000 was spent in the fourteen months devoted to the photographing of the production. Every attention is said to have been given to detail and to insure its acceptance by those of all creeds. Signor Devergillis plays Joseph and Mlle. Dedi is seen as Joseph's wife.

The "Balking Scene" from Rom. & Jul.
As given by Hank Mann and Madge Kirby in Arrow's "A Roaming Romeo."

Miriam Cooper Leads in First Independent Walsh Picture

MIRIAM COOPER, playing the leading role in "The Deep Purple," the first of the R. A. Walsh independent productions, was discovered by D. W. Griffith. She played in many of the biggest photoplays made by this producer, including "The Birth of a Nation" and "Intolerance."

Before her debut in pictures, Miss Cooper was a student in one of the best known art academies in the country, and only left her studios when Mr. Griffith persuaded her that she could make good in the pictures.

Miss Cooper's screen career is unique if only for the fact that she was never obliged to act as an extra in any of the studios. Griffith started her with a small part, and since that time her success has been rapid. She was one of the old Biograph company, and it was in the old Biograph studio that she first played a part for Mr. Griffith.

Posed for Harrison Fisher.

Shortly after Miss Cooper began work in pictures, Harrison Fisher, the artist, saw her and asked her to pose for him. Though reluctant, she agreed, and later had the distinction of being claimed by Mr. Fisher as the model with the most perfectly formed head it had ever been his good fortune to paint.

"In "The Deep Purple" Miriam Cooper portrays the difficult role of an innocent young country girl who finds herself being used as decoy by the most notorious gang of confidence men in New York City.

David Picker Sells Theatres to Marcus Loew Enterprises

THE Marcus Loew Enterprises have taken over the four theatres owned and operated in New York City by David Picker—the Rio, on upper Broadway, and the Spooner, Elsmere and Victory in the Bronx. Mr. Loew last year acquired the Burland, which was formerly owned by Mr. Picker.

The deal is said to indicate an invasion by Mr. Loew of Moss, Fox and Sydney Cohen territory. Mr. Cohen has the Empire, Bronx Strand, McKinley Square and Tremont, and Mr. Moss has the Hamilton and the new one he is building at 181st street and Broadway. Fox runs the Audobon and the Washington in this neighborhood as well.

Members of the Theatre Owners' Chamber of Commerce are said to be indignant at Mr. Picker, charging that the sale of his houses to Mr. Loew was pending at the time he objected to the chamber's opposition regarding the use of Mr. Loew's name on Metro productions, and that his attitude at that time was assumed.

President Hutchinson of American Says Firm Will Release Bigger Pictures Soon

FROM President Samuel S. Hutchinson of the American Film Company, Inc., the Moving Picture World has obtained a semi-annual statement relating to the American's production achievements of the past and commenting on American's policy for the future. The statement which follows indicates that some exceptionally noteworthy offerings are to be looked forward to within the next few months.

Big stories by big authors, enacted by casts of well known players chosen for their competency, mark these forthcoming productions, and President Hutchinson is emphatic in his assertion that big and successful as have been the "Flying A" productions released in the past six months, still bigger and more successful attractions will be released in the next six months.

Promises Fulfilled.

"At the beginning of the present season, six months ago," said Mr. Hutchinson, in his Chicago office, "I made the statement that the American Film Company would in the future make only big special features and that it had ceased entirely the making of program pictures I promised the exhibitors of America that American intended to handle each picture as a separate entity, working as though that production were the only one we expected to produce, and that our whole future success depended upon its making good 1000 per cent with the exhibitors. That was my promise to the exhibitors of the country. Now we have progressed to the point where we can look back over the past and recount the fulfillment of my promises.

"Our first release under the new policy was "Six Feet Four," made from Jackson Gregory's novel of the same title, a story that had been read by millions. William Russell was the star in it and seldom if ever appeared to better advantage. The picture was issued with numerous advertising aids and immediately made good all the promises concerning it. It has played in the foremost theatres in America. Every exhibitor who has shown it has made big money with it. It is still an attraction extraordinary, one which is playing to capacity business wherever it is being shown.

Future Pictures Will Be Bigger.

"The same sort of report can be made on the American specials which followed. I invite anyone to look up the records of the successes scored by such 'Flying A' pictures as 'The Hellion,' 'Eve in Exile,' 'The Valley of Tomorrow,' 'The Dangerous Talent,' 'The Honey Bee' and 'Slam Bang Jim.' You'll find that every last one of them is a big money maker. We are proud of them. The exhibitor has been pleased with the way they made good for him. The theatre patrons enjoyed them. They stand as a record of promises fulfilled.

"Now with reference to American's policy for the future," continued President Hutchinson. "I am happy to declare without reservation that our offerings for the next six months of the season will continue to be big specials—greater than ever. Our forthcoming attractions are based on the works of noted writers—stories which have been successes in fiction form, stories which are in every way suitable for presentation in films.

Stories by Well-known Authors.

"Just to mention a few names, we shall within the next few months offer big special features based on stories by such writers as Albert Payson Terhune, Henry Russell Miller, David Anderson, Cosmo Hamilton, P. G. Wodehouse, and some attractions the stories of which have been specially written for the screen by Lois Zellner.

"Capable directors and competent players have arranged and enacted these vehicles in such a manner that they will have an even more powerful appeal in their celluloid form than they had as fiction stories. One of our early releases will be 'The Thirtieth Piece of Silver,' from Albert Payson Terhune's novel of the same title. Included in the cast interpreting it are Margarita Fisher, King Baggot, Forrest Stanley, Lillian Leighton and many other favorites.

Owen and Trenton in "House of Toys."

"Seena Owen and Pell Trenton are the featured leads in 'The House of Toys' adapted from Henry Russell Miller's novel and in their support will be found such players as Helen Jerome Eddy, George Hernandez, Henry Barrows, Marian Skinner, Nanine Wright, Perry Banks, and Stanhope Wheatcroft. Milton Sills and Margareta Fisher appear in Cosmo Hamilton's 'The Week-End,' aided by Bertram Grasby, Harvey Clark, Alice Wilson and Mayme Kelso. In David Anderson's novel 'The Blue Moon,' one of Bobbs-Merrill Company's best selling books, are Eleanor Fields, Pell Trenton, Harry Northrup, Herbert Standing, Margaret McWade, James Gordon and Sidney Franklin. The same sort of competent casts appear in Lois Zellner's 'The Gamesters' and 'Payment Guaranteed,' in P. G. Wodehouse's 'Their Mutual Child' and in 'Peggy Rebels.'

I am proud that exhibitors everywhere today look upon 'Flying A' specials as 'sure-fire' hits and book our offerings as fast as they are released, with the advance certainty that they have picked another 'winner,' a picture that will really 'draw.' We are going to merit that confidence on the part of the exhibitor you may be sure, for such a record, once established, is too precious to endanger it by putting out any production of an inferior sort. American specials are going to grow better and better, as time goes on, going to make even more money and, consequently, be even more popular with the exhibitors of the nation."

FOURTH STREET THEATRE

Finest Photoplay House in Northwest Missouri

J. H. Blawitz, Resident Manager
Moberly, Mo., April 8, 1920.

Moving Picture World,
New York City.

Gentlemen: Inclosed you will find $3, in payment for yearly subscription to your valuable trade journal.

I have been a reader of your paper for the last thirteen years, and I can truthfully say that during that period I haven't missed more than a half-dozen numbers, and further wish to assure you that I couldn't remain in business and be without it.

Yours very truly,
J. H. BLAWITZ.

J. Kennedy Lewis to Aid Dr. Sutton.

J. Kennedy Lewis, former chief of the Naval Board of Review for the censorship of motion pictures for export, Third Naval District, national adjutant general and chief of staff of the United American War Veterans, will act in conjunction with Dr. McWalter B. Sutton, surgeon general, in directing the organization's membership drive to enroll 100,000 ex-service men residing in the metropolitan district.

The United American War Veterans have obtained from Adjutant General Harris the exclusive privilege of exhibiting "The Price of Peace," a motion picture produced during the war by the army Signal Corps, which depicts the American troops in action.

Change Title of First Collier Picture.

With the recent announcement of the acquisition of William Collier, one of the best known comedy actors on the American stage as a Selznick star, there was also made known the working title of the first Collier production for Selznick, "The New Butler."

Myron Selznick sponsored the statement this week that he has definitely decided to name the first Collier picture, "The Servant Question."

She Looks Pretty Enough, But for "Easy to Look At" Apparel Give Us the Skirts of Today.

Doris Kenyon must be going to a masquerade in Hodkinson's "The Harvest Moon."

We Have With Us Today

Alec Lorimore, Who Wears the Croix de Foch, or Order of Generals-Who-Get-There

As Abe Martin (not a press agent) says, "When you think of cigarettes think of Sweet Cleopatras." With this introductory bit of charity in the way of free advertising, we will get to the very heart—nay—the crux, nub, and center of our story, to wit: "When you think of Australia, think of Lorimore."

The stevedore captain up at the Bronx Zoo will protest this, publicly no doubt, calling it a heresy against the Kangaroo Doctrine, but he will forget that we infants write always and only of our own industry. Therefore, we repeat, "When you think of Australia, think of Lorimore."

Gets the Croix de Foch.

Three years ago when Alec Lorimore went to Australia as managing director of Feature Films, Ltd., distributors of Paramount-Artcraft in Australasia, the Famous Players-Lasky product comprised about 6 per cent. of the pictures shown in that territory. Today more than 60 per cent. of the film business in Australasia represents Paramount-Artcraft. Mr. Lorimore will step three paces forward and receive the Croix de Foch, the Order of the Generals Who Get There.

We talked with this curly-headed English specimen of film field marshal in the office of O. R. Geyer, who puts forth the publicity on the foreign activities of Famous Players-Lasky. Mr. Lorimore had just put in from Sydney, N. S. W., his first visit to America since he sailed three years ago to enter the Australasian film lists with the Paramount-Artcraft trademark as the device on his shield.

When Mr. Lorimore, Columbuslike, raised his banner on Australian soil, a staff of four persons was sufficient to handle the business of Feature Films, Ltd. On coming to America on this trip, he left behind him a staff of one hundred men and women in the main office at Sydney and forces in the branches at Adelaide, Brisbane, Hobart, Melbourne, Perth, and Wellington. Mr. Lorimore is here for a series of conferences with E. E. Shauer, who directs the foreign department of Famous Players-Lasky.

C'est l'Influenza, too.

The French have an expression which, punctuated with a shrug of the shoulders and properly accented with the eyes, fits more world conditions, including the high price of overalls and the continued Teuton arrogance than any other linguistic combination in existence. Said combination of consonants and vowels is "C'est la guerre," which, translated to the language of the king and Mayor Hylan is "It is the war"—accent on the THE. The French insist on the THE.

According to Mr. Lorimore, it is THE war which knocked several cross-sections from the expansion blue prints of Australasia. Not only the film business, but every industry collected some choice crimps. Then with the coming of peace, it was THE influenza which pinch-hitted for THE war in the interference game and polished off the exhibitors with the thoroughness of the pennant winning Cincinnati Reds.

All of which colloquial language will furnish the impression that the exhibitors and everybody else in the Australasian film business went through the Hard Times. Mr. Lorimore will assure you that they did. War-time interference with shipping was a serious stumbling block, and if American exhibitors can imagine a combination influenza epidemic and railroad strike, they might be able to get the proper slant on Australian difficulties.

Prospering Now.

But without donning the rosy-hued glasses of the optimist for a look at the Island Continent, it is plain to see that Australian exhibitor today is enjoying some of the prosperity which, as the percentage boom indicates, is the joy of his American brother. This on the authority of Mr. Lorimore.

Alec Lorimore.
In America after three years' film battle in Australia.

"One result of this prosperity," said Mr. Lorimore, "is the inauguration of a theatre-building boom which will do much to relieve the industry of the handicap of the primitive houses to which the greater part of the population has been forced to go for amusement. When I left Sydney, thirty new houses of the larger and better type were under construction or projected for early building.

"Open Work" the Style.

"The average theatre in the smaller communities is a wooden shack or a wooden frame covered with sheet iron. Australia has about eight hundred theatres, the majority being of the 'sheet iron' type. Open air shows are numerous.

"It is quite common for the theatre to be a 'family affair.' The owner of the theatre, who often happens to be the local butcher or grocer, will sell tickets, his wife will take them at the door, the daughter will play the piano—if there is one—and the boys will act as ushers.

"Sometimes the motor for the projection machine can't be coaxed into starting, and it's nine o'clock before the show starts. Then if the theatre happens to be an open-air house, the moon gets in some light competition. The operator rushes through a lengthy show of from seventeen to twenty reels at the rate of nine minutes a reel. In one theatre the operator wound the six reels of a feature on one spool, burdening his machine to the limit. Under these circumstances film is often returned to the exchanges in junk condition.

Who Will Go Out?

"This is not true of the industry as a whole, however," went on Mr. Lorimore. "There are many progressive men in the exhibition business and they are co-operating with us in improving conditions. I should like to see some one go out from America with the power of painting a real word picture of the situations we have to cope with in the way of conservatism, primitive theatres, and lack of transportation facilities."

Mr. Lorimore, long in the film harness, started in with Gaumont, with which organization he functioned as the bone and sinew of the New York office, handling distribution. From Gaumont he went to Fox, exploited "Civilization" for Ince, and three years ago sailed for Australia for Famous Players.

For which see above.

All Australia on List of Moving Picture World Was Goal of Lorimore

When Alec Lorimore, went to Australia three years ago as managing director of Feature Films, Ltd., distributing Paramount-Artcraft in Australasia, he circularized the industry, advocating subscription to Moving Picture World.

"I did this voluntarily," said Mr. Lorimore, "not only because I knew Moving Picture World and what it stood for, but because I wanted the exhibitors of Australasia to catch the progressive spirit of their American brothers, to keep abreast of the best things in the industry, to educate themselves in their own business.

"I knew the trade paper, represented by the Moving Picture World, would do this. Therefore I did my best to have every exhibitor in Australia read Moving Picture World. And besides pushing the cause by mail, I had the World put in a prominent place in all the exchanges.

"I knew the trade paper would help me in my work. I backed it and it has not failed."

Albert E. Fortoul Discovers New Screen Star by Chance

Albert E. Fortoul, president of the Interstate Photoplays Company, will soon present "The Ninth Commandment," starring Fernando R. Elizondo, a new screen star discovered quite by chance, in Central Park, New York City, by Director E. Harder and Halina Bruzovna, the Russian artist, when the young man approached and begged for a chance to act in the picture. He was given a try-out on the spot and showed such true talent, it is said, that President Fortoul immediately signed him to a contract.

Mr. Elizondo is the inventor of several mechanical devices as well as an actor. Halina Bruzovna has had a notable success in European theatres.

Lyons Resigns from Miles.

John F. Lyons, who has been associated with Joseph R. Miles for the past nine years in his various organizations, and in charge of the Miles projecting rooms since their inception about seven years ago, has resigned to assume the management of the Simplex Studios' three projection rooms in the Candler Building, 220 West Forty-second street, beginning May 1.

Tabor Is New Denver First Run House; to Show Leading First National Films

DENVER is to have another first-run motion picture house through the operation of a contract just closed whereby the Tabor Theatre has obtained virtually exclusive rights to the First National Exhibitors' Circuit attractions.

This contract went into force on Saturday, April 10, when the Tabor began its First National program with the showing of "The River's End," Marshall Neilan's spectacular production from James Oliver Curwood's book by the same name. "The River's End" will run for a week and changes will be made each Saturday, as at present arranged by the Tabor. Thomas G. Vick Roy is manager and the Vick Roy Amusement & Investment Company is the lessee of the Tabor Theatre.

Among the features to be released through the First National Exhibitors' Circuit in the near future are two of David Wark Griffith's productions, six featuring Charles Ray, four each featuring Norma and Constance Talmadge, eight featuring Anita Stewart, four Marshall Neilan productions, most of the Katherine MacDonald and Mildred Harris Chaplin pictures and six "super-special features," such as "The Auction of Souls," recently shown.

Manager Vick Roy announces that he has booked full programs until the middle of July. Before that time he will have shown Griffith's "The Idol Dancer"; "Black Beach," another Griffith picture; "The Luck of the Irish" and other big features.

The William Fox Rivoli Theatre, which has been playing most of the First National releases in Denver, will continue to present features already contracted for, such as three of the Charles Ray pictures and several of the Norma Talmadge features. The America Theatre likewise will present several Constance Talmadge and Mildred Harris Chaplin pictures already engaged from the First National.

"Our lease on the Tabor runs for seventeen more months," said Manager Vick Roy, "and if present plans prove successful we intend to show the highest type of picture plays obtainable to Denver fans in that time."

At the expiration of the lease now held by the Vick Roy Amusement & Investment Company the theatre will be taken over by the Bishop-Cass Investment Company for remodeling. Later it will be opened as a Goldwyn theatre, showing that company's motion picture programs. The Bishop-Cass company is owner of the America Theatre, which also will become a Goldwyn program house, giving the Goldwyn people two big theatres in Denver.

The reviews printed in the Moving Picture World are written by expert craftsmen and can be depended upon.

Ince Buys Roe Story.

"The Boss of the Big Bonanza," a colorful Western story, has been purchased by Thomas H. Ince as the next starring vehicle for Enid Bennett. The new story, which is said to include every angle and phase of Western atmosphere and custom, is from the pen of Vingie E. Roe.

The picture will be directed by Fred Niblo and photographer by George Barnes.

Robert Ellis Returns from West Coast.

After directing Eugene O'Brien in "A Fool and His Money," and his forthcoming Selznick production, "The Figurehead," Director Robert Ellis has returned from the Selznick west coast studios. "A Fool and His Money," is a story from the novel of the same name written by George Barr McCutcheon.

Realart Responds to Exhibitor Demand with Release of Mayflower Features

UNUSUAL interest attaches to the announcement that Realart Pictures Corporation has two important Mayflower features which will be available to exhibitors in May. Realart thus has responded to the call of exhibitors for noteworthy attractions to carry the year's prosperous business through the warm months.

The two features are "The Law of the Yukon," a Charles Miller production which was inspired by Robert W. Service's poem, and "The Deep Purple," an R. A. Walsh production, founded on the stage success by Paul Armstrong and Wilson Mizner.

Director Walsh has enlarged the original story of "The Deep Purple" to emphasize its spectacular phases. One of the largest casts ever assembled for a production was engaged to carry out these original ideas. There are seventeen players in the production.

One of the big features of the Mayflower picture is a spectacular cabaret scene in which Bird Millman, the aerial performer who has been a featured attraction at the Midnight Follies and is now performing for Barnum and Bailey's circus, is featured. The production is said to abound in spectacular and dramatic incidents developed in the manner for which Mr. Walsh has become famous.

"The Law of the Yukon" is a heart interest story of life in the Canadian Northwest. Almost three months were required to make the picture. Charles Miller had a company of sixty-five at Port Henry, N. Y., taking advantage of the most severe winter in years to obtain his Yukon effects.

The theme of the story is based on the line from the poem, "surely the weak shall perish and only the strong survive." An entire Alaskan village was built by Director Miller for the production. Favored by the weather, he is said to have given the feature the many beautiful and artistic scenes to match the dramatic strength of the story. Mr. Miller declares that the coming production is, in his opinion, far superior to his former masterpiece of Yukon life, "The Flame of the Yukon."

Reasons Why Tourists Linger While in the Vicinity of Constantinople.
"And the dance they do!" Remember that old familiar tune? You will if you see "Harem Lions," a Century Universal comedy.

Emmett J. Flynn to Direct Tom Mix in "The Untamed"

AFTER completing "Big Jim O'Kane," the fifth feature in which he has directed William Russell on the Fox program Emmett J. Flynn has been assigned to direct Tom Mix, the daredevil, in what is declared to be the greatest story in which Russell has appeared—"The Untamed," by Max Brand.

The entire organization that has made a name for itself in the making of western pictures will be transferred to Tom Mix. When Flynn starts to direct "The Untamed" he will take with him as his assistant his brother, Ray Flynn, and his film cutter, C. R. Wallace.

The Mix-Flynn Company will leave Hollywood early next week for the California mountains. It is expected that six weeks will be spent there making the exteriors.

Single Release Basis for William Faversham Pictures

IF every person in the United States and abroad who is an admirer of William Faversham does not have an opportunity of seeing him on the screen, it will not be the fault of Lewis J. Selznick. In order to provide this opportunity, it has been decided that the Faversham productions for Selznick Pictures will be rented only on a single release basis.

This is a decided departure in the booking of Selznick pictures, but the popularity of Mr. Faversham and his enviable international stage reputation warrants its. It will give every exhibitor a chance to book the Faversham productions whether they are showing other Selznick pictures or not. This applies to "The Man Who Lost Himself," the first Faversham release, and all future productions made by the eminent actor.

Discovery of New Illumination System Does Away with Dimly Lighted Theatre

In New Eastman National Academy of Motion Pictures Patrons Will Be Able to See Empty Seats Easily on Entering, to See Faces of People Nearby and to Read Newsprint and Programs without Eye-Strain

THE problem of lighting for motion picture theatres has been solved. No longer will it be necessary for pictures to be shown in a darkened auditorium. The attending inconveniences of groping about in a theatre that at the best is only dimly illuminated may be done away with, and the patron will even be able to read a program while a picture is being projected on the screen.

This most important announcement comes from the research laboratory of the Eastman Kodak Company, Rochester, N. Y., where experiments have been conducted under the direction of Dr. C. E. Kenneth Mees, laboratory director, by Lloyd A. Jones, chief physicist, and Milton F. Fillius, his assistant. The National Academy of Motion Pictures to be built and endowed by George Eastman at Rochester will have this system of lighting as one of its chief features.

A summary of the results obtained so far shows that the comfort and convenience of the patron is to be one of the first objects in the National Academy. This summary states that sufficient illumination will be furnished by the system for the following:

The Results Obtained.

To enable the patron entering the auditorium to plainly see what seats are vacant and walk through the aisles to the desired seats without faltering, groping or hesitation.

To enable the patron to see without strain to the eye, faces of people near him and all objects in the auditorium, including decorations.

To enable the patron after entrance to read a newspaper or printed program.

To increase the comfort and safety of the patron.

To find articles dropped on the floor without the aid of other light.

When the system is installed the auditorium will be completely filled with a soft, subdued light, restful to the eye. At the same time it will be impossible for the patron to detect its source. The degree of illumination will be greatest near the ceilings, but even at the ceilings and high wall points there will be an entire absence of brightness sufficient to produce glare. In fact, the patron may gaze directly at the ceiling and then turn his eyes to the picture without experiencing the slightest optical discomfort or without appreciable loss of the visibility and quality of the picture. From the ceiling to the floor the degree of illumination will decrease, but at the table or reading level, thirty inches from the floor, it will be sufficient to read fine print with ease.

Best Adopted to Simply Decorated Houses.

The result of the experiments discovered by Mr. Jones is not announced as a "discovery," but is conservatively announced as "the logical evolution of the indirect lighting system—a marked step in advance."

"In other words," says Mr. Jones, "it was obtained by a further application of relatively new data on the characteristics of the human eye—data which has been known to scientists for several years. Working with this data we have been able to demonstrate that general room illumination sufficient to enable a person to read ordinary newsprint without discomfort reacts upon the eye by increasing its sensibility to such a degree that the apparent contrast, or quality of the picture on the screen, does not suffer.

"Our experiments have demonstrated beyond question the fundamental possibilities of such illumination, but its application to any particicular theatre has to be worked out. I am convinced, however, that the system is the best adapted to theatres simple in architectural details and lacking in elaborate ornamental effect. Gilt surfaces, for instance, and elaborate carvings catch light and produce too many high lights to insure satisfactory results."

The Experiments Described.

About six months ago Mr. Eastman informed Dr. Mees that he would like to know how much light could be put into a theatre without impairing the quality of the picture on the screen. Dr. Mees immediately authorized Mr. Jones and Mr. Fillius to begin work on the problem.

An experimental lighting system was insalled in the projection room in the laboratory. The lighting fixture used was constructed by mounting six 10 by 12 darkroom ceiling lamps on a light wooden frame work, and in order that the position of the fixture could be adjusted to give various distributions of the light, it was suspended.

Complete diffusion of the light from the incandescent lamps mounted in the fixture was obtained by the use of the opal glass. A projection machine of the ordinary type and an arc current of 25 amperes were used throughout the tests. The projection screen was of the metallic type. After several preliminary trials it was decided that the best result was obtained by placing 60 watt lamps in the four central elements of the fixture and 40 watt lamps in each of the end boxes, the entire 10 by 12 surface of the diffusing glass being uncovered and used as an effective source area.

Drape Black Frame With White Mill Net.

As the trials proceeded various changes were made and devices used until it was conclusively demonstrated that it was possible to illuminate a picture theatre sufficiently to enable the reading of ordinary news print without lessening the quality of the picture.

Several less important but interesting conclusions were reached as the result of the experiments. One was that the picture screen should not be surrounded by the black velvet frame now so generally in use. By covering the black velvet with a draping of white mill net, the contrast between the frame and the high light of the projected picture which gives rise to a certain feeling of visual fatigue and discomfort, was considerably reduced.

Non-Visible Music Sheets.

Another conclusion was that arrangements should be made, which, while providing adequate illumination for the musicians in the orchestra, will prevent the music sheets from being visible to the audience, experiments showing that a sheet of music illuminated by a 25-watt lamp at a distance of twelve inches has sufficient brightness to appear as a glare to those who look at it, causing visual discomfort.

A third conclusion justified by the experiments was that the lighting of lobby and vestibules of the motion picture auditorium should be so arranged that the transition from the brightness level of the exterior to that of the interior or vice versa, is accomplished by a series of small differences rather than by a single large one. Such an arrangement would to a great extent eliminate the visual shock which always occurs when a person passes from brightness into darkness or vice versa.

Benefits Perhaps Underestimated.

A final conclusion that may be borne out when the new Eastman auditorium is built, is that the use of a projection screen set well back on the stage and thus shielded to a great extent from the light reflected from ceiling and walls, would probably permit the use of even greater room illumination than was used in the experiments. If that should prove to be the case, the foregoing estimate of benefits has been understated.

She Must Have Had Courage to Face This Cold, Desolate Country.
Two views of Vitagraph's "The Courage of Marge O'Doone," from novel by James Oliver Curwood.

Current Paramount Artcraft Releases Are "Terror Island" and "The False Road"

ONE of the real high spots of the Paramount-Artcraft schedule, it is declared, is "Terror Island," Houdini's second feature production, which, along with "The False Road," a Thomas H. Ince production, starring Enid Bennett, is set for release on April 18.

Arthur B. Reeve and John W. Grey, who wrote Houdini's successful Paramount-Artcraft thriller, "The Grim Game," are the authors of "Terror Island." The latter, moreover, is said to be a unique creation of its kind, in that it not only fits the peculiar talents of Houdini like a glove—even better than did "The Grim Game"—but it also involves a thoroughly romantic story in which the love element is uppermost.

Woods Wrote Scenario.

The writing of the scenario was intrusted to Walter Woods, one of the most experienced of the Famous Players-Lasky staff scenarists, who won perhaps his highest honors when he put "The Grim Game" into screen form. James Cruze, who has won distinction with his production starring Wallace Reid, was the director, and it is said that "Terror Island" made unusual demands upon his talents. Several novel locations had to be dug up, at least 500 extras were used and the action throughout was of the lightning speed, dangerous type that taxes the nerves and ingenuity of a director to the utmost.

The story of "Terror Island" presents Houdini as the inventor of a secret submarine device with which he hopes to salvage the cargoes of wrecked ships. However, through his meeting with a girl whose father is held captive on a South Sea island, he is forced to put his invention to work sooner than he anticipated.

Lila Lee Supports Houdini.

Lila Lee makes an appealing leading woman and one worthy of Houdini's strenuous efforts. Others in supporting roles are Jack Brammall, Rosemary Theby, Wilton Taylor, Eugene Paulette, Edward Brady, Frank Bonner and Fred Turner.

C. Gardner Sullivan was the author and Fred Noble the director of "The False Road," the Thomas H. Ince production which serves as a starring vehicle for Enid Bennett. It is a crook play and it is said that the author and director have evolved some remarkably true-to-life scenes of New York's underworld.

In her portrayal of the girl crook Miss Bennett departs far from the beaten path which she has been traveling. Her leading man is Lloyd Hughes, who played the lead in Mr. Ince's special production, "Dangerous Hours," and Wade Boteler, Lucille Young, Charles Smiley, Edith Yorke and Gordon Mullen complete the cast.

Northwest Company Is Formed.

The Northwest Theatre Company, of Missoula, has been organized in Montana to control picture theatres in Missoula and several Idaho cities. The organizers are W. A. Simons, W. H. Smead, F. F. Moe, James A. Walsh, Henry Turner, J. H. Toole, H. F. Forbes and Fred R. Angevine. It is capitalized at $250,000.

Kirkland Plans Trip to Europe.

David Kirkland, director for Constance Talmadge in the John Emerson-Anita Loos comedies, has announced that he will sail to Europe on May 15. On that date he will have finished work upon the new Talmadge picture, "The Perfect Woman." Mr. Kirkland will take with him a compact "traveling camera" to secure pictures of famous European locales for reproduction in American studios.

King Buys Willard Mack Play.

Burton King, who has recently completed "The Road to Arcady," his first picture as an independent producer, announces that he has acquired the screen rights to "The Common Sin," a new dramatic story by Willard Mack. Mr. Mack, who has a number of well-known screen successes to his credit, is writing the continuity of this story.

"Going to Have Sister Ollie in My Company"

Says six-year-old Harriet Thomas, Olive's sister, making her picture debut in her "Ollie's" (Selznick), "The Flapper," and "outlining future plans."

Rita Weiman, Author of "Acquittal," and William De Mille Prepare Feature

ANNOUNCEMENT that Rita Weiman, author of the Broadway stage success, "The Acquittal," as well as other stage plays and magazine stories, is busily engaged at the Lasky studios in Hollywood on a big special feature, is made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Miss Weiman is writing the story in close association with William DeMille, who will produce it as a William DeMille special production. The name and nature of the production was not disclosed by Mr. Lasky beyond the fact that it has to do with a big vital theme which comes in close relation with the lives of everybody.

In making the announcement Mr. Lasky again gave evidence of his policy of having author, scenarist and director work in close association toward the end that all problems of story and production are ironed out in the script.

"Experience has shown," said Mr. Lasky, "that the best results are obtained when the author of a play or novel works closely with the scenario writer and director. In this way, the ideas which the author seeks to express in his work are best adjusted to the requirements of the screen and, on the other hand, the scenarist and director have the benefit of the author's advice as to the handling of the plot and the development of characters along the lines of the author's original ideas.

"Aside from the actor, the three vital elements in the translation of a story to the screen are the author, scenarist and the director. Unless these three units work in harmony, the work of one is bound to suffer, and consequently the finished work, the picture itself, suffers.

"We have found that this policy of joint effort is extremely helpful. Cosmo Hamilton, Salisbury Field, Mrs. William Vaughn Moody and Elmer Harris are some of the authors already at work in the Lasky studio at Hollywood."

Capital Film Company "Strikes Oil" in "Witch's Gold," Starring Davide

THE Capital Film Company has just closed a contract through General Manager B. Herbert Milligan for the world distribution of "Witch's Gold," the first of a series of pictures made in the atmosphere of and based on the stirring life and dramatic environment of the Texas oil fields.

Throughout the picture, it is said, runs a romantic story full of thrills and heart interest, and which is appropriately centered in an interesting young woman star—a new personality with the new name of Davide, not Miss Davide nor Mrs. Davide, but just plain "Davide," as she prefers to be known.

Moving picture men who have viewed "Witch's Gold" state that it is a tale of the modern Argonauts who are heading in endless procession toward the great stretches of oil-bearing lands in Texas, Oklahoma and Louisiana.

The new star has been a student of dramatic art for several years, and for three years studied for grand opera in Paris under Cappelleni, but has given up all her ambitions in this direction to devote herself to the newest branch of the dramatic arts. Her dramatic training makes her unusually responsive to the delicately romantic situations called for in the new play, it is said.

In the production of "Witch's Gold" the company was taken to the Northern Texas oil fields on two trips, to complete the exterior scenes. This necessitated traveling from the California studios to the oil fields. The picture was personally directed by M. A. Dodge, of the M. A. Dodge Film Company, producers of the new series.

Inquiries received by the Capital Film Company's offices from the different exchange units throughout the United States and Canada indicate that the demand for novelty in moving pictures will be met in the production of "Witch's Gold."

Ezell Made Southern Division.

C. C. Ezell, former branch manager of the Dallas office for Select Pictures, has been appointed southern division manager with headquarters at that city, according to Sam E. Morris, vice-president and general manager of Select.

Mr. Ezell's supervision will extend over Dallas, New Orleans, Atlanta, and, it is said, eventually the new office to be opened in Oklahoma City. The promotion gives Mr. Ezell jurisdiction of both Select and Republic business affairs.

Charleston Awaits 15,000 More People, Business Booms in Florida and Georgia

By NAT BREGSTEIN

Traveling Representative, Moving Picture World

THE Charleston, S. C., of 1920 vintage is not the same Charleston of yore, for it is in the throes of a boom. There are about twenty banks in town—perhaps a record for a city of less than 100,000 population—which ultimately receive the dollars spent by scores of tourists, and the local folks are eagerly awaiting definite news of a big plant which, dopesters have it, will soon arrive and increase the population of 15,000 "at one lick."

One of those most interested in the rumor is Albert Soiettelle, who controls most of the local theatres. He is as interested in systems as the early robin is in angleworms. No guess work for Soiettelle, say his friends; he does everything on the card index system. And they do not wonder that he is making good.

The following theatres are under his supervision: the Victory, seating 1,800; Academy of Music, one of the oldest landmarks in the entire state; Garden, seating 1,500; Princess, seating 600, and the Palace and Majestic each seating 600. All have an admission price of 10, 20 and 30 cents.

All Comedies Money-Makers.

Nothing spicy or suggestive goes in his theatres, says Mr. Soiettelle. He finds all sorts of comedies to be money-makers. As for percentage, he says he tried it once or twice and is mighty glad he did, because it showed the film companies just how it panned out, and in the future there will be no arguments about the way it should be played in his town. Mr. Soiettelle is planning a 2,500 seat theatre, to be built soon.

J. A. May & Brother run the Lyric Theatre, seating 250, with a straight admission price of 20 cents, and they are making good. They use short subjects and are on the open market. Charleston also supports a couple of colored houses. One of them is the Dixieland, seating 450, operated by J. J. Miller. Mr. Miller claims a good business for his house and is planning a new one to seat 2,200. Another colored house, the Lincoln, seating 450 and charging 20 cents admission, is managed by E. N. Rose. It has been open since January 29 and has been doing well and now Mr. Rose plans a 1,600-seat house.

A. N. Petit, long a subscriber of Moving Picture World, runs the Elco Theatre, 551 King street, a 300-seat house. His letterhead reads: "The most up-to-date, fireproof picture house in the city."

Odeon Has Summery Aspect.

Savannah, Ga., has a population of 70,000. The Odeon Theatre, seating 800 and charging 10 and 20 cents, is now owned by Arthur Lucas, of Atlanta, and is under the supervision of John Evans. A. Woolfe formerly owned it. It is one of the pretieiest decorated little houses in the entire South, its creton draperies giving it a very summery setting. Mr. Evans is also manager of the Folly, which seats 350 and charges 6 and 11 cents, and told me of a 2,500-seat house, to cost about $350,000, planned for Savannah.

Abe S. Guckenheimer's stationery reads: "Arcadia Theatre owned and operated by Savannah Picture Plays Company—the Photoplays of Tone," which means he owns the Arcadia, seating 757. Te also owns the Star Theatre, which seats 1,000. Mr. Guckenheimer says that a colored house will be erected soon which will seat 1,000 and cost about $75,000.

Tourists innumerable fly through Florida in their automobiles, many carrying camping outfits in anticipation of S. R. O. signs on hotels. Jacksonville is the stopping point of travel through the state and is quite a motion picture center.

Lynch Controls Jacksonville.

Mark Dittenfass is still cuckooing around his studio making Cuckoo Comedies with Jobyna Rawlston as the juvenile lead. Jack Sherill and company are working at the Klutho studios on a serial called "The Invisible Ray." I heard Jack's college cry of "Kameera," and judging from what I saw of the work of William Tooker and Ruth Clifford, the leads, it will be a brilliant ray. Jack and cast are stopping at the Hotel Mason, the rendezvous for all players.

The Lynch Enterprises control nearly everything in Jacksonville in the way of theatres. The Palace, seating 2,000 and charging 25 to 60 cents, runs vaudeville and pictures. The Imperial charges 10 and 25 cents, the Rialto 10 and 20 cents, the Arcade 20 and 30 cents and the Savoy 5 and 15 cents.

The movies cater to a big cosmopolitan crowd. People come from everywhere and therefore the theatre programs are diversified. The Arcade recently tried a full week run and it panned out satisfactorily.

Merrymaking in St. Augustine.

St. Augustine is a few miles from Jacksonville and is one of the prettiest towns in Florida. The Jefferson, seating 900, and the Orpheum, seating 450, are managed by J. B. Carroll and owned by the Southern Enterprises Corporation. The population is about 6,000. Everything runs along at full speed. "'Tis a merry life, mates; nothing to do but eat, sleep and dance to music."

Orlando is positively one of the prettiest towns in the country, if not in the world. It has a dozen lakes worth the attention of any producer. The Lynch Enterprises practically control the motion picture situation, with W. J. Melvin as local representative. He has charge of the Grand, seating 533 and charging 15 to 50 cents; the Philipa, seating 789, and having a varying charge, and the Lucern, which runs road shows. The population is 20,000 in the winter and 10,000 in the summer. Mr. Melvin reports that the Philipi was the first theatre in the state to show Cecil De Mille's "Why Change Your Wife?" He broke all records with it.

D. M. Thomas.
Eastern Division Manager of the Special Pictures Corporation.

From Orlando to Lakewood is another 'bus ride. B. F. Garner runs the Cosmo Theatre, which seats 450, charges 25 cents and does a good business. George Hoffman runs the Auditorium, seating 1,700. He acquired it recently and put it on a paying basis in a short time. He is interested in state exhibitor organization work. The population is about 7,200.

Many Amusements in Tampa.

Tampa is a "Pollyanna" town. Lynch controls three theatres—the Grand, a first-run house, seating 300 and charging 10 and 20 cents; the Alcazar, seating 300 and charging 50 cents and running big attractions, and the Prince, running vaudeville and "tab" shows and charging 35 cents. All are under the supervision of W. L. Jones and do a good business.

C. D. Cooley owns the Strand, seating 800 and charging 10 and 25 cents. His Bonita seats 350 and charges 10 and 20 cents. He soon will open the Victory Theatre, which, it is said, will be one of the finest in the entire South. It will seat 1,800 and charge from 15 to 50 cents.

"This town has a population of 68,000," Mr. Cooley told me. "About 18,000 of them are Latins and about 14,000 negroes, who have their own theatres. My business is about double that of last year."

Clearwater's Exhibitor's "Kick."

In the colored section is the Maceo Theatre, seating 600 and charging 10 to 25 cents. The Palace seats 500 and charges 15 to 25 cents. Edward Kane runs both houses and does an excellent business, especially on serial nights, when he cleans up.

Ybor is a suburb of Tampa. Its population is about 8,000. The three theatres are the Casino, seating 850 and charging 10 and 20 cents; the National, seating 415 and charging 5 and 15 cents, and the Rivoli, seating 640 and charging 5 and 15 cents. E. J. Walton, general manager, says he has recently bought them from the Lynch Enterprises and that he is doing a good business.

Clearwater is a little town with one exhibitor, a reader of Moving Picture World, like the others. He has a "kick" coming.

"A Tampa theatre runs a production and charges 10 and 25 cents. The chances are it will play to more than 2,000 a day. Yours truly, with a house seating only 350 and charging 10, 20 and 35 cents, does not play to capacity. Now where do I come in, a small exhibitor in a small town a short distance from Tampa, when Mr. and Mrs. Movie Fan can say, 'I saw the picture in Tampa for 10 cents?' I have to charge 35 cents to get even, on account of the rental price of the production. For instance, I'll pay $50 for a well-known star and Tampa will pay nothing like it in proportion. Isn't that argument enough for anybody?"

Reports Sales of "The Jumps."

M. J. Mintz, territorial sales manager of Celebrated Film Corporation, reports the sales of the cartoons, "The Jumps," to the Merit Film Corporation for the state of New York and northern New Jersey, and to the First National Exhibitors' Circuit of New England, for New England.

Mrs. Cobb Goes on Tour.

Agnes Egan Cobb, as special sales representative for the Schomer-Ross Productions, Inc., as well as in the interest of Joe Brandt Productions, goes across the continent on Saturday, April 24. Mrs. Cobb will attend the exhibitors' convention at Chicago, April 26, on her way West.

Clarine Seymour Very Ill.

Clarine Seymour, the young woman who made so notable a hit in D. W. Griffith's "The Idol Dancer," was reported on Thursday, April 22, to be very low. She was operated on at Misericordia Hospital, New York, on the morning of that day for an intestinal trouble. She had a part in "Way Down East," the work in which is unfinished.

Small Town Showmen Giving Much Attention to Presentation Question, Says Realart Man

EXHIBITORS in the small towns are wide awake to the problem of presenting their programs attractively along the lines adopted by men in the large cities, according to reports brought in from the field by Melville E. Maxwell, special representative for Realart, who has returned from an extended trip through Middle Western territory.

Mr. Maxwell visited the Chicago, St. Louis and Omaha branch offices and met and talked with a large number of exhibitors both in those cities and others on his itinerary. In every locality he found business to be in an exceedingly prosperous condition and said that exhibitors expressed the strongest optimism on the outlook for the future.

"There is no question that exhibitors in the Middle West are enjoying the greatest prosperity in their history," said Mr. Maxwell. "New houses are building and opening up and the old ones are doing a capacity business every day in the week. The future looks rosy to all of them and apparently all they ask is that the supply of attractive pictures keep up.

"The outstanding fact of interest in my trip was the noticeable eagerness with which small town exhibitors discussed problems of presentation and exploitation. They are wide awake to the need for improvement in this direction and, if one may judge by their conversation, the small town men are going soon to be doing things that will make the bigger fellows sit up and take notice.

"Most of the small exhibitors I met seem to realize that the methods they had been using for the last few years were out of date. The trade papers with their live exploitation departments have done considerably in bringing this change about.

"Of course, the small town men have been studying the methods in the big towns for some time, but on the whole most of the ideas brought forward were too elaborate or expensive for their houses. Big prologues and exceptional music features are in most cases out of the question for the 300 and 400 seat house.

"But the small town man is realizing pretty strongly that if he is going to play the big features and the splendid productions he is now able to book, he has got to put it in an attractive setting. He is dressing up the outside of his theatre to conform to the more advanced notions of the big houses. You notice that everywhere."

Exhibitors Win Eleventh Hour Victory When Legislature Passes Cotillo Bill

THE New York State Motion Picture Exhibitors' League, with a half dozen or more of its officers on the firing line, won a victory in Albany on April 21 of interest to the entire motion picture industry, defeating the best efforts on the part of the National Association of the Motion Picture Industry, represented by Royal K. Fuller, when the Cotillo bill was reported out of rules and passed in the Assembly without a dissenting voice, the Senate concurring on its amendments. It now goes to Governor Smith.

The bill up until the previous day was commonly supposed to be buried in rules committee. Sydney S. Cohen, president of the state association, together with S. I. Berman, Charles L. O'Reilly and others, arrived on the scene of action and started to throttle the efforts which had been made by Mr. Fuller to keep the bill in committee until the legislature closes on April 24.

According to reports, Mr. Fuller met with a rebuff from Speaker Sweet, and later on the bill went through the Assembly, over which Mr. Sweet presides, without so much as a single voice being raised in opposition.

The bill reads as follows:

"Whenever money shall be deposited or advanced on a contract for the use or rental of personal property as security for performance of a contract or to be applied to payments upon such contract when due, such money, with interest accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance shall be made, and shall be deposited in a bank or trust company and shall not be mingled with other funds or become an asset of such trustee."

The Kelley bill was also passed in the Senate on April 21. This bill allows the parent to designate the adult who shall accompany the child under 16 years, after school hours, to the motion picture theatre.

Stanley in Leading Male Role.

Forrest Stanley has been signed to play the leading male role opposite Alice Lake, in Metro's forthcoming production of "The Misfit Wife," in which Miss Lake will be featured at the head of a noteworthy cast. "The Misfit Wife" is a picturization of a play of modern life by Julie Herne, daughter of the late James A. Herne, whose "Shore Acres" is Alice Lake's current release.

Goodside's Capitol Theatre, Springfield, Mass., Is Dedicated by "Everywoman" with Ceremony

IN the Capitol Theatre, dedicated by an invitation showing of "Everywoman" Sunday evening, April 18, Springfield, Mass., may be congratulated upon having one of the most beautiful picture palaces in the country. Those who have seen many of America's most beautiful photoplay theatres declare the Capitol to rank with the most renowned in the matter of construction and equipment.

A. Goodsides is owner of the Springfield Capitol and his manager is Mr. Kavanaugh, an experienced showman. Following the private performance Sunday evening there was a dinner and dancing at the Hotel Worthy, where the guests of Mr. Goodsides enjoyed the climax of his hospitality.

Film Folk Flocked to the Opening.

Monday, April 19, the new theatre was thrown open to the public and capacity business has ruled. A Harold Lloyd comedy, Topics of the Day and the Capitol news reel augmented "Everywoman" in supplying the picture entertainment. Harold Marsh was soloist and Carleton Kelsey's orchestra played the pictures and furnished music for Marie Kavanaugh and J. Paul Everett's dancing interludes. Howard Collins is the organist.

The invitation performance attracted film folk from Boston and New York, including Jesse Lasky, Arthur Friend, Walter Green, "Smiling Jimmy" Kelly, of Triangle, Boston, and Mrs. Kelly; Mr. Rogers, of Select; Emmett Weakley, Republic; Stanley Hand, National; Abe Penn, Metro; A. Donaghy and Ralph Pinckham, Triangle, and A. Boucher, manager of Mr. Goodside's Empire Theatre, Portland.

Others Attending.

There was also in attendance George Mernick and the Misses Russell and Lieberman, of Triangle; R. Berchy, United Pictures; Miss Mittenthal, of First National, New Haven; Miss Isen, of Community Pictures; William Jenner, United Artists; Walter Scates, Realart; W. E. Foster, Metro, and many others active in New England film organizations.

Simone to Re-enter Producing Field.

Charles Simone, who after seven years of successful producing and directorial work put in three years managing exchanges, expects to give up distributing and go back to his first love. He is in touch with a number of companies and it is not unlikely that his first production will be under way within three weeks. Mr. Simone is giving up his home in Albany, N. Y., and will establish his future residence in the environs of Manhattan in order to be closer to the hub of the picture industry.

Just Posing for You and Me

Beatrice Burnham supporting Harry Carey in Universal's "Bullet Proof."

Scenario Writer Gives His Views on Moving Pictures Both Long and Short

Editor Moving Picture World:

WILL you permit a mere pen mechanic and sometime moving picture author to butt into this talk about subjects short and long?

In your current issue you quote D. W. Griffith as stating that the ideal evening's entertainment is eight to twelve reels made up of one complete picture: an editor of another publication as saying that the short subject is an indispensable adjunct to every program, while you yourself contend that patrons don't give a tinker's dam how long or short a picture is; they care only how good it is.

In my view of the matter, you are all three wrong—and yet you are all three right. Every picture producer and theatre man is wrong who labors under the delusion that audiences like to sit continuously through five reels of even a D. W. Griffith masterpiece. It is altogether too long a period to clamp one's self down in a single spot, to sit crowded in between two other people—both of them perhaps fat and fussy.

Who would care to sit through an entire evening's play, even one of the best, with no intermission or drop of the curtain between the acts? It would be altogether too irksome, too much of a nerve strain, yet a film drama, with its absence of descriptive dialogue, requires many times the brain and sight concentration that a spoken play does.

The true dramatic form, the ideal play split, is into three acts—a musical comedy may need two in order to hang together, but the average musical comedy is apt to be pure and unadulterated mush, entertaining, if unstimulating mush, I agree, and mush requires very little teeth action or digestive power. Nevertheless, I have yet to see many two-act musical shows that would not have benefited by being split into three or even four acts.

By the same token, I believe that few greater single improvements could be made in pictures than by splitting the five reelers into three sections with two five or ten minute intermissions, and the six and eight reelers into four sections. Also, if D. W. Griffith desires to produce twelve reel photoplays, let him split them as were the Drury Lane melos, into many acts, and rest assured that, if they are good, they'll both hold patrons and please them.

But, and that little word cannot be too strongly emphasized, if we are to have photoplays in three acts, they must be written and produced to fit that form, two minor climaxes and one grand climax. Otherwise it will not be to stretch their legs the audience will arise between the acts; it will be to get out and get home, because there has been nothing to hold their interest.

Why this has not been generally done before I do not know, unless it is because producers believe the paramount desire of the picture houses is to rush through their five reelers and get them over and done with as soon as possible, and have their continuity writers prepare them accordingly.

I've talked this over with many picture patrons, and I've yet to find one who did not agree that two or three short intermissions would be an appreciated relief. Myself, I've always written my film synopses in that form, but the continuity writers never seemed to think it worth while to develop the idea.

Faithfully yours,
STANLEY SHAW.

Camp Wildwood, South Hanson, Mass.
April 1, 1920.

The long and short of the matter is that the subject referred to in Stanley Shaw's letter is well worth discussing, and his own point of view is ingeniously stated—even if we do not agree with him. But first let us set him right on a serious subject: he has misquoted this publication and made it appear that the expression "don't give a tinker's dam" had been used by us in the article that inspired his communication. Such is not the case. We merely quoted from the article which inspired our editorial, but took the liberty to change the profanely vigorous "damn' of our esteemed contemporary to the milder but correct "dam" of the original expression. There are times when a good honest cuss word is a great relief to the feelings, but that is no excuse for wilfully or unknowingly helping along the mistaken belief that a tinker's profane condemnation is any more worthless than that of a scenario writer or the editor of a secular trade journal.

We admit that our brother editor's mistake was a natural one and that we also always used the profane version until informed by one of those chaps who know everything that the tinker's "dam" meant the little mound of bread crumbs which the artisan built around the hole in a tin pan to hold the solder in place while mending the utensil. When the solder cooled sufficiently to stay where it was put the traveling mechanic either brushed off the crumbs with his coat sleeve or blew them away at one smart puff. The deduction is plain: nothing could be more worthless than a tinker's dam after being once used. This may seem a trivial matter; but it is quite otherwise: It will enable the entire film industry to use the expression with the assurance that it is not inviting the charge of employing bad language from the enemies of the screen.

Now as to Mr. Shaw's three act screen drama: it will be welcome for its novelty—if it be technically correct. But it will not put the other and earlier forms of photo fiction out of business. Each will continue to have its following. The division of a film drama into acts is not an untried experiment. D. W. Griffith's eight to twelve reel pictures have always been shown in two parts. The climax as it is understood in stage drama has been used on the screen; not often, but enough times to prove that the thing is practicable. Long and short subjects, photoplays and photonovels of all kinds, screen comedies and screen farces of various sorts, everything that may be classed under the head of film fiction are in the game to stay. There will be an improvement in technic all along the line as the makers of the several classes of moving picture fiction become better acquainted with the dividing lines between the different forms.

Mr. Shaw's dictum that "if we are to have photoplays in three acts, they must be written and produced to fit that form" is obviously true. But he is just as obviously wrong when he implies that the three-act photoplay is to be the sole survivor in a competition for screen supremacy.

"Black Beach" Griffith's Next.

"Black Beach" will be David Wark Griffith's next production, to be released on or about May 15, by the First National Exhibitor's Ciruit. Among the prominent Griffith players who will be seen are Richard Barthelmess, Carol Dempster, George MacQuarrie and Anders Randolph.

"Come, Pensive Maiden! Why Are You Not Smiling?" Asks Rod La Roque of the Star, Corinne Griffith.
Some pretty "shots" taken from "The Garter Girl," made by Vitagraph. See how the star captivates in her new role?

Noah Beery's Role in "The Sea Wolf" Recalls Brutal San Francisco Skipper

WHEN audiences see "The Sea Wolf," produced by George Melford for Paramount-Artcraft and scheduled for release early in May, they will watch the portrayal of a role taken from an actual character known on the San Francisco waterfront in the days when Jack London was gathering material for his remarkable works.

"The Wolf," according to the talk among seamen, was an old sea captain who was virtually a modern pirate. Many a strange tale of that individual has been going the rounds along the San Francisco waterfront for years. According to a favorite story, he inserted advertisements in the San Francisco dailies offering an unusual opportunity to men who wanted a long sea voyage, with large remuneration, but stipulating that each applicant must advance the sum of $500 to show good faith and pay the expenses of the trip, though immense returns on the investment were promised.

Promised Wives and Treasures.

Strange specimens responded, so the story goes. There were invalids, dope fiends and crooks, and there were some with healthy minds and healthy bodies, lured by the call of romance. The tale the captain told them was weird. They were to visit a "Manless Island" somewhere in the Pacific. There were to be found much treasure and many beautiful girls. The voyage started, and with it a campaign of cruel treatment seldom equaled. Bucko-mates kicked, beat and whipped the men. Everything was done to break their spirit. As soon as the vessel touched Honolulu every man deserted. The skipper's plans had worked and he sailed back to this country with the money that had been deposited.

Such are the stories told concerning the original of "Wolf Larsen." The part in the Paramount-Artcraft picture is taken by Noah Beery. Others in the strong cast are Mabel Juliene Scott, Tom Forman, Raymond Hatton, Walter Long, Eddie Sutherland and Fred Huntley.

Thomas Heffron Signed by Fox to Direct Buck Jones

ANNOUNCEMENT is made by Fox Film Corporation that Thomas Heffron, one of the screen's veteran directors, who recently concluded his contract with Jesse B. Hampton Productions, has been signed to direct Buck Jones in Charles Alden Seltzer's "Firebrand Trevison." Mr. Heffron is well known as a director of pictures of Western life. This is the second Charles Alden Seltzer story to be used as a starring vehicle for Buck Jones by Fox.

In 1911 Heffron directed his first picture for the Thanhouser company, and he served that organization for a year. He then transferred his energies to the old Biograph company, remaining there eighteen months. Later he served as a director for Famous Players, the American, the Triangle company and more recently with the Jesse D. Hampton Productions.

Work on the new Buck Jones feature will start immediately at the Hollywood studio.

New Jersey Legislature May Not Vote on Sunday Measure

THE Smith bill, which would allow Sunday motion pictures and amusements in New Jersey, has been sidetracked in the state senate because of the lack of votes to pass it, and the present session of the legislature is scheduled to end next week.

Senator W. A. Stevens, of Monmouth, a Republican, representing seashore resorts, will not vote for the measure, it is said, because it does not legalize Sunday bathing. There are nine senators opposed to the bill and nine in favor of it. It is said to be possible that two members of the opposition may be won over.

Charlie Ray Helps Rialto Observe Its Fourth Anniversary by Showing "Paris Green"

THE Rialto Theatre celebrates its fourth anniversary this week with a program especially prepared for the occasion. Besides the extra little touches that Hugo Riesenfeld has put on, it is interesting to note that there is a Charlie Ray picture as the feature of the bill. Four years ago, on April 22, the Rialto opened with a Douglas Fairbanks film. It celebrates its fourth birthday with what it regards as the most popular star today.

Mr. Riesenfeld points with pride to the development of the theatre—and the Rivoli as well—since that day four years ago when as conductor of the orchestra he waved the baton that started the first performance. The orchestra had twenty-eight musicians then; it has fifty now. To make possible proper music accompaniments for the pictures a music library of 20,000 pieces has been built up, a model of its kind.

In the scoring of pictures there has been a similar growth. Originally Mr. Riesenfeld did all the work himself. Today Emanuel Baer attends to the routine part of the scoring and two other musicians assist. Josiah Zuro, head of the new school of opera and ensemble, prepares a large part of the solo work at the Rialto as well as the Rivoli. William S. Humiston, assistant conductor of the Philharmonic, and Edward Falck, former assistant conductor of the Metropolitan Opera, also lend their aid in making the Rialto program attractive from the music side.

"Two million persons a year see the shows at the Rialto," Mr. Riesenfeld said, "and that is proof enough for me that New York likes music, likes pictures more, and likes clean entertainment most."

Pathe Schedules Four Big Pictures for Release in May; "Sherry" an Extra Special

ENCOURAGED by reports from branch managers all over the country to the effect that motion picture attendance will reach greater levels than ever before, the Pathe Exchange has arranged for the release of four new productions of the first magnitude during May. Frank Keenan will be seen in "Dollar for Dollar"; Hobart Henley will present "The Miracle of Money"; and "Sherry," an extra special feature, comes from Edgar Lewis. In addition to these three productions, another Pathe extra special will be released, the details of which will be announced shortly.

"Dollar for Dollar," to be released on May 2, is a Keenan drama of high finance, society, and politics. The cast includes Kathleen Kirkham, Harry Van Meter, Kate Van Buren, Jay Belasco and Gertrude Clair.

"Sherry," the latest Edgar Lewis production, will be released as a Pathe Extra Special on May 30. It is the story of a man's regeneration, of his battle for his own soul, and it is unfolded on the screen with all the strength that has characterized the work of Edgar Lewis in his several recent successes. A strong cast headed by Pat O'Malley effectively carries the theme.

In "The Miracle of Money" Hobart Henley has produced a picture with a strong appeal. The story is from "Marrying Off Emmy," by Beulah Poynter, and it is a quaint tale rich in philosophy. The types are strong and deep, and in casting the picture this feature of the story was well handled.

Progress on Serials at Seitz Studio.

Both Bertram Millhauser, who is directing Juanita Hansen in the serial in which she is to star for Pathe, and George B. Seitz, directing and starring in another episode thriller in production at the same studio in New York, have reached the ninth episode of their respective productions.

Priscilla Dean Sports Her Royal Earring as Goddess of the Grape (Juice).
Just to irritate the thirst of Eddie Lyons and Lee Moran, whose comedies appear with Priscilla's big dramas on the Universal program.

Navy Cameramen Must Be Flying Men and Here Is a Word Picture of Their Deeds

By LOGAN E. RUGGLES
United States Navy

SINCE the sound of the cannon has died away and some 2,000,000 men have been returned to their loved ones by ships operated by Uncle Sam's sailormen, the navy has turned to showing the public some very interesting things which were accomplished during the great struggle. In order to place this picture before the public in an intelligent light and to convey to them just what their navy did, it was necessary to adopt motion pictures.

It is not generally known that the navy operates its own photographic division, its own publicity bureau and its own great printing plant. New York is the headquarters for this great enterprise, but the field is being largely developed and stations and motion picture operators are being stationed throughout the United States and at all foreign bases. Aside from the New York headquarters there is a photographic division in Washington, where all of the "stuff" is passed upon.

Not the "Old Flowery Picture."

Some of the most interesting pictures, as to educational value, that have ever been released are now being shown to the public. "A Sailor's Letter to His Mother," which was recently released by the photographic division, and which was written and photographed by navalmen, was one of the biggest "scoops" ever put across.

This picture depicts the life of a sailorman from the time he enlists to the time he is discharged—four years later. It is not the old flowery picture, the kind that leads American youths to believe that the navy is all honey and pie; indeed, it gives every phase of naval life.

"The Making of a Sailor," one of the recent navy releases, is drawing crowded houses, as the following news item from the Providence Journal will verify:

"Various aspects of naval life and training and a history of the navy from its earliest days through the present war were shown on the screen to a crowded house at Fay's Theatre yesterday afternoon at a free patriotic entertainment given by the Providence naval recruiting station."

Cruise of NC Planes.

The article goes on to explain the object of the picture, and states that it is to enlighten the public on things pertaining to their "first line of defense." The picture in question makes the rounds of the United States and is shown to crowded houses everywhere. It is not merely for recruiting purposes that these pictures are released, but to show the public that they really have a navy, and that that navy has never suffered defeat; that the boys who have manned our ships from the time of John Paul Jones to the present time have never struck their flag and have never cried for quarter!

The picture which will shortly be released, "The Cruise of the Nifty Nancies," is hailed as one of the greatest pictures ever made. It depicts the cruise of the NC planes to the Azores and the finish of the flight at Plymouth, England. Some of this picture was released by the different weekly news syndicates, but there is a lot of it that has never been shown.

California Coast Shown.

The "Cruise of the Pacific Fleet to the Golden Gate" is another picture which has been released in part, but which is now being worked up by the navy photographic division to be shown to the public. The picture was taken in the most part from navy planes by navy photographers and is reckoned without a peer in naval photography. It is an educational picture, for it gives the most complete idea of the Panama Canal ever witnessed.

Another picture which will shortly be released and which is creating much interest in all motion picture circles is the "Flight of Three Navy Sea-planes from San Diego to San Francisco, Cal." To those of us who have never had the good fortune to view the beautiful California coast, to see it as it really is, this picture lends an impression which cannot be gained from reading.

Cameramen Are Flying Men Also.

The navy photographic division and the flying corps of the navy are closely related, in view of the fact that where the photomen go there are always navy flying machines on the job, also. The navy trains its own pilots, cameramen and observers. What these two branches accomplished in the war needs no mention here, as their deeds of valor are recorded in the histories now being written.

Navy cameramen are flying men, also. They must be qualified pilots, and as other men of the motion picture industry will testify it is no job for the weaklings. It requires a great deal of nerve, as the cameramen are riders of the fuselage, the nose of the machine, the wings, the "roof" and many other "outlandish" positions.

Great plans are being laid for the summer months for our flying corps and their co-workers, the photographic division. It has recently been given out that a trip is being planned to South America, touching at every important city on the east coast and "making" the Straits of Magellan their destination. Navy planes will make the entire distance in flight along the eastern coast. Navy publicity men will accompany the expedition, and the entire trip will not only be recorded in pictures, but also in newspaper style.

Motion pictures have helped the navy in diverse ways. They have ever assisted in recruiting, and since recruiting is one of the fundamentals of the navy it is plain that a great deal of good is being accomplished . Motion pictures and publicity can do more for the navy, as regards filling its ships for peace time as well as war time activities, than any other form of advertising.

Kromer Tells of Co-operation.

The cruise of the navy sea-planes and photo division to the South American country will be heralded as great as the flight of the NC planes across the Atlantic, in that it will establish a new field of endeavor for the commercial industries—and it will be a boost for the motion picture industry as well.

C. R. Kromer, one of the foremost cameramen of the photographic division of the navy, says that the motion picture industry in civil life has assisted materially in producing good pictures for the navy. He tells of many instances where the different studios have lent valuable help.

"Flying A" Helped "Boys."

One case in particular that will not be amiss here happened when Mr. Kromer was "getting" the flight of the three sea-planes from San Diego to San Francisco. At Santa Barbara, where the party stopped for a rest and a visit with civilian colleagues, some very important "canned scenes" would have perished had it not been for the kindness and thoughtfulness of the American Film Company—better known as the "Flying A." These good folks turned over their entire studio to the "boys," developed their pictures and forwarded them on to San Francisco free of charge.

Barring one accident the party made the trip in good shape and in record time. This was one of the most unique accidents ever recorded in the motion picture industry, and can best be told by a newspaper report:

Ducks Ducked Them.

"A flock of ducks flying south over the ocean off San Louis Obispo collided with the Pacific Fleet's sea-plane SD-1, breaking the struts and forcing a landing in the water.

"Radio appeal for help called a destroyer from the fleet at Monterey to the rescue. The crew of the plane, which consisted of Ensign Berkeley, who was driving; Ensign Newhouse and C. R. Kromer, the cameraman, was taxied into the surf at San Simon and beached. No one was injured."

The New York publicity bureau and photographic divisions are under the direction of Captain O. P. Jackson and Commander W. S. Anderson; the Washington divisions are under the command of Lieutenant W. L. Richardson. Every air station in the navy works in conjunction with the above mentioned divisions and their commanders, and co-operation is the secret of their success.

John S. Robertson
The man who is responsible for the excellent direction of Paramount's "Dr. Jekyll and Mr. Hyde."

Bacon to Produce Three Plays.

Gerald F. Bacon, producer for both stage and screen, announces that early in June he will start production on three popular stage plays, including a screen version of "The Girl from Rectors." His late production, "Blind Love," starring Lucy Cotton, is now booking on the independent market.

Howard Selznick Marriage Announced.

A romance which concerns the son of a prominent motion picture producer came to light recently when Lewis J. Selznick announced the marriage of his eldest son, Howard, to Mildred Schneider, aged eighteen, daughter of Mr. and Mrs. Henry Schneider of Brooklyn, New York.

The marriage took place last January but was kept secret. It took place just before Howard went to California for his father to attend to certain phases of work connected with the Selznick studios in Los Angeles. After his return to New York a short time ago, Howard told of his marriage

At present Howard, who is only 22, is at the Selznick Fort Lee studio, studying to be a director in his father's studio.

Sennett's "Down on the Farm" Proves to Be a Smashing Hit

MACK SENNETT'S "Down on the Farm," his new, big, five-reel comedy which is being released by United Artists Corporation, made a tremendous hit with the critics of San Francisco, upon its first showing in this country at the Imperial Theatre.

The Imperial Theatre set aside the week as its comedy week for the year and presented "Down on the Farm" in a lavish manner, bringing to the theatre capacity business during the entire week.

Thomas Nunan of the San Francisco Examiner in his review of the production said: "This is funny week at the Imperial Theatre and if your doctor says it will kill you to laugh, be sure that you stay away from the Imperial. Mack Sennett's 'Down on the Farm' is the funniest comedy I have ever seen on the screen."

Thomas W. Baily of the San Francisco Chronicle had this to say in his review: "When Mack Sennett conceived 'Down on the Farm,' he must have carefully measured the actions in the scenario, because for every foot of celluloid he has injected a hearty laugh."

George C. Warren of the San Francisco Daily News had this to say: "Everybody laughs, even a critic, at the funny photoplay 'Down on the Farm,' Mack Sennett's ambitious five reel comedy which yesterday began a limited engagement at the Imperial Theatre. The picture brings tears —but they are tears of laughter."

Edward Boland of the San Francisco Bulletin said: "Laugh week at the Imperial! No bunk about this announcement! If you go to the playhouse you can figure on leaving dull care at the door and if you assume it on emerging, it is your own fault."

Sennett Comedy Smashes Records.

Los Angeles, April 20.

Editor, Moving Picture World:

"Down on the Farm" played to 3,230 at the Kinema Theatre here on Sunday, 2,110 on Monday and 2,033 on Tuesday, which breaks the house record by 700 on Sunday and 600 on Monday. The Imperial Theatre, San Francisco, seating 1,400, played 12,000 last week and started a second week on Sunday. These receipts are absolutely authentic. If you wish to confirm the same, will gladly show the records to your local representative.

E. M. Asher.
Mack Sennett Studio.

Cutting "Yellow Typhoon."

The cutting and titling of "The Yellow Typhoon," Anita Stewart's latest Louis B. Mayer-First National attraction, has been completed and the negative has been sent east to be printed. The story, by Harold MacGrath, originally ran as a serial in the Saturday Evening Post.

Andrew J. Callaghan to Visit New York for Starring Vehicles for Bessie Love

ANDREW J. CALLAGHAN, head of the producing company recently organized with Bessie Love as its star, is about to leave Los Angeles for New York City, where he will confer with his eastern representatives on additional screen vehicles of reputation for his star. His eastern offices are located at 25 West Forty-third street.

Mr. Callaghan represents a group of Chicago capitalists who are sparing no expense in surrounding Miss Love with high-class materials and direction in her new era of production, and his journey across the continent is being made in the belief that the choice of suitable stories amply warrants the expenditure of time and money to come to the New York market. With production on Miss Love's initial Callaghan picture, "The Midlanders," in full swing and the first results justifying in every respect the glowing prophecy of Ida May Park and Joseph de Grasse, her directors, Mr. Callaghan is taking advantage of the general favorable situation to visit the metropolis.

Andrew J. Callaghan.
Coming to Manhattan to purchase additional stories for Callaghan productions, starring Bessie Love.

Miss Love's Progress Pleases.

In a statement issued from the Bessie Love studios in Los Angeles concerning his plans on the coming trip to New York, Mr. Callaghan says:

"Our purpose as outlined in the initial announcements of this company, call for a high standard of production on every count for the charming star who has become associated with us in the making of superior photoplays. Therefore it becomes imperative for me to take advantage of a generally favorable situation to seek the best there is in the abundant New York market.

"The story of 'The Midlanders' suits Miss Love admirably, giving her not alone opportunities to display her sweet simplicity, but allowing her the full expression of emotional acting in a strong love story of the Mississippi Valley.

"It is because we have become convinced of the absolute importance of the story in the making of our pictures that I am taking the trip across the continent. After having conferred at some length with Miss Love, Miss Park and Mr. de Grasse, on the type of narrative suitable for the uses of our star, I know definitely what I want and shall take all the time necessary in New York City to get a wealth of good material."

Frederick Mercy Opens His New Yakima, Wash., Theatre

THE Mercy Theatre, seating 1,800 and costing $250,000, was opened at Yakima, Wash., on April 5 by President Frederick Mercy. It is said to be the largest theatre playing road shows in the states of Oregon, Idaho, Montana and Washington, as well as British Columbia, in point of seating capacity and stage room, and to be the largest in the country playing a combination of vaudeville, road shows and motion pictures. The population of Yakima is 20,000.

Mr. Mercy went to Yakima eight years ago and opened a twenty-five-foot-wide theatre. Among pictures he will show soon will be Douglas Fairbanks' "When the Clouds Roll By," Mary Pickford's "Pollyanna," Harold Lloyd's "Bumping Into Broadway," "The Fall of Babylon," and Constance Talmadge's "A Temperamental Wife."

The theatre staff is composed of the following: manager, A. J. Bartholet; floor manager, William Hervey; assistant floor manager, Frederick Mercy, Jr., son of the president; musical director, A. P. Freimuth; cashier, Lyla Aumiller; assistant cashier, Camille Fagalde; doorkeeper, William Russell; stage manager, Richard Crist; electrician, E. Johnson; property master, J. Ridgway; flyman, Fred Kelly; second hand, H. Tattersall; chief projectionist, Guy Hill; building superintendent, W. W. Lilley.

Urban Claims to Have Solved the One-Reel Film Problem

CHARLES URBAN, president of the Kineto Company of America, has devised a new kind of screen entertainment, the distribution of which in the United States and Canada will shortly be announced. Mr. Urban says of his Movie Chats:

"The aim is to offer pictorial information in the chatty, informal style of one who has traveled and observed much. A number of different subjects are taken up in each series, but each subject is characterized by a permanent worth-whileness that distinguishes it from the daily topical or the vaudeville wheeze.

"Science, industry, art, the animal world, travel in little-known lands, the civilized and the primitive, are pleasingly and truthfully treated. They are intended to gratify the average movie patron's appetite for knowledge.

"The personnel aiding me in the work itself and in the extension exploitation include Norris Wilcox, general manager; Carl Horton Pierce, in charge of distribution, and Henry MacMahon, research expert and title editor."

Goldwyn Exchanges to Handle Buddy Post-Capitol Comedies

BUDDY" POST in two-reel Capitol Comedies, to be produced by the National Film Corporation, will be distributed through Goldwyn exchanges, beginning at an early date, according to an announcement issued by Goldwyn Pictures Corporation.

The first of the pictures starring the giant comedian is being completed at the coast studios of the National Corporation. Whether or not the working title of the initial comedy will be retained, "Love and Loot," is undetermined.

RUBBERNECKING IN FILMLAND

Lots of Things Happening at the Coast Studios, Including Accidents and Arrivals Aplenty

A SOMEWHAT lively week. Ralph Proctor came to town. John D. Tippet, of international film fame and headquarters in London, arrived for a short stay. Olive Thomas and her director, Larry Timble, came in to start work on "Jenny," at Harry Rapf's west coast Selznick studio.

Jackie Saunders and little Jacqueline are here. Tom Meighan blew in for his big part in William De Mille's "Conrad in Search of His Youth." Governor Stephens, of the sovereign and sunkissed state of California, paid a visit to the Goldwyn studios, and was entertained with a luncheon and a trip through the plant by Vice-President Abraham Lehr.

Sol Lesser, of the Greater Lesser Enterprises, and Dave Bershon, manager of the First National Exchange, started for Chicago to sit in at a meeting of First National franchise holders.

Maurice Maeterlinck, prominent scenario writer for Jesse D. Hampton, departed for New York in search of stories.

Part of a Lively Week.

Bebe Daniels was chased by bandits on a lonely road and had to step on the gas to get away. Edna Purviance went to the horse show in Santa Barbara and got in an automobile smash-up coming back. Mildred Harris Chaplin returned from San Diego, where she was one of the party that welcomed and entertained the Prince of Wales. And on top of all that, Harry Reichenbach is here stirring things up for Equity Pictures, and Mary and Doug are getting ready to start honeymooning next month.

Bennie Zeidman has got something big up his sleeve in the production line that he won't tell about. Mahlon Hamilton is raising a set of whiskers, and Eddie O'Hara, Micky Neilan's publicity dopester, who neglected to take his course of sulphur and molasses this spring, has got a fierce boil on his neck.

Leah Baird Talks of "The Heart Line."

I had a very pleasant little talk with Leah Baird, who has come out to the coast with her husband, Arthur Beck, and one of the producing companies of the Gibraltar Films.

Miss Baird told me about "The Heart Line," a story by Gelett Burgess that will be used as her first vehicle for Gibraltar.

"I am putting the story into continuity now," said Miss Baird. "It is a wonderful piece of work—a story that will make people think, and talk, and argue, and maybe even quarrel. But it is the kind of story they will remember and advise their friends to see."

Miss Baird told me the plot of "The Heart Line," and she is right in her opinion that it will cause discussion. It is the kind of story that will give the person who is inclined to scoff at other people's beliefs a chance to say: "I told you so. Haven't I been telling you all along that it was all bunk?" That is, it will please the scoffers for something over four thousand five hundred feet of the film. Then there is a sudden twist in the plot that gives it a totally unexpected ending.

A Film to Please Two Knights.

When Sir Oliver Lodge and Sir Conan Doyle see the film, which they will because it is right in their line, they will be pained at first—they will think they are sitting in on an expose of their pet belief, but when the final smash comes, the unexpected thing that overturns all that has gone before, they will be highly pleased.

I did a little stepping around this week —stopped in at the Hollywood studios, Jack Casper's community movie foundry, and saw Wesley Barry trying out the automatic buckboard that Micky Neilan gave him as a present for having arrived at his thirteenth birthday with all his freckles intact.

Wesley was pumping up the tires, and Watterson Rothacker, Wesley Smith, Bennie Zeidman, Harry Leonhardt, Jack Jasper and Senor Luigi Montagna, sometimes yclept Bull Montana, were standing around offering advice and looking as if they all wished they were kids again.

Eddie O'Hara got out a brand new Graflex camera and made everybody think he was going to take pictures of the celebrated throng, which I'm satisfied he would have done if he had known how to work the darn thing.

Races Away from a Camera.

Fearing that Eddie might get the camera to working and that I might get caught in the picture, which might afterward find its way into the papers, I excused myself and went over to the D. N. Schwab studio, where Dave Butler is working on his second production, "Smilin' All the Way," a story of a New England country boy who managed a restaurant in Greenwich Village and who fed the villagers on New England mince pies and country sausage.

Fred Butler, who is Dave's dad, was directing the picture, and Leatrice Joy as leading woman, Parker J. McConnell as heavy, Lydia Yeamans Titus as a grande dame, Helen Scott and Rhea Haines as Washington Square artists, Paul Scofield, Billy Duval, Frances Raymond and little Arthur Redden, a clever kid, were in the cast.

The Schwab organization was all jazzed up with excitement. Fred Butler wore a smile a yard long, and Dave was as skittish as a two-year-old. Martin V. Merle, the scenario dopester, was jumping up and cracking his heels together. The reason for all this glad stuff was the fact that the first David Butler production, "Sitting on the World," has received the unqualified praise of all who looked at it the other night at the Iris Theatre in Hollywood.

Everybody Sitting on the World.

"We've put Dave over," said Dore Schwab. "We've put him over big, and we are all sitting on the world—right on top of it! Whoop! and couple more whoops!"

I left them to their joy and stepped over on another stage and right into the insides of a Mississippi River house-boat that King Vidor was using for the filming of Ellis Parker Butler's story, "The Jack Knife Man."

"I don't know whether you were ever in a Mississippi River house-boat or not," said King Vidor, "but we think this is the real atmosphere."

I know a lot about house-boats. Once when I was a young chap I went river rattin' and stayed with it until I was so full of "yaller janders" and malaria fever from drinking "tadpole water" that I looked like a Chink, but I didn't say a word to Vidor until I had gone into the cabin of the boat and looked around. I thought I might find some glaring mistake and have the pleasure of airing my wonderful knowledge.

The Seal of Approval.

There was nothing to criticise, however, the boat was as perfect as could be, and almost a duplicate of old Dave Dixon's boat that used to float down the river just ahead of the ice every fall, and get towed up the river just after the ice broke up in the spring.

Old Dave Dixon was as tough as whit leather, a fountain of tobacco juice and profanity, full of rough words and rougher deeds, but an angel of gentleness and kindness to the blind wife who had not been ashore for five years and sat in her own special cabin in the bow of the craft and picked out tunes in a tinkling piano while Old Dave traded in booze and catfish and mus'rat hides with the riffraff of the little river towns where he tied up.

Well, well, I've drifted clear off. You'd think I was Rubbernecking the Father of Waters instead of a movie studio, but it was all so real that it brought the old river days back to me. All the set needed was a few Arkansaw "skeeters" and some willow gnats to make it absolutely perfect.

Combines Pathos and Humor.

I believe "The Jack Knife Man" is going to be a film that people will like. Aside from the romantic atmosphere of the Mississippi, there is a story full of pathetic moments and quaint characterizations and lots of humor.

Frederick A. Turner, who has the part of the Jack Knife man, a kindly old chap who makes his living by whittling out wooden toys and selling them to the people along the river; Harry Todd, who plays "Booge," a river tramp; Willis Marks as "Old Briggles," a sanctimonious official of a childrens' home, were all at the studio when I was there, and so was Bobby Kelso, a four and a half year old kid who is taking his first part in the movies and is proud of it.

Bobby plays the part of "Buddy," who is taken to live on the houseboat by the Jack Knife man until Briggles takes him away to a children's home.

Montgomery Back from the Coast.

George N. Montgomery, general sales manager of Hallmark Pictures Corporation, following a tour of all branches throughout the country, has returned to New York from Los Angeles, where he has spent sometime with the Hallmark producing companies on the Coast. Mr. Montgomery reports that "The Evil Eye," Frank G. Hall's serial starring Benny Leonard, lightweight champion of the world, is nearing completion under supervision of Wally Van. The Hallmark Exchanges throughout the country are experiencing an era of prosperity with business reported aggregating several hundred per cent. over that of a few months past. In addition to Hallmark's present eighteen distributing centers, new and independent offices were opened at Kansas City, St. Louis, Salt Lake City, etc.

Sprightly Torchy Henceforth to Gambol in Two Reel Comedies for Educational

TORCHY has become a member of the Educational Films Corporation's family. E. W. Hammons, vice-president and general manager, has announced that his company had just acquired the "Torchy" Comedies, produced by Master Films, Inc., and that the contract calls for thirteen of these two reel comedies, from the stories by Sewell Ford and starring Johnny Hines, to be supplied in a year. They will be released every four weeks, the first to be available with the opening of Educational's new exchanges.

First of these comedies, titled simply as "Torchy," was recently given a pre-release showing at the Strand theatres in Manhattan and Brooklyn, where it was given enthusiastic receptions by the fans and won praise from the daily newspaper and trade press critics. President Charles C. Burr, of Master Films, has been able to give Mr. Hammons ample assurance that the other comedies to be produced will be fully up to the same standard.

Work has been started on the second of the series at the Cliffside studios. It has the working title of "A Knight for a Night." Great care has been taken in casting the picture, beauty and freshness among the women and youth and cleverness on the part of many of the male support being required. Certain of the characters will probably be carried through the series.

Promise Elaborate Publicity.

"Torchy" Comedies are expected to have an unusual appeal to the exhibitor not only on account of the worth of the productions themselves, but because of the widespread popularity of the star and because there are few series of stories so well known as the Ford creations concerning the red-headed and active-brained office boy. These stories have been appearing in leading magazines and newspapers for several years and already seven volumes of the stories have been published by N. J. Clode, who is one of the officials of the producing company.

The newest series of stories is now being carried in leading newspapers of the country through the McClure Newspaper Syndicate. These stories will continue to so appear, affording the exhibitor a constant local co-operation. In addition, plans are being made for special photoplay editions of the stories, illustrated with scenes from the different comedies.

However, despite this large amount of publicity, Educational promises elaborate campaigns on these pictures. Already the advertising and exploitation departments are at work on the first of the series and full material for advertising will be ready for exhibitors before the first release.

Acquisition of the "Torchy" series gives Educational a two reel comedy release for three weeks out of each four. Mr. Hammons stated that he expects to announce the fourth series within a few days. This will complete the original plan, but it is possible that others will be added since the facilities of Educational for distribution and specialization in short subjects are so great.

Four New Northwest Houses Will Cost About $438,000

PLANS for three new Northwest motion picture houses were announced this week. In adition, plans for a movie theatre valued at $138,000 are nearing completion and another is undergoing remodeling estimated at $25,000.

S. C. Thompson, president of the Tri-State Film Exchange and one of the veteran motion picture men of the Northwest, will build a motion picture theatre at Snelling and Sherburne avenues, Midway, St. Paul, with a 1,000-seat capacity and costing $200,000. The house will be modern in every particular and will draw from a territory without competition for a distance of twelve blocks in every direction.

In addition, Mr. Thompson is preparing to construct another theatre with the same seating capacity and to cost $138,000, at Prior and St. Anthony avenues, St. Paul. Construction will start May 1.

Vondra & Lovchik are preparing to build at Mahnomen, Minn., a $35,000 movie house. It will have a seating capacity of 600. Work is scheduled to begin shortly.

One of the most pretentious houses on the Iron Range of Minnesota will be built by Charles H. Taylor at Crosby, Minn. The building will accommodate 1,000 persons and will cost $65,000. It will draw from seven tributary towns within a mile and a quarter of it, in which there are no motion picture houses.

Carl Laemmle Welcomes Marie Walcamp on Her Return from Japan.
The president of Universal went out to Quarantine to meet Miss Walcamp's company. The serial star is seen here presenting her husband, Harland Tucker, whom she married in the Orient, to Mr. Laemmle.

Famous Players Sign Wanger as Special Representative

THE engagement of Walter Wanger, one of the youngest producing managers on Broadway, as special representative of the production department, was announced by Famous Players-Lasky.

As special representative Mr. Wanger will keep in close touch with Paramount Artcraft artists and all other phases of production.

Mr. Wanger's experience, although covering a short number of years, has been varied. His first position was with Granville Barker, the well-known English producer. In 1917 he presented, with Charles Bryant, the Nazimova season, which included "'Ception Shoals," which later became the motion picture, "Out of the Fog." The Nazimova season was cut short by the war, Mr. Wanger enlisting in 1917 and serving in the air service abroad for eighteen months, most of the time in Italy.

On his discharge from the army Mr. Wanger, by agreement with the Theatre Guild, presented two companies of "John Ferguson" on tour, and produced Frank Bacon's play, "Five O'Clock," at the Fulton Theatre.

Richard Travers Heads Cast of Stoll's "Determination"

AS an indication of what exhibitors and the general public may expect of "Determination," to be produced by Captain F. F. Stoll at the E. K. Lincoln studio at Grantwood, N. J., the cast is announced in full.

Harry McRae Webster is director, John L. McCutcheon is co-director and Herbert L. Messmore is art director. In the cast are Richard Travers, Leslie Stowe, William Corbett, Claire Whitney, William H. Turner, A. Lovell, Mrs. A. Lovell, Ivo Dawson, Dora Mills Adams, Irene Tams, John Woodford, Bernard Randall, Maurice Costello, Eddie Roseman, Al F. Thomas, Bert Tuey, Arthur Donaldson, Eddie Sturgis, Herbert Haywood, Leslie Hunt, Corene Uzell, Joe Herbert, Tod Sloan, Lieut. B. W. Maynard, Henrietta Brettner and "Kid" Broad.

Vitagraph Soon to Release "Courage of Marge O'Doone"

VITAGRAPH'S special production, "The Courage of Marge O'Doone," is about to be placed on the market with a fanfare of advance publicity and prestige which bids fair to set aside all rules. The name of its author, James Oliver Curwood, has attained magic charm from his other recent novels and the films that have been made of them.

In its original form, "The Courage of Marge O'Doone" has been making a literary sensation for more than a year. The locale is the region that borders on the Arctic circle. There are scenes of blizzards, bear fights and man fights of extreme heroism and hardship.

David Smith directed this special feature. Pauline Starke and Niles Welch have the leading roles. It is announced that the film has been received at the Brooklyn studio of Vitagraph, where it is receiving its final editing.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Rothacker Film Aids Detroit Voters in Deciding on Bond Issue for New Car Lines

WATTERSON R. ROTHACKER, who was largely instrumental in swinging the Detroit bond issue of $15,000,000, to build new street car lines in that city, during the recent election, has received numerous congratulations by letter from pleased citizens of Detroit. It all came about by the showing of a Rothacker-made picture to the voters of Detroit. This picture, which is largely in cartoon form, visualizes the present street car conditions in that city. Tiny street cars flitting over the screen show the roundabout way in which workers are now obliged to travel to and from their work. Special attention is drawn to the time wasted and to the number of needless transfers made during the journey.

At psychological intervals the film shows flashes of busy street scenes and corners as the tiny cars pass, crowded to the uttermost, forcing weary workers to wait still longer for mere hanging-on space.

Then the film flashes on the screen the many new lines which $15,000,000 could build, and the ease with which a passenger —no matter in what section his home may be located, could rapidly make the trip to and from his work, in most cases without a single transfer.

Fifteen prints of the Rothacker picture were exhibited all over the city, just before the election, and they accomplished what many speeches and editorials had failed to do. The voters decided that they wanted a street car system like the one they saw on the screen, and the $15,000,000 bond issue for which they cast their votes, will give it to them.

New Fox Chicago Quarters Assured Says Lewis Levin

LEWIS S. LEVIN, on the staff of the New York office of Fox Film Corporation, who came on to Chicago to take the place of Manager Eckhardt, while the latter visited the South to recuperate, is at present engaged in solving the difficult problem of securing temporary quarters for the Chicago force. When seen, recently, he stated that he was not then in a position to give out anything definite in this respect, but was confident that satisfactory arrangements would be made so as to move out of the quarters in the Mallers Building before the expiration of the lease, on April 30.

Mr. Levin informed the writer that the Chicago office is just winding up, most successfully, the recent, national sales drive in this territory, and that business is exceptionally good in the Chicago office. He will remain in Chcago until the new quarters are occupied, thus lifting that burden from Manager Eckhardt's shoulders.

Section 187 of the amended city ordinance, passed June 28, 1918, and to go in effect May 1, 1920, has made it difficult for exchanges seeking new offices to secure suitable quarters. Section 187 reads, in part, as follows:

"It shall be unlawful for any person, firm, co-partnership or corporation to keep or store within the city of Chicago any motion picture films, whether in the form of positives or negatives, whether new or used, or discarded scraps of same, in any building or structure of wood, or in any other building or structure exceeding two stories in height, unless such building is of fireproof construction as defined in chapter XVI of the Chicago code of 1911, as amended," etc., etc.

In such fireproof buildings all vaults containing films must be directly connected with the outside air, at the top story of the building, by means of perpendicular air vents leading directly from such film vaults.

Many Are Turned Away When Barbee Opens Loop Theatre

NO longer will the popular slur about Chicago's dearth of loop theatres de luxe be sustantiated. The opening of Barbee's Loop Theatre, on Monroe at Dearborn, Saturday evening, April 10, was a revelation.

Expressive of the interest that has been centered on this theatre for the past eight months during the period of its construction, hundreds of fans stood in line an hour before its opening and kept the lobby packed for the entire evening. Over 2,000 were turned away. The theatre seats 1,000.

W. S. Barbee had made sure that the feature for the opening night was one worthy of such an occasion, by booking Norma Talmadge in "She Loves and Lies," a Select picture shown for the first time in Chicago, Likewise, George E. F. Koehler, musical director of Barbee's Loop Orchestra of twenty pieces, had arranged a charming program. The program was unusually long and included Selznick News, a Prizma scenic, Literary Digest, a soprano solo, a comic number from "The Gumps."

During the overture the full beauty of the lighting system was displayed. Twenty-one different colors, merging, flickering, disappearing, were reflected about the house and on the screen by an indirect cove system.

Another wise move on the part of Mr. Barbee is the securing of J. P. Kopple as manager. Mr. Kopple formerly served at the Riviera Theatre in this capacity and won there a flattering reputation for his capability and personality.

Unusual Setting for "Bargain Day."

During the final week of "The Million Dollar Drive" to boost Chicago, Mr. Ireland, vice president and supervising director of Reelcraft Pictures Corporation, who was appointed chairman of the film division, in aid of the "Drive" fund, took advantage of the occasion to use Marshall Field's dry goods establishment as a setting for a scene in "Bargain Day," a coming Reelcraft film, in which Alice Howell is the star.

This is the first time the palatial store was ever used for such a purpose and most probably will be the last; so that Miss Howell, in days to come, can refer to it as an unusual distinction.

A Mistake Corrected.

In the issue of April 17, in the Chicago News Letter, the writer mistakenly stated concerning "The Woman He Chose" that F. O. Nielsen owns the sole rights to that picture in the United States and Canada. The sole rights in the territory mentioned are owned by the Mickey Film Corporation, which is owned by Ludwig Schindler and Arthur Lowy.

Excellent Stills, Showing Quality in "Joseph and His Brethren," Made by Armenia Films, Milan.
Hohannes H. Zilelian, president of Armenia Films, is in New York, negotiating the sale of this 7,700-foot feature. Center, is Mlle. Dedi as Joseph's wife. At the right is Signor Deverglilis as Joseph.

"Changing" Fortunes.

Wesley Barry and Matt Moore on the exchange mart in Marshall Neilan's First National, "Don't Ever Marry."

Neilan to Star Wesley Barry in an Original Boy Story

MARSHALL NEILAN announces plans in connection with starring little Wesley Barry, the freckle-faced youth who appears with notable success in "Don't Every Marry," "Daddy Long Legs" and other Neilan-directed pictures.

"The story in which Wesley will be featured is an adaptation from an original boy story by Mr. Neilan and Reed Heustis. No title has as yet been selected but it will be the first of a number of kid pictures in which Mr. Neilan plans to star young Barry during the coming year. Among the subjects in which Wesley will be seen on the screen for Mr. Neilan, will be an adaptation of Booth Tarkington's "Penrod."

Although only twelve years of age, Wesley Barry is one of the most popular players in motion pictures. For the past year little Barry has been studying for stardom under Mr. Neilan's tuition.

To co-direct the initial Wesley Barry story, Marshall Neilan has just engaged Jack McDermott. Mr. McDermott has been a director with the Christie company and prior to that with Universal.

New Elmo Lincoln Serial.

A new serial is projected for Elmo Lincoln, star in "Elmo the Mighty" and "Elmo the Fearless," the two Universal serials which followed his work in "Tarzan of the Apes." It will be called "The Lightning's Eye." The story and scenario are by Phillip Hubbard and A. H. Gooden, who wrote "Elmo the Fearless." The first episode, "The Radium Ray," already is in production.

He will be supported by Louise Lorraine who was his heroine in "Elmo the Fearless." In the cast there will be Roy Watson, A. C. Torr, Fred Hamer, G. A. Williams and Fay Holderman. Robert Hill will direct. In the new serial, Lincoln will double, playing both the powerful hero and the gigantic villain.

Martha Mansfield with American Cinema.

Martha Mansfield, most recently seen in support of John Barrymore in "Dr. Jekyll and Mr. Hyde," has been engaged by the American Cinema Corporation for the leading feminine role in that company's new picture to be started soon under the direction of Wilfred North. The story is an original script by N. Brewster Morse.

"Carpentier a Great Actor and Is Going to Surprise the Public," Says Adolfi

THE world knows that Georges Carpentier is a great boxer; I know he is a great actor," declares John G. Adolfi. As Mr. Adolfi is directing Carpentier's first American picture, he ought to know. "I am working night and day to complete the picture as I understand Robertson-Cole is announcing the pre-release date for Decoration Day, May 30."

According to the home office, the Robertson-Cole exchanges are being literally swamped with applications and inquiries from exhibitors. From Maine to California, the popularity of the Frenchman has brought demands to the best and biggest exhibitors that they provide the opportunity for their patrons to see Carpentier. Hundreds of exhibitors have been holding dates open for the picture and they are making provision for extended dates.

"Carpentier is an artist of repose, a marvel of magnetism and his smile is contagious," continued Mr. Adolfi when he was seen at the Solax Studio in Fort Lee where the production is being made.

"Georges Carpentier is going to surprise the Ameriacn public. If he were a veteran of the screen he could not be more pliable in the hands of the director. He never has to be told twice and in fact he has given me splendid co-operation by making suggestions that will do much to emphasize his screen personality.

"The public is going to admire Carpentier's smile. It is the smile of a strong man. Carpentier does not indulge in that smile always. He is not grinning all the time. As a matter of fact, he is rather a serious-minded young man. It is the smile of a man who has just enough of the boy left in him to make youth stand out. The man who is always smiling is, to my mind, as obnoxious as the perpetually gloomy individual. Carpentier has such an engaging personality that he nicely shades his expressionable face at all times, whether he is before the camera or not."

Carpentier to Make Fight Scene in the Solax Studio

For the first time since his arrival in America, Georges Carpentier, "the idol of France," will fight in ring costume, on the evening of Monday, April 26, in the Solax Studio, Fort Lee, N. J. The appearance will be a part of Carpentier's American society drama which is being directed by John G. Adolfi, and which is to be distributed by Robertson-Cole.

To the fight 500 well known New Yorkers, sporting editors, trade paper and newspaper writers, sporting writers and critics have been invited.

Carpentier will be matched against a real fighter, so that those who are lucky enough to see the battle will witness a bout which will contain all the elements of a genuine ring encounter.

Ship's Passengers See Jewels.

James V. Bryson, formerly manager of the Universal branch exchange in Minneapolis, and now on his way to Australia to establish a Universal branch on that continent, has broken all precedents of the Steamship Sonoma, in which he is sailing, by setting up and operating a moving picture theatre en route. Three times a week he is giving a free show of Universal Jewels, features, comedies, westerns and serials to the entire passenger list and crew.

The Sonoma is carrying $250,000 worth of Universal films to Australia. Mr. Bryson has been assured that every passenger will be a booster for Universal's new venture in the Antipodes. The first show given a few days out from San Francisco, was "Blind Husbands" and a Lyons and Moran comedy.

New Poli Theatres Going Up Despite High Prices

DESPITE the high cost of material and labor Sylvester Z. Poli, the New England theatrical magnate who is perhaps the greatest individual owner of theatres in New England, Pennsylvania and in Washington, is not hesitating a bit in his construction work.

At the present time he is completing the new Poli Capitol Theatre in Hartford, a positive million dollar proposition, has just broken ground in Waterbury for an even larger and more expensive theatre and is working on the plans for the new duplex theatre in Bridgeport, work on which will soon start. Mr. Poli owns the most central plot in the city of Bridgeport just one block from the Stratfield Hotel and the acreage is such that it can house two theatres and Mr. Poli intends to build them. The theatres now under construction and under way by Mr. Poli aggregate an expenditure for five million dollars. Thomas W. Lamb, theatrical architect, plans and builds all of Mr. Poli's houses.

Boston Simplex Agent Leases Space Formerly Used by Select

HARRY ASHER, head of the Boston Motion Picture Supply Company, at 54 Broadway, was at the Simplex factory this week conferring with E. M. Porter, Simplex general manager, on matters that will eventually find their expression in a well organized drive covering the southern section of New England.

Mr. Asher reports that not only is Boston being thoroughly Simplexized but Fall River, Lawrence, Lowell and New Bedford are beginning to answer the call for Simplex.

The Boston company has leased the corner location formerly occupied by the Select Picture Corporation at the corner of Church and Shawmut streets to take care of increased business.

Engagements by American Cinema.

Two recent additions of interest to the executive force at American Cinema Corporation, include the engagement of Roy Davis, formerly of the advertising department of the Western Electric, as assistant to Walter Niebuhr, president of the American Cinema, and the addition of the services of A. R. Rhodes, who is now assistant to James R. Sheehan, production manager. Mr. Rhodes recently completed his government work, having been in charge of the laboratories in Washington during the period immediately following the war.

Falls City Theatres Booming.

Frank Creely is now operating the Empress Theatre, Falls City, Neb., and is presenting a program that pleases his patrons. Powell and Mullen are running the Electric Theatre and featuring Paramount-Artcraft and Fox programs. They have recently bought some new power equipment and also are enjoying a banner business.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

Kohn Enters Scenic Field; Also Revives Role of "Sheriff Nell" for Polly Moran

MARION H. KOHN announces he will enter the scenic field. He will head an expedition to Death Valley and film the many historical spots and freaks of nature which abound there. Furnace Creek, the famous borax beds, Dry Lake, Funeral Range and the Panamint Mountains will also be filmed, while the party will ascend Mount Whitney.

The film will be edited by geographers and the pictures released as a two-reeler, by Joe Brandt, eastern representative of the Kohn Productions.

Marion H. Kohn has decided to revive for Polly Moran, the character, "Sheriff Nell," which she portrayed for Keystone. The new comedies will be directed by Warde Hayes and written by Harry Wulze. The first will be "Sheriff Nell on the Job."

Six beautiful girls, among them Lillian Webster, formerly leading woman for Neal Burns, have been signed for the "Smiling Bill" Jones Comedies. Will Rogers, by arrangement with Goldwyn, is providing shots to be interspersed with his sayings in "The Illiterate Digest," while Grace Cunard has finished her third picture, "A Daughter of the Law," and is starting on the next.

Crane Is Writing for Screen His Conception of Democracy

THE well-known newspaper and magazine philosopher, Dr. Frank Crane, is preparing a story which will present his conception of "Democracy," and which will be presented in motion picture form by Lester Park and Edward Whiteside.

This picture will be directed by Frank Reicher, who also directed "Empty Arms" for Messrs. Park and Whiteside. This will be Dr. Crane's first contribution to the screen, and he will co-operate with Mr. Reicher in filming the story. Charles D. Isaacson, another well-known newspaper and magazine writer, will collaborate with Dr. Crane in preparing the story.

Pioneer Inaugurates Big Campaign of Exploitation

In accordance with Pioneer's plan for country-wide exploitation through the medium of outdoor advertising, two illuminated signs have recently been installed on Broadway. One is for "Dr. Jekyll and Mr. Hyde" featuring Sheldon Lewis and the other for Mary Anderson in "Bubbles." This has been supplemented by a billboard campaign throughout the city.

Arrangements are being made for similar displays in other territories in which the Pioneer co-operative exchanges operate. It is also announced that in accordance with decision at the recent Pioneer convention of exchange executives a plan is being prepared for additonal trade paper advertising on Pioneer productions.

There have been several changes in the publicity department, however. Southard Brown still remains in charge, and Zillah Goldstein has been appointed his chief assistant.

Records of Pittsburgh Theatre Broken by "Blindness of Youth"

"The Blindness of Youth" enjoyed a very successful run at the Fifth Avenue Minerva Theatre, Pittsburgh, and Manager Demas declares the house records were broken. The first-night crowds and press gave the picture high praise. The Pittsburgh Bulletin says: "The theatre will be packed during the entire showing, the picture has an appeal that is all its own. The story is one that will please all lovers of the silent drama."

According to Sales Manager Schwerin, this record is being duplicated in many other places. T. L. Gardiner has booked this picture through the United Booking Offices for more than sixty days, while Savini Films has booked it over the entire S. A. Lynch circuit.

Two Buyers at Hotel Astor Desire to Purchase Films

Thomas W. Dooley, general manager, and George E. Scherrer, president, of Dooley Exchange, Inc., will be at the Hotel Astor, New York, April 27 to 30, inclusive, to purchase features, serials and other material for New York State. They announce they will be pleased to have independent producers and other parties having material open for this territory to get in touch with them on the above dates.

Big Foreign Sales on Hank Mann Comedies

The Paris office of the Arrow Fim Corporation has sold the rights for the Hank Mann series of two-reel comedies for France, Switzerland, Holland, Belgium, Spain and Portugal. This series has also been sold for South America, New Zealand, South Africa, India, Burma and Ceylon, which practically completes the sale of foreign territory. The current release is "Z Romaing Romeo," which is the sixth of the series.

"Tillie" Sold for Iowa and Nebraska.

Sterling Film Corporation of Omaha has purchased from Tower Film Corporation Iowa and Nebraska rights on "Tillie's Punctured Romance" and announce they will launch an elaborate publicity and exploitation campaign on this production, including special stunts which will prove real box office boosters.

Lybarger's "Democracy" May Be Shown as Theatrical Attraction

Democracy Photoplay Company reports many inquiries from distributors, buyers and exhibitors regarding "Democracy, the Vision Restored." The producer, Francis Lee Lybarger, states while the state right market appears to be the logical avenue of release, he is in no hurry to make contracts for territory as he is considering an excellent offer for the presentation of this picture as a theatre attraction in New York and other large cities, with a symphony orchestra and special music.

This production is described as a "world vision of the new order which is to come wherein lies the solution of humanity's greatest problem—the elimination of class hatred."

Agnes Egan Cobb Back from Trip in Interest of "Sacred Flame"

Agnes Egan Cobb, sales and publicity manager for Schomer Ross Productions, has returned from a motor trip to Washington, Baltimore and Philadelphia, during which she visited the exchanges in that territory in the interest of "The Sacred Flame," featuring Emily Stevens, which she is exploiting.

This picture is being handled in Philadelphia territory by the Screen Art Pictures Corporation, who are arranging for week runs at the Standard, Palace and Victoria theatres.

Oh, No, Not a Murder. Just a Little Dance—the "Malarious Mexican Maul."
Mary Anderson about to be put under lock and key (not city) in Canyon Pictures' "Vanishing Trails," a Selig production, offered on the state right market.

"Trouble" First Al St. John Comedy; Warners Report Many Territory Sales

WARNER BROTHERS announce the first Al St. John comedy released on the independent market will be entitled "Trouble." These comedies made by Warner Brothers has heretofore been released by Famous Players-Lasky, but with the discontinuance of many of its short subjects will henceforth be released on state right market, one each month.

The following sales of territory have been made: Georgia, Alabama, Florida and North and South Carolina to Criterion Film Service, Atlanta; Illinois to First National Exhibitors' Exchange, Chicago; Western Pennsylvania and West Virginia to First National Exhibitors' Exchange, Pittsburgh; Kentucky and Tennessee to First National Exhibitors' Exchange, Louisville; Eastern Missouri to Grand Central Film Company, St. Louis.

Iowa, Nebraska and Kansas to A. H. Blank Enterprises, Des Moines; Indiana to H. Leiber Company, Indianapolis; Arizona and Southern California to First National Exhibitors Exchange, Los Angeles; Nevada, Hawaii and northern California to All Star Feature Distributors, San Francisco; Upper New York State to Robbins Film Company, Utica; Ohio to First National Exchange, Cleveland; Eastern Pennsylvania, Delaware, District of Columbia, Maryland and Virginia to Electric Theatre Supply Company, Philadelphia.

Al St. John was for a long time associated with Fatty Arbuckle and has been featured in other productions. He was one of the original Keystone company.

Canyon Preparing to Present Franklyn Farnum in More Films

Canyon Pictures Corporation is at work on a big exploitation campaign for "Vanishing Trails," the Selig serial featuring William Farnum and Mary Anderson. Jack Weinberg, president of the company is visiting prominent state right buyers in the interest of their serials, while en route to Los Angeles to confer with William N. Selig regarding future productions starring Franklyn Farnum, while J. M. Goldstein, secretary and treasurer of the company, will handle other sales from the New York office.

It was because of the success of the two-reel Farnum pictures that the serial was made, and Mr. Weinberg is taking several new stories with him. In addition, there is a regular contributing staff including such writers as Frederic Chapin, William E. Wing, E. M. Bower and Bertram Sinclair. Leon DeLaMothe will direct the new Farnum productions, and Maurie Meyers is handling the publicity, and preparing an attractive press book. A screening of the serial will be announced shortly.

Warners Announce Another Serial with Helen Holmes

AFTER seven weeks at the Warner Studios in Los Angeles, where Warner Brothers are producing the Al St. John comedies and "The Tiger Band" serial, Albert Warner has returned to New York. He brought the first three episodes of this fifteen episode serial, starring Helen Holmes.

The release date of "The Tiger Band" will be announced soon, to be followed by a big advertising campaign. It is claimed that this serial wil rival "The Lost City" as a box office attraction.

National Will Use Large Number of Monkeys for "Tarzan" Serial

Harry Revier, the director, and Roy Somerville, the scenarist, have reached Los Angeles and will immediately start work on the National Film Corporation serial, "The Son of Tarzan." Joe Brandt, the Chester general, also expects to reach California within a short time.

It is announced that live animals will be used for this serial in which Jack Hoxie and Lucille Rubey will play the leading roles, and for this purpose over three hundred monkeys, gorillas and chimpanzees have been contracted for to make the production realistic. It is understood that in addition to a royalty, $20,000 was paid for the rights to this book by Edgar Rice Burroughs.

Chaplin's "The Champion" Booked for Two-Week Showing at Graumans

Victor Kremer reports that arrangements have been consummated by which Sid Grauman will present the revival of Charlie Chaplin's "The Champion" for two weeks at Grauman's Theatre in Los Angeles, beginning April 26.

Mr. Grauman will give this two-reel picture big exploitation and feature it in his publicity as well as on electric signs. In order to have the print arrive in Los Angeles on time, Mr. Kremer despatched it from his New York office by special messenger.

Q.—Why Doesn't the Man in the Gray Suit Look Too? A.—He's Married.
And wifey is leading him away from a million dollars' worth of beauty. Annette Kellerman making her modern comedy-drama for Sol Lesser.

Pioneer Gets "Empty Arms" for Two States

Pioneer Film Corporation announces the securing of New York and northern New Jersey rights for the Park-Whiteside production, "Empty Arms" in which Gail Kane is featured, and that at the first private showing Sidney Cohen booked it for his circuit, including the North Star, Empire, Tremont and McKinley Square theatres. Both the New York and Buffalo offices of Pioneer are now screening the picture and anticipate from the interest shown that it will be a big success.

Kremer Pictures Active in Sales and Bookings

VICTOR KREMER, now touring the country in the interest of the Chaplin reissues he is handling, reports sale of the four short length subjects to Standard Film Corporation of St. Louis for that territory, and this exchange has secured over one hundred days on these pictures for that city alone.

The combination stage and screen attraction presented in connection with "A Burlesque on Carmen" will be brought to New York within the next few weeks. At the present time the principals are being transported from town to town on account of the railroad situation, and additional publicity is secured by having them drive through the principal streets at each point.

Account of increased interest on the Chaplin productions, New York Independent Masterfilms have increased its sales force. Ira H. Simmons, manager of the exchange, has appointed Sam Farber to cover Brooklyn, and Israel Cobe as representative in upper New York. Mr. Farber was formerly with V. L. S. E. and Mr. Cobe with Universal and Pioneer.

Reelcraft to Become Allied with Independent Exchanges

R. C. CROPPER, who has just returned from a trip through the Middle West, reports that many independent exchange owners are anxious to ally themselves with the independent producer and are seeking an alliance with Reelcraft Pictures Corporation.

In view of this, Reelcraft announces it has partially abandoned the original plan of opening numerous exchanges, and will ally themselves with independent exchanging, devoting more efforts to production rather than to the distribution end. Six companies are now at work, and it is planned to offer all types of short subjects, including comedies, westerns, serials, scenics and novelties.

Blazed Trail Making Features Which Arrow Will Distribute

BLAZED TRAIL PRODUCTIONS, INC., releasing through the Arrow, has announced its plan to produce a series of five reel productions. This company has completed a series of twelve two-reel subjects, based upon the adventures of a member of the Royal Northwest Mounted Police.

John Lowell and Dakota Lawrence, featured in the short subjects, have been placed under contract for the five reelers, and actual production will have been started, it is believed, within a month. A new studio is being erected on the shores of Canada Lake, and nearby a complete village will be built, for the taking of northwestern material.

"Screen Snapshots" Issued Bi-Weekly.

"Screen Snapshots," which Jack Cohn has announced ready for release, will be issued every other week and will be the only all-star one-reeler produced, according to Mr. Cohn. It features the work of stars off duty, at play and behind the scenes and answers questions movie fans like to ask.

Miller Arrives in Los Angeles.

A. Lincoln Miller has arrived in Los Angeles, and is making preparations for the production of "The Weakly Indigestion," the single reel burlesque of current events which is being distributed by Radin Pictures. Mr. Miller has sighed several comedians and is reported as negotiating with others.

Pioneer's "Dr. Jekyll" Goes Big in Newark.

Pioneer is in receipt of advice from Nathan Matchet, manager of the Savoy Theatre, Newark, N. J., that the receipts from the engagement of "Dr. Jekyll and Mr. Hyde" featuring Sheldon Lewis have broken all records in spite of bad weather and strong opposition. It is also reported by Pioneer officials that this success is being duplicated in other parts of the country.

Elaborate Exploitation for Fine Arts Five Reel Comedy

FINE ARTS PICTURES, Inc., announces that the comedy "Up in Mary's Attic" will receive more exploitation than any other five-reel comedy. An order has already been placed with Ritchey Lithograph Company for a large quantity of posters, printed matter and other accessories, and an extended advertising campaign wil be started soon.

This comedy featuring Harry Gribbon and Eva Novak wil be ready for showing in about six weeks. Elmer J. McGovern, who edited "Mickey," is cutting the picture, and has sixty thousand feet to work on. An interesting feature of this comedy will be the bathing beauties who appear in many of the important scenes.

No release date has been set, but Charles F. Schwerin, in charge of sales, has received many requests for information, and bids for rights. Don Walk has been placed in charge of publicity and advertising, and he will cooperate with Mr. Schwerin.

Lesser Will Attend Circuit Conclave on Way to New York

SOL LESSER, who with the Gore Brothers, recently purchased First National franchise for Southern California, in addition to a chain of theatres, will attend the First National Convention in Chicago, beginning April 26, and expects to come immediately to New York for a short stay.

It is expected that while here he will announce his distribution policy for the George Beban picture, "One Man in a Million," which he is producing.

Before leaving California, Mr. Lesser and J. D. Williams, general manager of First National, visited the Lesser studios at Riverside to see the making of underwater scenes for the Annette Kellerman picture. A negative was rushed through the laboratory and the same evening a test print shown at Lesser's Kinema Theatre to a few guests.

Hall Room Boys Comedies Are True to Life, Says Jack Cohn

THE reason for the popularity of Hall Room Boys comedies," says Jack Cohn, "is that they are not only funny, but are true to life. When a picture shows a phase of life enacted daily, it means audiences will not only laugh, but be entertained and interested in seeing the tricks of the trade of 'Hall Room' life.

"These comedies have the experiences of thousands of poor but ambitious 'sports' to draw on. There is plot to them. The worries and terrors of putting up the front of an embryo millionaire on an eight-a-week income lend themselves admirably to the filming of funny situations."

According to Mr. Cohn, the Hall Room Boys comedies are now being booked on the Loew, and Fox circuits, and at the New York Strand, and in houses of similar standing throughout the country.

Unique Publicity for Second Jans Film.

Special exploitation and publicity is being prepared for the second Jans picture starring Olive Tell, "A Woman's Business." A campaign book containing out-of-the ordinary features is being prepared, particular attention being given to tie-ups with merchants and local organizations and also to newspaper advertisements, which will advertise the theatre and remainder of the program in connection with this feature picture. In addition, the home office of the company will co-operate actively with the exhibitor.

Many Out-of-Town Buyers Visit Arrow Company; Also Presents Big Six-Reelers

ARROW FILM CORPORATION reports that during the past week the following out-of-town buyers who visited New York bought territory on Arrow pictures: A. Samuels, of Southeastern Pictures Corp., Atlanta; Sam Grand, of Arrow Film Company, Boston; Ben Amsterdam, of Arrow Film Company, Philadelphia; Harry Charnas, of Standard Film Service, Cleveland; Cincinnati and Detroit; W. W. Aechtler, of Major Film Company, Boston, and Mr. Burman, of Philadelphia.

These buyers express confidence in the future of the independent market and report they are able to secure bigger and better productions than ever before. Their confidence is due to the flourishing condition of their exchange, and is reflected in signing up for independent productions that are now in the making.

The Arrow Film Corporation is distributing a six-reel feature, "The Daughter of the Don." It is announced as a big spectacular story dealing with the feuds between the Californians and Mexicans in the early days, having many thrilling scenes and a charming love story.

Two sales are reported as having been made during the first twenty-four hours that the print was in the Arrow office: one for Washington, Oregon, Idaho, Montana, California, Arizona and Nevada, and the other for the New England states.

"Many will recall our statement that we have refused $100,000 for world rights. We, however, knew what we were doing. Recent results show that we were not wrong."

Expect to Realize $200,000 from Sale of "Empty Arms"

ESTER PARK and Edward Whiteside, producers of "Empty Arms," distributed by Photoplay Libraries, Inc., announce that indications point to a total of $200,000 for the territorial rights to this production. General Manager Byron Park says: "It is remarkable the interest exhibitors and buyers have shown in 'Empty Arms,' many wishing options on the picture without even seeing it.

"The territory already sold, including the Far West, Middle East, the Metropolis and some of the Eastern states, average up to the quota they must bring to produce $200,000 for the United States alone. Figuring that perhaps the remaining territory, together with Canada and Europe do not reach their quota, it wil be impossible for 'Empty Arms' to sell for less than this amount on the entire world market.

Hall Room Boys Presented in First "Ouija" Picture

JACK and Harry Cohn claim credit for producing the first "Ouija" picture on record. It is the latest Hall Room Boys Comedy, and is titled "Tell Us, Ouija." Neely Edwards and Hugh Fay, the featured players confer with the spirits by means of the ouija board to discover the ways and means of putting up a front without financial backing.

An extensive exploitation program is being prepared, including hook-ups, with stores handling these boards, and announce that already several stores have announced their desire to tie-up o nthis exploitation.

Thrilling Duel in "Kentucky Colonel."

One of the thrilling incidents in the National Film Corporation's latest feature is a duel between the colonel, portrayed by Joseph J. Dowling, and his best friend, portrayed by Frederick Vroom. Both show their true feelings by firing into the air. Elinor Field, Francis MacDonald and Lloyd Bacon are among the other players of prominence. Joe Brandt is handling the releasing arrangements.

All Domestic Rights on "Confession" Sold.

George H. Davis, owner of "Confession," the National production featuring Henry D. Walthall, has sold the Tennessee and Kentucky rights to Big Feature Rights Corporation, Louisville, and Ohio rights to Crandall Film Company, Pittsburgh. This closes out all territory with the exception of Continental Europe.

Radin Reports Sales on Two-Reelers.

Radin Pictures have sold rights to the series of "Real Star Dramas" to Eastern Film Company, Atlanta, for Georgia, Alabama, Florida, Virginia, North Carolina and South Carolina. These are two-reelers and feature Violet Mersereau, Francis Ford, Ruth Stonehouse, Mary Fuller and Grace Cunard.

"She's 'The Daughter of the Law' That You Must Live Up To."
Gripping scene from the new Marion H. Kohn production. Grace Cunard, the star, is seen in the center.

Live News from Everywhere

Baltimore Bulletins

Attractions April 19-24.

Parkway: "The Cost."
Hippodrome: "Smoldering Embers."
Strand and New Wizard: "Stronger Than Death."
New Pickwick: "My Lady's Garter."
Garden and Peabody: "Pollyanna."
New Theatre: "In Search of a Sinner."
Blue Mouse: "The Forbidden Woman" (third week).
Picture Garden: "The More Excellent Way."

Wilson Contract Closed.

THE Willard Harn Company, Inc., was given the contract for building the New Wilson Theatre on the site of the Church of the Messiah on April 14, when George C. Wilson and J. W. Hoover, president and secretary, respectively, of the Wilson Amusement Company, of which Guy L. Wonders, is managing director, were in Baltimore. Title was taken to the property recently by that company, the consideration being $195,000. The seating capacity will be 2,500. Work will start immediately.

To Show Traffic Dangers.

Traffic dangers and violations, which are encountered every day will be graphically shown in a moving picture drama to be taken by Ziegfeld & Tate, Baltimore moving picture men, for the State Automobile Commissioner's office of Maryland. The star part will be played by Col. E. Austin Baughman, Automobile Commissioner of Maryland, in the play which has been written by Herman E. Tate. In order to get in all the violations that pedestrians are subject to, two crooks are shown getting a license and then they make away with a car and change the license tags. It is when they make their getaway that several of the accidents happen, one of which is running over a little girl. There is a hero and in the end the crooks are foiled and the end is happy. It is the plan of the commissioner's office to show the film throughout Maryland to aid the safety first movement.

Sale of New Wizard Reported.

The Famous Players-Lasky Corporation is reported to have purchased the New Wizard Theatre. This playhouse is now under the management of Bernard Depkin, Jr., one of the most capable managers in Baltimore. When questioned regarding the sale of the Wizard, Mr. Depkin would not confirm it. That the Wizard has bene purchased to guarantee a first run theatre for Paramount-Artcraft pictures in Baltimore is reported to be the reason back of the purchase.

Scouts See Scout Pictures.

A moving picture titled "The Oath of a Boy Scout," was one of the features on the program of a rally which was held by the Baltimore branch of the Boy Scouts in the auditorium at the Baltimore City College April 16. About 1,000 scouts and officials attended the event. The rally was held in honor of Major Teiusanu, commander-in-chief of the Roumanian Boy Scouts, who was present and made an address, illustrated with lantern slides.

Planning Pickwick Improvements.

Plans for remodeling the front and extensively altering the interior of Nixon's Pickwick Theatre are now being prepared by Oliver B. Wight. Mr. Wight designed both the Parkway and McHenry theatres in Baltimore. Bernard Depkin, Jr., manages the Pickwick.

Out-of-Town Notes.

A moving picture theatre with a seating capacity of 900 is being built in Denton, Md., Bryant. Mr. Bryant visited Baltimore April 13 and called on Louis A. DeHoff, manager of the New Theatre to discuss the electrical installation and the general plans of the theatre.

The Elkin's Grand Theatre for moving pictures is nearing completion in Elkins, W. Va. This theatre has aseating capacity of 700 and cost about $50,000. It was built by R. H. Talbot, manager and owner of the Hippodrome in that city. "Blind Husbands" will be the opening attraction.

Attractions April 19-24

New York City.

Strand: "Don't Ever Marry."
Rivoli: "The Toll Gate."
Rialto: "Paris Green."
Broadway: "A Modern Salome."
Capitol: "Alias Jimmy Valentine."

Chicago.

Randolph: "Why Change Your Wife?"
Ziegfeld: "The Woman He Chose."
Castle: "The Forbidden Woman."
Barbee's: "Down on the Farm."
Playhouse: "The Virgin of Stamboul."
Alcazar: "Old Lady 31" and "Sex."
Boston: "The Heart of a Child."
Rose: "Dr. Jekyll and Mr. Hyde."
Casino: "Her Five Foot Highness."
Riviera: "Shore Acres."
State-Lake: "Blind Youth."
Bijou Dream: "A Fool and His Money."

San Francisco.

California: "The Cost."
Portola: "Thou Art the Man."
Imperial: "Down on the Farm."
Strand: "The Sagebrusher."
Rialto: "The Silver Horde."
Tivoli: "Sex."
Frolic: "The Forged Bride."
Sun: "The Law of Nature."

Philadelphia.

Stanley: "Huckleberry Finn."
Palace: "The Toll Gate."
Locust: "Excuse My Dust."
Capitol: "Sooner or Later."
Allegheny: "Should a Husband Forgive?"
Arcadia: "The Cost."
Victoria: "The Cyclone."
Rivoli: "The Lone Wolf's Daughter."
Regent: "Terror Island."

Montreal.

Loew's: "The Greatest Question."
New Grand: "Dangerous Days."
Regent: "Tarnished Reputations" and "Burnt Wings" (first half).
St. Denis: "Pollyanna."

Toronto.

Regent: "On with the Dance."
Allen: "Partners of the Night."
Strand: "The Mystery of the Yellow Room."
Alhambra: "Everywoman."
Hippodrome: "The Right to Lie."
Loew's: "Wanted a Husband."

Los Angeles.

Grauman's: "Dr. Jekyll and Mr. Hyde" (second week).
Kinema: "Down on the Farm."
Superba: "Virgin of Stamboul" (second week).
California: "Out of the Storm."
Auditorium: "The Confession" (third week).
Rialto: "The Soul of Rafael."
Broadway: "Out Yonder."
Symphony: "The Adventurer."
Broadway: "In Search of a Sinner."
Victory: "The Road to Divorce."
Garrick: "The Forbidden Woman."
Palace: "Captain Swift."
Alhambra: "Sex."

Florida Flora

Tampa Victory Opens May 17.

THE Victory Theatre, Tampa's new $200,000 playhouse, one of the most modern in the South, will be opened to the public either May 17 or 18, it was announced by C. D. Cobley, manager of the Strand Amusement Company, upon his return from New York, where he has been negotiating with grand opera stars. After the opera engagement it is probable moving pictures will be shown during the summer. Arangements already have been made and contract, it is said, closed for the opening of Keith vaudeville here this fall.

Gilmore at Anna Maria Beach.

Paul Gilmore, well-known actor of the legitimate stage, who starred several years ago with his own company in "Captain Alvarez," "At Yale" and other high class plays, will shortly be starred in moving pictures. The title of the first one will be "The Isle of Adventure"—at least that is the working title. The exterior scenes will be made at Mr. Gilmore's summer home, Anna Maria Beach, a famous fishing resort, which furnishes first class jungle scenery and other accessories. The interiors will be made in the studios of the Pandora Film Company in this city.

Hire Him as Your Press Agent.

Jack Noble, director for Vivian Martin, who recently was in the city with Miss Martin making exteriors for a new picture, declared he believed many new moving picture companies were coming to this city. Mr. Noble states that the quality of sunlight here is the best he has found anywhere, while the excellence of the weather causes little loss of time in outdoor work.

Cleveland Cullings

Attractions April 19-24.

Stillman: "The Idol Dancer."
Euclid: "Why Change Your Wife?" (third week).
Standard: "The Brand of Lopez."
Metropolitan and Strand: "The Inferior Sex."
Orpheum: "The Valley of Tomorrow."
Liberty: "Fighting Cressy."
Grand: "The Capitol."
Miles: "The Adventurer."

Showmen Will Dine and Dance.

THE Motion Picture Exhibitors' Association of Cleveland have made elaborate preparations for its dinner and dance to be held April 26, and indications point to its being one of the biggest events in the history of Cleveland's film business. The program calls for dancing to start in the Hotel Winton ball room at 10 p. m., to be continued until 11 o'clock, when the dinner will be given in the Rainbow Room at the hotel. The big dining room revue, which is now playing at that hotel will be given as an extra show for this event. The committee in charge of the affair are Meyer Fine, Samuel Bradley, Ernest Schwartz, Max Schrachtel and M. B. Horwitz, chairman.

Long Run at Good Price.

All records for business in any motion picture theatre in Cleveland were broken by Loew's Euclid on the opening week of "Why Change Your Wife?" This picture is now in its third week and the management anticipates that it will be continued at least five weeks. The prices charged are 35 cents afternoons and 55 cents at night.

Salt Lake Siftings

Associated Exhibitors in Salt Lake.

THE Ackerman & Harris Circuit, which operates a chain of theatres, including the Casino in Salt Lake City, has completed negotiations for the Salt Lake City franchise of the Associated Exhibitors, a Pathe enterprise.

Orphans See "Brute Breaker."

More than 100 orphans—the inmates of the two orphanages of Salt Lake City, were guests this week of Manager William Cutts, of the Kinema Theatre for a special matinee of "The Brute Breaker." Each child was given a box of candy. A special juvenile film was added to the program.

The Clawson Brothers Register.

Elliott Clawson, formerly of Salt Lake and a brother of Kingsley Clawson, assistant manager of Lowe's Casino, has signed a six months' contract with Goldwyn Pictures Corporation as a scenario writer. Mr. Clawson adapted "The Little Shepherd of Kingdom Come" to films.

Safety First Films Shown.

A special exhibition of the safety first films of the Anaconda Copper Mining Company was given last week at the Strand Theatre. The films were shown under the auspices of the Utah Industrial Commission and the Utah chapter of the American Mining Congress.

Famous Organist Playing Films.

Gordon Bretland, one of the best known theatre organists in the West and formerly connected with the Tivoli Opera House, San Francisco, has been engaged by W. H. Swanson as organist at the American Theatre in Salt Lake City. He was for months known as San Francisco's favorite organist.

Presiding at the console of the American organ he has at his disposal one of the largest and most complete pipe organs and unit orchestras to be found in any moving picture theatre in America. His masterly performances have created a genuine impression in Salt Lake.

In addition to rendering three concerts on the great organ daily, Mr. Bretland plays interpretations for the pictures. Possessed of a voice of exceptional tone quality, he adds greatly to the performances by vocal selections several times a week.

"River's End" Does Great Business.

Exhibition of Marshall Neilan's initial independent production, "The River's End," last week broke all house records for the American Theatre. It has the distinction of being the first picture which has ever been booked for a week's run at the American and it played to capacity business afternoon and evening for each of the seven consecptive days.

The opening day, Sunday, it is estimated that in the neighborhood of 2,00 patrons were turned away, and this in spite of rainy weather. The management urged patrons to attend matinees to relieve the evening crowds during the entirety of the week.

The exhibition of the picture was widely advertised and the management used a slogan which is believed to be entirely new and original. Each advertisement bore the words at the bottom, "You will be glad you bought a ticket." And the patrons praise of the production signified that the management was not mistaken. They were glad.

"The River's End" was followed by "The Sporting Duchess," featuring Alice Joyce. This also did a record business and the management found itself justified in a slight increase of admission prices for this feature." Alan Dwan's production, "The Luck of the Irish," plays four days next week.

Film Actress Walking to New York.

Eve Montaldo, erstwhile moving picture actress, reached Salt Lake last week on her hike from Hollywood to New York, which place she expects to reach in August. While in Salt Lake she expects to diverge from her hobo jaunt for a time by staging a film drama under the auspices of the American Legion's "Spring Frolic and Mardi Gras," to be held April 24 to May 1.

Whispering Words of Cheer
And William Farnum is listening too in Fox's "The Orphan."

Hoosier Happenings

Indianapolis Attractions April 18-24.

Circle: "Don't Ever Marry."
Mr. Smith's: "The River's End."
Colonial: "Fall of Babylon."
Ohio: "Mystery of Yellow Room."
Isis: "The Hick."
Alhambra: "Heart Strings."
Crystal: "Captain Swift."
Regent: "Desert Gold."

Asks Receiver for Elkhart Orpheum.

CHARGING that the Orpheum Theatre Company, operating the Orpheum Theatre, Elkhart, is insolvent, George J. Hoffman, of South Bend, has brought suit against the Orpheum company, C. J. Allardt and Ezra Rhodes, for judgment of $6,600 and asks that a receiver be appointed for the company. Rhodes operates the Orpheum and Family theatres, Elkhart, and the La Salle and Castle theatres, South Bend.

Hoffman alleges that a note for $5,000 was given to him by the company in part payment for the construction of the Orpheum Theatre building. This note was renewed in 1916, he avers, and is still unpaid. Other charges brought against the company are that bonds amounting to $20,000 are outstanding and that the only assets are the building and property of the theatre in Elkhart, valued at $15,000.

Rembusch Names Publicity Man.

Robert M. Eichelsdorfer, of Shelbyville, Ind., formerly engaged in newspaper work in Indianapolis and a lieutenant in the army during the war, has been appointed advertising and publicity director for the Frank J. Rembusch Motion Picture Enterprises. Mr. Rembusch has a chain of theatres in Indiana and his move in employing a publicity and advertising director is in keeping with the constant growth of his business.

Advertising Films Incorporated.

Articles of incorporation have been filed with the county recorder at Lafayette, Ind., by the National Advertising Film Corporation, a newly organized concern composed entirely of Lafayette citizens. The company is incorporated for $100,000 and the principal business is to prepare illustrative advertising for motion picture theatres, newspapers and other periodicals. Headquarters of the company will be maintained at Fort Wayne.

More Theatres in Steel Town.

The Gary Amusement Company, which will operate a motion picture theatre at Gary, has filed incorporation papers with the Secretary of State at Indianapolis. The capital stock is $5,000 and the incorporators are Edwin Clifford, John P. Barrett and Nellie Wyckoff.

San Francisco Siftings

Daylight Saving Killed.

THE Board of Supervisors of San Francisco has put an end to the agitation for a daylight savings measure by refusing to adopt an ordinance along this line. At a recent public hearing theatre owners and labor interests went on record as being opposed to the change.

Change in Licenses Scheduled.

An increase in license fees is facing exhibitors and film exchange men of San Francisco and it is expected that the new rates will go into effect the first of July. It is proposed to make a substantial increase in the licenses paid by exhibitors, placing this on a sliding scale, and to add moving picture film exchanges to the list.

George Eastman Pays a Visit.

George Eastman, president of the Eastman Kodak Company, was a recent visitor at San Francisco on his way to Japan, where he will tour that country with a party of American financiers. The purpose of the trip is to investigate trade conditions.

Producers Work in San Francisco.

George Melford, director for the Famous Players-Lasky Corp., was in San Francisco recently with a company of forty-five headed by Mabel Julienne Scott, making scenes for "The Savage," a Sir Gilbert Parker story.

An advance guard of a Metro company has arrived here from Los Angeles to secure water front scenes, including J. P. Whalen, Guy L. Pulley, Myron G .Browne and E. J. Shulter.

Frolic Improves Orchestra.

Ben Goodman, manager of the Frolic Theatre, San Francisco, recently enlarged the orchestra and made arrangements whereby it would play at matinee performances, as well as in the evening. He has now secured the services of Conductor Michael Franccardio.

Widely Known Exhibitor Dies.

Joseph B. Sawyer, of Placerville, Cal., better known by his name of Travelle, passed away at his home there recently following an extended illness. Mr. Travelle was widely known in the moving picture business, having been connected with the industry almost since its inception. After serving as manager for Selig's Polyscopic Theatre, Chicago, he came to San Francisco, his native city, and engaged in business. Later he removed to Placerville and opened the Elite Theatre, afterwards taking over Sigwort's Opera House there, which he renamed the Elite. He is survived by his widow, a daughter and a stepson.

House Planned for Madera.

A. C. H. Chamberlin, who has been engaged in business as an exhibitor at Madera, Cal., for many years, has announced his intention of erecting a new theatre at an estimated cost of $100,000. The new house will have a seating capacity of 1,200.

Lorin Theatre to Be Enlarged.

The Lorin Theatre, Berkeley, Cal., conducted by the Beach-Krahn Amusement Co., is to be enlarged at an estimated cost of $50,000. The capacity of this house was increased two or three years ago, but it has again proved to be too small.

Thousands View Propaganda Pictures.

Director Leon J. Richardson, of the University of California Extension Division, announces that during the month of March 37,642 persons viewed the moving pictures sent out by the film section. This is more than double the record of the corresponding month last year.

News Briefs.

The Grogg Amusement Company is erecting a fine theatre at Bakersfield, Cal., to be known as the California. Special attention is being paid to the ventilating system that is being installed to make the house cool during the summer months.

C. A. Roscoe, of San Bruno, Cal., has opened a small theatre at Campbell.

E. Lion has purchased the interests of his partner, J. J. Lawrence, in the Rex Theatre, Santa Clara, Cal., and is now the sole owner.

Philadelphia Pointers

Invites Everybody and Their Motor.

A DANCE to which all those identified in the motion picture industry who own automobiles will be invited, will be held at Langhorn, Pa., on Wednesday night. Arrangements have been completed under the direction of Alice, of Lewis M. Swaab.

News in Brief Paragraphs.

A new motion picture theatre to be known as the Penn Treaty, will shortly be erected in Kensington, by the Nixon-Nirdlinger interests.

The Stanley Theatre will celebrate its sixth anniversary during the week of April 19.

Marcus Benn, of the Benn Theatre, is contemplating the erection of a new theatre in the near future in West Philadelphia.

"Stuffed Zoo" as Side Line.

Bob Lynch, manager of the Metro, has quite a large menagerie of stuffed animals of the jungle always on hand which he is renting out at reasonable rates.

Theatre Notes.

The new Capitol Theatre in Wilkesbarre now under construction is reported to be rapidly nearing completion.

The Strand Theatre in Scranton is about to be equipped with new electric signs.

Pittsburgh Paragraphs

Attractions April 19-24.

Olympic and Liberty: "The River's End."
Grand: "Alarm Clock Andy."
Loew's Lyceum: "The Woman in the Suitcase."
Cameraphone: "The Little Shepherd of Kingdom Come."
Minerva: "Trilby."
Columbia: "The Little Shepherd of Kingdom Come."
Blackstone: "Partners of the Night."

Will Build Largest Theatre.

NATE FRIEDBERG, of the Associated Theatres, announces the purchase of a plot of ground 60x240 feet on Federal street, North Side, near the Carnegie Library, on which his company will erect the largest picture theatre in Pittsburgh. The plot is built up with a two-story building, in which there are seventeen tenants. This building will be remodeled into an up-to-date picture theatre.

Belle Vernon to Have New House.

Thomas Bello states that he is going to erect a new theatre in Belle Vernon, Pa. The ground has already been purchased and work will begin at once. The cost will be between $40,000 and $45,000, and the building will be ready for the public on or before August 1. Bello has been operating the Bijou for the last ten years and has contracted a large folowing in that time.

Sells New House Before Opening.

Samuel Pollack, contractor and architect of the new Strand Theatre being erected at McKees Rocks, Pa., has sold the house to Max Engleberg, brother of Ben Engleberg, of the Elmore Theatre, Pittsburgh. The opening is slated for May 15. The Hollis, Smith, Morton Co. will furnish the equipment.

New Parkersburg Theatre Open.

The new Lincoln Theatre, Parkersburg, W. Va., owned by the Smoot Amusement Company, owners also of the Camden Theatre in the same town, was opened April 12. Among the Pittsburgh film men who attended the opening were Carlos Moore and Joseph S. Skirooll. Mrs. Moore was also present.

B. & C. Erie House "A Dandy."

Jerome Casper has returned from Erie, where he superintended the redecorating of the Strand Theatre there, which has recently been taken over by the Rowland & Clark interests. Cass says it's the prettiest house in the R & C chain.

David Adler Back to Pittsburgh.

It is entirely likely that Dave Adler, a prominent exhibitor of Cleveland, will sell his interests there and return to Pittsburgh and affiliate himself with the Associated Theatres, of which Nate Friedberg is the directing head. Friedberg and Adler were formerly in business together, conducting houses in Pittsburgh and Cleveland, but two years ago they separated, Nate taking the Pittsburgh interests and Adler assuming full ownership of the theatres in the Forest City.

Cincinnati Chatter

Attractions April 19-24.

Strand: "Sinners."
Walnut: "On with the Dance."
Boulevard: "The Sporting Duchess."
Gifts: "Little Shepherd of Kingdom Come."
Orpheum: "Two Weeks."
Palace: "A Woman Who Understood."

Projectionists Demand Wage Increase.

MOTION picture operators in Cincinnati and vicinity have submitted demands to the various managers for a 20 per cent. increase in wages, effective May 1.

Standard Books "Lost City."

Phil Charnas, of the Standard Film Service Company's office road staff, was a visitor in Cleveland last week, reporting number of Southern Ohio bookings of "The Lost City," Standard's wild animal serial.

Goldwyn Exchange Moving.

Resident Manager Oscar Bower of the Goldwyn office is preparing to move into the new headquarters in the Film Building, Piano street and Broadway. Mr. Bower says the transfer will be made in such a manner as not to interfere with business.

Important Move by Independents.

Harry L. Charnes, general manager of the Standard Film Service Company, has just returned from New York City, where he attended sessions of the newly organized Federated Film Exchanges of America. Mr. Charnes said some important announcement will be made shortly as to the product to be released by the Federated.

Made Exchange Club President.

I. W. McMahan, president of the McMahan & Jackson Film Exchange, has been chosen chairman of the State Executive Committee of the Exchange Clubs of Ohio.

Piqua Officials Fight Screen.

The town of Piqua, Ohio, is suffering from an acute attack of anti-movies. Recently Harry Kress, an exhibitor, was arrested for keeping his theatre open on Sunday. He lost and appealed to a higher court. Now the mayor, J. H. Smith, has ordered that every picture to be shown in the town shall be first passed by a local board of censors. Their duty is to cut out all scenes of crime, because when two boys were arrested for a series of thefts, they said they were led into committing these acts by seeing pictures of crimes in moving picture shows.

Robert C. Bruce at the Helm.
Producer of scenics for the Educational Film Corporation.

Buffalo Bulletins

Attractions April 19-24.

Empire: "The Shepherd of the Hills."
Family: "Eyes of Youth."
Lyric: "The Tattlers."

Consistory Plans Shows.

BUFFALO CONSISTORY, Ancient Accepted Scottish Rite of Free Masons, is planning to install a projection machine in a big tent on the extensive lawn on Delaware avenue, in which motion picture shows will be given during the summer months, with Elmer C. Winegar, manager of the Central Park and Premier theatres, in charge. Elmer is a member of the consistory. The stunt should prove a popular one with members and visitors.

Spang Making Pictures.

Harry J. Spang, former camera reporter for the News-Strand Local Events, is now engaged in business for himself. "Motion Pictures Made to Order" is the banner now carried by Harry. He is kept busy making films of local industrial plants and their various operations.

Smith Buys Crescent.

Phil Smith, of Buck & Smith, Syracuse, has taken over the Crescent Theatre in the Salt City. He will operate the theatre as a second run motion picture house.

Star Theatre Reorganization.

A. A. Fennyvessy, organizer of the present Star Theatre Company and big theatre owner of Rochester, was in Buffalo the week of April 12 trying to iron out matters at the Star Theatre, rumors of the close of which were current in the city. It is reported that an attempt is being made to reorganize the house. Al Sherry, manager of the Star, resigned Saturday evening, April 17.

Empire Theatre Success.

The Empire Theatre, formerly the Garden burlesque house, seems to be going over O. Keh. Week runs accompanied by big advertising campaign is the policy and excellent audiences are usually in attendance. "The Shepherd of the Hills" was the feature for the week of April 18 and large ads were used in the local newspapers for a week in advance and during the run of the picture.

Dismisses Vohwinkle Complaint.

Mayor George S. Buck has dismissed the complaint made against Bernard Vohwinkle, owner of a motion picture theatre at 1604 Genesee street. It was alleged that he had been operating a projection machine without a license. Vohwinkle claimed that he only operated the machine during a period when his regular operator was ill. He had formerly held a license, he said, but had failed to renew it.

Celoron Auditorium Burned.

The Auditorium at Celoron, near Jamestown, owned by the Celoron Amusement Company, was burned Monday evening, April 12. The total loss is estimated at $40,000 to $50,000, which is partly covered by insurance. The building was totally destroyed, as was the contents.

Flirt Picks Up Wrong Woman.

August Wehlen, 220 North Division street, entered the Happy Hour Theatre, on Main street, near Genesee. Next to him sat a woman. He began to flirt with her, it is alleged. The woman proved to be Mrs. Lillian Morrison, a policewoman. "Six months in the pen," said City Judge Woltz when Wehlen was arraigned before him on a disorderly conduct charge. A number of complaints have been received by the police of women and children being annoyed in picture houses. A few more sentences like the above and the annoyance will undoubtedly cease.

Buy Canandaigua Theatre.

George E. Bachman, of Seneca Falls, and John Acker, of Auburn, have taken over the Fisher Theatre at Canandaigua and have renamed it the Temple. The lease was purchased from F. C. Fisher.

Advertising and Exploitation

By Epes Winthrop Sargent

Series Cards for Free Admissions Are Material Aids to Good Business

SOMEONE down in the Pittsburgh district has started a new free admission series card for the launching of the new Elmo Lincoln serial and now the entire section is working the stunt. The cards are self explanatory as to their text, and the manner of getting them into circulation can be worked to suit the management.

They can be given wide distribution on the street to everyone, or they can be distributed through the house on the days the serial just closing is being shown, or they can be handed out every serial day during the week. The can be given out one a week for four weeks, in regular order for four days, or can be given in assorted lots.

Jumble Them Up.

This last is perhaps the best way, and this scheme started years ago in Chambersburg, not far from Pittsburgh. Under the original scheme on certain days the Star theatre issued double tickets. One portion gained admission and the other contained one of the four letters of the house name. On dull days free admission was given anyone who could present the complete set spelling the name. As many persons obtained two tickets of one letter and lacked some other essential the trading was brisk and it reached the point where at least one enterprising cigar store set up a clearing house for the tickets. It would take tickets of one letter and replace them with the letters desired and it won no little trade for its cigars through this accommodation.

All letters were distributed in equal numbers, so there was no scarce letter, as is the case when the number of free distribution is limited by the number of tickets of a certain letter issued.

Makes Talk and Business.

Under the simpler scheme, the distribution is so simple that it is practically assured that everyone will have the set, but the trading element makes a good selling stunt if the idea lasts long enough.

In the present instance the idea is to give a value to a free ticket to a serial that the recipient may become interested in the fourteen episodes to follow. For this reason it is better to make the distribution so simple that anyone can collect the necessary four slips. No matter how it is done, the distribution of free tickets too lavishly is viewed with suspicion. To make the collection of four cards an essential to the free ticket gives to the courtesy a value out of proportion to the value of the ticket, but if the accumulation of these cards is made too difficult, the object aimed at may be defeated.

And It Sinks In.

The first three cards must be carried for at least several days, and this drives home the interest. It is pretty safe to say that no one who saves the first two cards is going to be able to forget "Elmo the Fearless." And it will not be the children alone who will save these. The bump of curiosity does not disappear with advancing years and no one who gets one of the cards will be content until the mystery is solved.

The idea is not wholly new, but the adaptation to serials is, but this is only a single angle. It can also be used to build up matinee business, to get over some special play and, by limiting one of the cards of the set, it can get a large amount of attention without seriously taxing the seating capacity. With one or two thousand cards of each of three of the series and perhaps a hundred "M" cards, the free admission can be limited to the hundred or any other regulation made.

Other Uses.

There was a time when these free admission cards in various forms were widely used, but they seem to have been forgotten of late. Included in the lot was the card issued to evening patrons good for a matinee admission if presented before a certain early hour the following afternoon, the noon hour card good for a return in the evening if the shortness of the nooning did not permit the entire program to be seen, the "ten cards good for one free admission Friday" idea and a score of other forms.

All of these were good business builders in the past. There is no reason why they cannot do as well now. This E-L-M-O set is going strong in and around Pittsburgh. Try these and perhaps you will find a use for some of the others.

Played Up His Ushers as an Opening Day Attraction

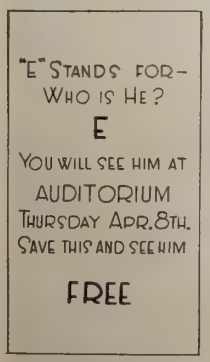
OPENING the new Grand Theatre, Huntsville, Ala., Mr. Hackworth, the manager, gives almost as much display to the list of ushers engaged for the opening day as he gives the initial attraction. The space to the left of the main cut announces that "To insure our patrons of procuring the best seats, the following young men about town are engaged as ushers for the opening performances." There follows a list of twelve names. Mr. Hackworth does not name his ticket seller as a counter attraction for the other young men about town, but this is the one bet he overlooks.

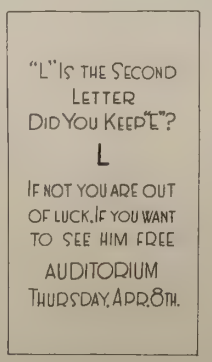
The full layout gives the opening announcement at the top with a bank of

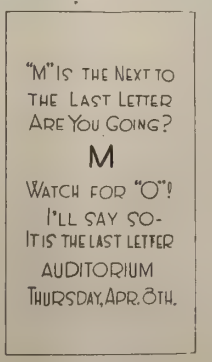
Mr. Hackworth's Full-Page Opener.

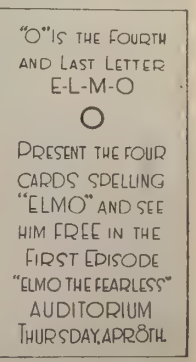
twelve point bold, upper and lower. The center cut also announces the showing of "The River's End" for the first and second days. To the right Constance Talmadge is announced for Wednesday and Thursday, with "Soldiers of Fortune" below for Friday and Saturday. To the left of this is the list of stars who will appear at the house in a triple column of forty-four names. It is an ingenious utilization of the space and better than the devotion of the entire space to the opening.

What Have YOU Been Doing Lately?









Four of a Kind Beats What?

In this instance it beat the box office record on serials for the Auditorium, Burgettstown, Pa., where the set was used to launch the first episode of "Elmo the Mighty." Now the cards are being used all over Western Pennsylvania.

Hula Dancers Follow Kentucky Jazz Bands

Used Troupe of Hawaiian Dancers to Get Atmosphere for Big Griffith Play

HAVING flooded the country with jazz bands to boom "In Old Kentucky," it is probable that the Griffith First National attraction, "The Idol Dancer," will now give work to a horde of more or less genuine Hawaiian troupes. The ice was broken by Ned Finlay, of the Broadway, Richmond, who engaged a troupe of Hawaiians for the run of "The Idol Dancer" at his house, and played the dance across the boards.

He went a little further than this and made the engagement the basis for an 'in person" announcement, though he did not definitely announce the personal appearance of Miss Seymour, the banner reading "Here in Person. The Idol Dancer. Vierra's Hawaiians." It probably would have been better to have dropped the "Here in person" to boom the Hawaiians for what they were.

Played Up the Dancing.

In the newspaper work the emphasis was all laid upon the dancing, using the slogan, "Oh, how she can dance!" from the press book, in every display. In the early announcements the Hawaiians were merely announced in a line, a time table being added just before the opening. For the rest the advertising ran for Miss Seymour and her accomplishments, and to give added value to this phase large type was given to the statement that no one would be seated during the dancing scenes.

In the lobby the chief decoration was a pair of cutouts of the dancer, and this was backed up by lithographs showing the dance. The two cutouts towered above the rest, however, and dominated the space. The greater reliance was placed upon the newspaper work, and this was heavy throughout the week.

Worked Inside.

The Hawaiians were not used for a ballyhoo as the cut would suggest. They were merely posed for this picture for the press work, but their performances were all inside. The hula dancer's grass skirt looked enough like Miss Seymour's grass skirt to get by, and most of the crowd were too busy to institute facial comparisons, so the "in person" stuff was not harmful.

The troupe made four appearances daily, skipping the six o'clock showing, but though this fact was well advertised, it seemed to have little effect upon the attendance. People who could not get in at the dance showings were content to come in for the celluloid wriggles, and the bridge over business was almost as good as the matinee and night shows. This might argue that the troupe was without value, since the house was filled without them, but the fact remains that the swing performance ran on the general interest aroused by their appearance.

Boosted Prices.

A thirty-cent top was used for matinees, with fifty cents in the evening, but the slight increase in prices did not affect the business. Lines formed before each showing and the cameraman was kept busy shooting the crowds, for it was the same story at each performance. The line ran down the block and around the corner and there was no row over the refusal of the management to seat incoming patrons during the dance scenes because the seats were filled and the standing room all taken up long before the picture had run that far. The line was purely ornamental, save that it helped to give emphasis to the dance angle.

Liberal use of the press book copy was made throughout the week, for it could not well be bettered.

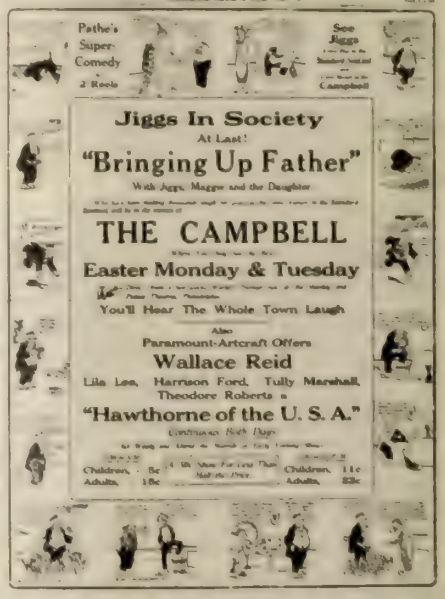
If your local paper will not give you space for photoplay items, use part of your display for that purpose. "Clip and Paste" in Moving Picture World supplies "shorts" ready-to-use. They will make your advertising more attractive.

"Oh, HOW She Can Dance," Said Ralph Ruffner.

In the First National press sheet for "The Idol Dancer," and the crowds at the Broadway, Richmond, agreed that he was right. She not only could, but she did.

Another Good Idea for Cartoon Comedy Ads

USING the regular cartoon strips to advertise cartoon comedies is a new idea put forward by the Campbell Theatre, Hazleton, Pa. The house is using the "Bringing Up Father" series, and the Standard-Sentinel takes the strip service, with the result that the house borrowed from the newspaper a sufficient number of cuts to frame an attractive display page, making the cartoon announcement the chief feature of the space. Nothing can more definitely establish the cartoon connection than the use of the cartoons themselves, and this page is unusually good. Once they are used as a strip, the cuts are good only for old metal, and the paper will be glad to loan them for use in a page or half page.



An Attractive Use of Cartoon Frame.

No effort is made to show complete strips. It is better to take an assortment than to use the consecutive strips, for the reason that if the complete showing is made there is danger that the reader will become more interested in the cartoon than the advertising story. Where the sketches merely give the general suggestion of the cartoons the effect is better.

Now that the idea has been sprung it will probably be widely adopted, but it took the Campbell to think it up.

Hooking Goldwyn Pictures to Church Fairs a Help

LATELY the Goldwyn Philadelphia exchange got valuable publicity through hooking in with church fairs. The most profitable booth at the fair of the Narbeth Women's Community Club was that at which signed photographs of the Goldwyn players were offered for sale, and at a Sunday School event at Bethany Temple, John Wanamaker's church, one of the chief entertainments was a guessing contest in which the class was asked to identify the Goldwyn star and stock players. In both instances the interest in the players extended to the coming of those stars in plays to the nearby theatres, and the Goldwyn representatives were there with inside information for all who asked.

Give Miss Swanson Curtains to Cling To

Scrapping Back Made Opposition Pull Out Competing Title Second Day of Run

MAKING the opposition pull its show after the second day was the achievement of B. I. Van Dyke, of the Royal, Des Moines, when he had Louise Glaum in "Sex" recently. He and C. D. Hill, manager of the Hodkinson Des Moines office, put their heads together to put "Sex" over as big as they recently worked "Desert Gold."

They started off with a half page splash worked from a more local angle than the press book stuff, and the big point was that this production was neither kith nor kin to "The Inferior Sex" which the opposition had booked in.

Capitalizing Opposition.

Somehow the management had gotten hold of the fact that the similar title had been booked for the other house and they made this title the big objective in their advertising. By making it appear that the other title was an effort to ride on the merits of "Sex" they made opposition the talking point of the advertisement and successful so well that the other house pulled its show on Tuesday and substituted Violet Heming in "The Cost."

The attempt to run up on the title was turned to an advantage for the moral effect of the suggestion was strong and after that it would not have been possible to keep the public out with a club.

A Unique Ballyhoo.

But no clubs were used in an effort to keep the public out. Instead every effort was made to get them in, and to entertain the waiting line it was announced that a musical act had been engaged to give a free concert in the lobby for twenty minutes before each showing. An accordion and banjo team was engaged and they not only served as a ballyhoo, but they kept the waiting crowds quiet while the previous house was disposed of.

The Royal lobby is small, which prevents elaborate lobby shows, but painted signs were employed to replace set effects, the best one reading:

No man ever lived who did not like to be babied.
Tie a pink ribbon in your nightie and he will sit up and take notice.

Similar signs were run out around the corners of the lobby to draw the attention of the reader inside, and did much to gain interest for the picture.

Signs Won Out.

These signs did a lot of the selling. They were short and pithy, and they were readable. They got away from the usual one sheet appeal and by giving something new got the prospect from a fresh angle of appeal.

No matter how good lithographs may be, if they are not unlike the lithographs of the week before, they lack the novelty of something different. Mr. Van Dyke knew this and he spread himself on the announcements—and brought in the coin.

Make Appeal to Campers with This Fire Warning

ABOUT the time the sap begins to run a lot of people start to think about camping and the woods. Now is a good time to pick up a single scene from "The River's End" for a bit of special press work. In one of the scenes Conniston, breaking camp, carefully pours water upon the camp fire to make certain that it is extinct. It is a little touch of naturalness put in by a director who knows the woods, but it has brought out a letter of approval from C. H. Morse, district inspector of Forest Reserve, in the Canadian service. He writes: "Permit me to say that your action in working out details of this kind, which have a very decided effect in the direction of forest conservation, meets with our very warm approval." Pull this up for your program or press work and get the editor interested, for camp fires have often done millions of dollars worth of damage and the subject is important as well as interesting.

Bettered Original Stunt

Some time ago we showed a cut of a cutout of Gloria Swanson climbing the piano in the cabin scene in "Male and Female." The figure on the lithograph is about life size and can be so placed as to suggest that she is climbing upon an actual piano. The Rialto Theatre, Aurora, Ill., picked up the idea and improved upon it by hanging a pair of curtains above the piano and draping them so that it appears that Miss Swanson is grasping these to assist her in escaping the flood. It is just a little touch, but it helps wonderfully. The window card states that the piano is the duplicate of the one used in the production of "Male and Female." It doesn't mean anything, but it helps to get interest none the less.

Used Rube Street Worker for "Virgin of Stamboul"

PERHAPS a rural old lady is not the most appropriate street worker for a picture with an Arabic locale, but Herman Stern, of the Universal's Pittsburgh office, was looking for something to boom the opening of Priscilla Dean in "The Virgin of Stamboul" at the Columbia and he found he could get Mrs. Fleischer, who is a professional "Rube," and he sent her out with a generous-sized carpet sack, which every now and then she unfolded to display the advertisement of the attraction. She did not confine her attention to the streets, but promenaded through the department and other stores and made her presence generally felt.

The supposed gripsack was merely a strip of carpet with the inner side faced with an oilcloth sign. It was held together by double handles, and by merely dropping one handle and raising the other high enough a one sheet was effectively displayed.

A Universal Street Worker.

The idea is so simple that it can be easily copied, but it must be remembered that something more than a woman in rural dress is required for a proper Rube effect. To do it right requires native wit or considerable experience.

Banjoist Plunked in the Plunks in Des Moines.

Putting over Hodkinson's "Sex," with Louise Glaum, led to the engagement of a vaudeville team for a twenty-minute concert before each showing.

Unless You Live in Venice You Can Get Old Cars

Made Extensive Use of Indorsements Gained at Private Showing of Feature

FOUR uses of the indorsements gained from a private showing of "The Copperhead" at the Starland Theatre, Anderson, Ind., seems to be about the most intensive use of this stunt to date, though this by no means exhausts the possibilities of the personal testimonial.

Frank Heller took the feature and arranged for a private showing to city officials, educators and others, including—for this picture—the members of the G. A. R. who could be reached. The G. A. R. men were invited because some of them had seen Lincoln during their military service and they were asked to pass upon the fidelity of the likeness. Naturally there was some discussion, for the veterans were not wholly in agreement. No two men receive the same mental impression, and while the majority were agreed that the impersonation of the actor was remarkable, there was just sufficient opposition to make the discussion interesting and grip the attention of the others present.

Getting the Opinions.

This discussion undoubtedly helped to bring out the opinions of the younger men on the play. It roused them to an appreciation of the fact that "The Copperhead" is something more than a motion picture, and this was reflected in their replies to the questionnaire with which each guest was supplied as he entered. The questions were so framed so as to make it possible to get out material for publicity use, and yet they were also planned to make it easy for the spectator to fill in his replies without too much of an effort, which would have defeated the scheme.

As it was the leading questions yielded a number of strong, terse paragraphs of praise which were signed by most of the leading men and women of the town.

For the opening gun these replies were copied off and rushed to the Herald for use in the news story of the showing, having for its lead the G. A. R. discussion. The opinions were germane to the story and added almost a column to the news item.

Before the stuff was in print slides had been prepared for use the following day, and these were flashed at each performance. Then the same extracts were made into scatter advertisments for the paper and later they were all assembled into a larger display prior to the opening.

This completed the use of the endorsements, but would have been possible to have framed the questionnaires for lobby use, still further extending their value.

Endorsements Work.

The value of these local endorsements cannot be exaggerated. It gives the opinion of a man known to the town and carries infinitely more weight than the opinion of the outside press or others. Mr. Heller knows that and made the stuff work to the limit.

But he did not content himself with this. He arranged for a prologue. A high school boy was found who could be made up to look something like Lincoln, and with the aid of the manager of a theatrical company a fairly good likeness was achieved. He was placed on a dark stage and while the orchestra played the national air the spot light was gradually brought up through the dimmer. Anderson is not yet blase to prologue and this made a tremendous hit.

One or two of the window displays were the direct result of the special showing, for the owners came to Mr. Heller and offered to take in displays, so strongly did they appreciate the educational and patriotic value of the film. This angle is something new, but there is a long list of successes to the credit of the special showing, with never a failure. It costs time, if not always money, to arrange for an advance show, but it pays in ticket sales and prestige, particularly if the special is run a week or ten days in advance of the public showing, that proper presswork may be done, though in a pinch it will work the following night.

Wallace Reid Is Not Hunchbacked.

The peculiar effect is due to pasting his picture over the face of the pilot of this 1905 Buick, which raised more laughs than dust.

Got Use of Fashion Show Without Giving the Stunt

SEEKING for some method of booming the gowns in the Clara Kimball Young "Forbidden Woman," J. W. Sayre, of the Coliseum, Seattle, picked on a new one. He knew that merely telling about the gorgeous gowns would not do the trick. That angle had been overworked. He felt that even a special stress on the costuming would not pull.

Now and then the house has given fashion shows with road models, and so he announced a fashion show as coming. Then he took an extra single ten inch space for a special notice to women patrons announcing that the fashion show had been postponed because the Young gowns were so gorgeous that no show could compete.

This did the trick. The women came in droves and brought the men with them. They argued that if Miss Young's gowns were good enough to put a fashion show out of business, they were worth seeing, and Mr. Sayre received no complaints that they were not.

That man Sayre certainly does seem to be sitting up nights thinking out ideas and we do not think it was wholly accidental that the two tens for the attraction and the special ten for the "postponement" ran either side of the first column of the dramatic story where every theatregoer would be certain to see it.

Used Broken-Down Car to Get Laughs for Auto Play

WORKING in with the Howard Automobile Company, John D. Howard, Paramount's exploitation man in San Francisco, got a big laugh for "Excuse My Dust." Mr. Howard, who is not interested in the auto company, borrowed a Buick of the model of 1905 and sent it through the streets with a big sign asking the passerby to "Excuse My Dust," though the decrepit old two-cylinder machine raised very little dust.

It was old enough to be the grandfather of the 1920 models and to many it was a genuine curio. It made more noise than a second-hand Ford car, while the driver ran a risk of being arrested every time he cranked the machine, which he managed should be necessary very often when a crowd was in sight. The car was painted in aluminum and had more brass work than manufacturers can afford to put on cars these days. It made a splendid advertisement for the California, and it was surrounded by crowds wherever it stopped.

The photograph shows the head of Wallace Reid pasted over that of the actual driver, which accounts for the seemingly deformed chauffeur. This pasting was done for the newspaper advertising done by the Howard Company, which got its own share of publicity from the stunt, and in this form it will be used in the Buick house organ.

Almost any town can produce some auto wreck. Dig it out and start it off with a banner. It will work as well for you.

Local Prizes Help in Hope Hampton Contest

Fake Tickets Work When They Are Properly Framed

ALTHOUGH some authorities contend that the fake tickets always react against the house using them, it would seem that much depends upon the way the ticket is framed up. Fred W. Postle, of the Victor, Columbus, Ohio, got away with it recently for "Eve in Exile." The big display read "Free Ticket. Admit one." But the entire text read "This is not a free ticket, but you will be willing to admit one thing about 'Eve in Exile'—that it is the best acted as well as the most fascinating dramatic and artistic seven-reel picture you have seen this year." Because the wording is ingenious the stunt got a laugh, which offsets the ill effect of any disappointment.

Just Painted the Town Green

Booming "The Luck of the Irish," W. L. Jones, of the Alcazar, Tampa, painted Tampa green instead of red. He framed the posters in small green incandescents, used green bulbs and shades for the rest of the lights, added green streamers and sent a green perambulator around town. But he didn't put a green cashier in the box office. He needed an experienced ticket seller for the business he got.

Simple Window Hook-up Makes Money for Store and Theatre

HERE is an example of a simple hook-up possible to any theatre in any town. Elaborate cutouts and decorations are dispensed with and merely the photograph of Pauline Frederick and a few stills of "The Loves of Letty" are used to scatter through the window and give something in addition to the display of hats and gowns. The pictures help to gain attention for the window and the window display draws attention to the pictures and both store and theatre make money with scarcely an effort. The best window hook-up is not always the most elaborate. This display was shown in Ahman's Ladies Shop, Hamilton, Ohio.

The Hooded Terrors Ride to Jazz Accompaniment.
Jazz bands to boom "In Old Kentucky" lack novelty now, so D. M. Bain, of the Victoria, Wilmington, N. C., added a band of night riders and had to use four ticket sellers.

Added Band of Night Riders to "In Old Kentucky"

ALTHOUGH it is the closed season on "In Old Kentucky" stories band, the stunt worked by D. M. Bain, of the Victoria, Wilmington, N. C., is worth the space. Mr. Bain knew of a local negro band of more than usual ability, and even before he read in the papers of the hook-up with the Whangdoodle bands, he had the boys signed up to help put the picture over. When the picture came he put the boys on a horse drawn float and sent them out with a band of masked night riders to give concerts at the principal street corners. Wherever the band stopped the cavalcade drew up, and the sight of a band of masked men on blooded horses was almost as much of an attraction as the playing.

The parade was routed to get to the house just before each show to play the crowds in and it took four ticket sellers to handle the crowds. That tells the story. The lobby was decorated with streamers and litho cutouts, but the band did the trick with fifty-five cent top.

Local Prizes to Augment the Hope Hampton Contest

SEVERAL managers have successfully hooked into the national Hope Hampton $3,000 prize contest with the offer of local awards. The scheme is virtually a local contest with a national contest in back. Many feel that they stand small chance in a big contest who would be willing to go ahead in a local event, and this hook-up gives the necessary local angle.

H. C. McCourt, of the Family, Jackson, Mich., offered ten prizes for local entrants. The essays were to be submitted to a jury of local men and the prizes awarded before the replies were sent on to Metro; all of the essays and not merely the winners being sent on. He got a two-page hook-up to launch the idea and made that angle work as well.

In Cleveland the Plain Dealer gave two big announcements to the national contest supplemented by the offer of Thomas Carrol, of the Standard for a special contest. The local prize was $50, the second a season pass, the third twenty pairs of seats for consecutive weeks, the next ten got ten pairs of seats each, the next five, five pairs each, and all other contributors received a pair of seats good for any week.

This supporting contest works both for the house and the big contest and gives the latter a value to the house the original contest could not hold, since it connects the house directly with the contest. As it is not necessary to see the film in order to compete, the local angle materially aids the hook-up.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

What Woman Could Pass This Window?
We're willing to leave it to you. It just goes to show that you don't have to build a new store in order to get a good window display.

Try the Sunday Concert; It Pays in Many Ways

For Second Weeks It Is Well Not to Bother About the Cut

RUNNING a display two weeks does not necessarily mean that you have to use poor cuts. This cut attractor from a Pittsburgh advertisement does not seem to belong to "In Old Kentucky" at all. It looks like a pick-up from some bygone attraction slipped in merely because it has a horse and rider. For a second week it is not really necessary to use a

A Poor Cut Is Worse Than None.

cut attractor. It is to be supposed that the play was sold the first week, else it would not be held over and a big type "Second Big Week" is about the best sales argument you can use.

Certainly it is better than a poor cut, and this night rider stuff is all strange to the people who know the play but have not seen the picture with its night riders addition. For a second week the use of cuts should be dropped and the fact that it is the second week should be driven home in type.

—*P. T. A.*—

Sunday Concerts Help Even Where Sunday Shows Can Run

HOUSES making much of their music are overlooking a good bet unless they make the most of their music, and the California Theatre, San Francisco, goes to the top with a series of Sunday morning concerts which run in on the end of the regular musical season. The first concert was launched by the use of nearly four inches of an extra long three column display. The regular space was taken for the house and this special built in between the house signature and the feature.

At the California the house opens at half-past ten and scenic and travel pictures are run until eleven, when an hour concert is given with a program not too heavy, yet composed of sound musical offerings. The success of such an enterprise depends almost wholly upon the program building. Herman Heller seems to have the trick of getting together a program which will please those who know music and at the same time appeal to those who do not care for classical composition.

The Sunday concert serves two purposes. It not only provides a musical treat for Sunday mornings, but it gives greater emphasis to the music used on the regular program. Years ago a house in St. Joseph, which was not permitted to open on Sunday, gave a series of free organ recitals. Since then a number of efforts have been made to popularize the music, but we think that too little use is made of music even yet. Music is a distinct asset and too much cannot be made of the orchestra if you are reasonably certain that the booming will not lead the director to take his men over to some rival house.

There are a few picture orchestras in the country which really deserve the name

How the California Booms Its Music.

of symphony orchestra, and some of these are more nearly real orchestras than one or two of the widely advertised New York organizations which are brought together only for occasional concerts. In a picture theatre the leader has his men under him fifty-two weeks a year. He can get better work out of them than can a leader who must let his men play in other organizations to eke out their incomes.

Hugo Reisenfield, for example, has a better band because he can hold his men. They are used to playing together every day, and the results are more smooth than an orchestra in which the same men are brought together six or eight times a year, but who play in other organizations meanwhile. With good musicians the picture theatres will eventually do much for the cause of good music, and the California is helping much with these Sunday morning performances. Even good organ recitals will help. If you have a good organ try out the scheme. It will help your picture business more than you can realize until you have tried it out.

—*P. T. A.*—

One Showman Finds That Letters Pay

MOST managers do not believe in letter writing as a regular stunt, and in most cases they are right, for the cost of a heavy mailing list plus the preparation of the letters is not small, but where the appeal can be made to bring in a good proportion of the recipients, the regular form letter can be made an institution. A. P. Lang, of the Temple, Pleasantville, Ohio, has cultivated the letter writing habit and makes it pay him because he can write a snappy appeal. In the letter itself lies the value or failure of the scheme. It does not pay to send out formal notes. They must be framed to sell.

Good Advertising Means More Than a Muddy Cut

SOMETHING more than a cut is needed to make a good advertisement. Sometimes a cut does not make a good advertising display, particularly if it is not a good cut. The Grand Central, St. Louis, wasted more than half of a three eights on a cut that will not sell many tickets. It had "The River's End" for a second week

A Poor Cut Which Wastes Money.

and possibly had exhausted its cut supply the first week. In any event they used a very poor cut, poor in design, in workmanship and in appeal. Only one of the three components of the cut will arouse much interest, the standing figures of the Chinaman and the girl. The other two will not attract. More than this the cut prints badly and the outlines are not clear.

People will look at the cut and dislike it. It is but natural that they will argue that the picture with so poor a cut is in itself a poor picture, and so they will not be sold. If they know all about the picture—and they should in a second week, then the cut is not needed and the "second week" and "four more days" now set on either side of the cut, should have been played up instead. It is a mistake to suppose that a large advertisement is incomplete without a cut. It is not complete if the cut is poorly done, and strong type is always better than type crowded by a badly done cut.

This does not seem to be a press book cut but suggests local origin. If it was locally made it should have been sized to run to the edges of the display instead of requiring to be wedged in with the letter lines on either side. Those letter lines are additionally poor in that the up and down letter cannot be read with ease. This is a good example of money needlessly spent. Half the space with a strong type announcement would have been both better and cheaper.

PICTURE THEATRE ADVERTISING

Is only $2 the Copy by Mail, Postpaid

(P. T. A.)

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.
To save time, order from nearest office.

Played Up Neilan to Sell His New Productions

Denver Gets Black Effect and White Spaces as Well

COMBINING whatever value there is to reverse with the proven value of open white spaces, the American, Denver, has turned out a very sightly six column space, down 200 lines for Constance Talmadge in "In Search of a Sinner." That cut has been widely used in all parts of the country, and for good reason, for there is life and vigor to the pose; and poor printing cannot spoil it. In this case the printing was better than average, so it had every advantage.

Between swagger cuts and jazzy lines for the stories Constance Talmadge is about as easy to advertise as any star in the business. It is all there, but the advertising contract and the exhibitor who cannot use this material to advantage simply cannot write a good advertisement. In this American space it will be noted that the

A Two Hundred Lines Across Six Columns with a Splendid Cut Attractor.

bottom strip gives such advantage as may come from reverse, without in the least detracting from the value of the open effect We would like to know who does this work for the American. He seems to be a regular person and plus.

—P. T. A.—

Black Space Is Prominent But White Sells Better

HERE are two displays, each two six and a halfs, in one of which the appeal is made with a reverse panel and in the other with a black figure. At first glance the panel seems to be the better display because it stands out clearly, but if you will study the pair you will realize that the effect of the selling talk in the

Both Are Good. Which Is Better?

small white letters is largely lost, while the double title on the right not only gets over, but is read without eye strain, and the black figure is just as prominent as the black panel, and a better selling factor. A black panel should carry nothing smaller than a letter equivalent to a twelve point and titles should be no smaller than an eighteen point. Smaller than this is to throw money away.

—P. T. A.—

Started with Teasers and Finished with Fifteens

STARTING with a teaser campaign and working up to six fifteens, Howard G. Ramsey, of the Royal, El Dorado, Kansas, ran a very comprehensive campaign for "Other Men's Shoes." The teasers were single two with the top line varied in its question, but all along the same lines.

A Teaser First Used by Mr. Ramsey.

They were run for a week prior to the regular campaign, which was started with a six fifteens which included Mr. Ramsey's personal guarantee in a panel in the upper right hand corner. There was little text and the layout is good other than that the

The Six Fifteens Which Launched the Campaign.

circular cut seems to take space at the expense of the title.

Where so much time has been spent establishing the title, we think it would have been better practice to have given this a larger letter. In any event the letters could have been spaced with three-to-em spaces and a greater space left between the first two words. Where it is desired to gain a stronger effect from a letter without raising its height or using an extended letter, the device of spacing the letters is a handy one, though it seems to be little used in theatrical advertising. Try the effect some time. It is like leading between the lines to open them up. The letter is the same size it was before, but it seems larger. Three-to-em spaces are leads on-third as wide as the type is high. This title appears to have been opened slightly, but not enough.

Mr. Ramsey does not get much out of his cut because it is too vague. It prints as a haze in which two faces can be seen, but there is not enough to it to make the use of the attractor worth while. It will probably show better in the reproduction than it does in the original, at that. Mr. Ramsey is a firm believer in advertising and his daily space runs close to a double column when it does not drop the entire distance. He does not plan to use a definite space, but to use as much space as he needs for that particular display; which is by far the better way.

—P. T. A.—

Used Little Text to Tell About "Her Elephant Man"

ONE of the briefest advertisements we have seen in a long time is this three fives from Loew's Hippodrome, Baltimore. Merely the star and the title are named, reliance being placed upon the cut to get the rest over, but the result is so odd that it is probable that the result was obtained. So little text would be fatal

An Exceedingly Brief Message.

as a rule, but now and them, for a novelty, some such stunt will get over to better effect than the most elaborate sales talk.

The title is attractive, the star is known, the cut is odd. The picture is sold on the cut plus star and title. We think the display would have been even better without the circular cut. Care was not taken to cut out the lettering, which is partly faded into the cut. It would have been worth the extra cost to have had the lettering engraved out instead of merely being etched. It would have given a cleaner, stronger result.

—P. T. A.—

Booms Director to Sell Film

MAKING Marshall Neilan a star in his own right, the Red, Jackson City, Mich., runs a two-column cut in a two elevens headed "This is the man" with the cut below followed by a brief appreciation of the director and his work and running into the statement that his latest hit is "The River's End," which the house will show the following week. De Mille and Tourneur are already trade names, and this stunt puts Neilan on the map so far as the patrons of one house are concerned. It is a good idea.

Among Busy Exchangemen

Minneapolis

Tri-State Gets Experienced Head.

John C. Moore, for the last year salesman for the Minneapolis Pathe Exchange, has been appointed sales manager for the Tri-State Film Exchange, Minneapolis, it was announced this week. Mr. Moore is the veteran film salesman of the northwest, his experience extending back over a period of fourteen years. At one time he was manager of the Metropolitan and the Majestic theatres, Rochester, Minn. After several years as a state rights buyer, he became connected with the San Francisco Universal office, managed the Universal's Phoenix, Ariz., exchange and the Los Angeles Sunset Film Co., offices, coming from Los Angeles to Minneapolis.

Richard H. Fox Now American Manager.

Richard H. Fox, of Chicago, has been appointed manager of the Minneapolis American Film Company exchange to succeed E. Nelson. Mr. Fox was with First National three years at Chicago. Prior to that he managed the Orpheum Theatre, Quincy, Ill. The whole Fox family is in the amusement business. Mrs. Fox is a member of Fred Stone's company, and the daughter, Josephine, has appeared in pictures.

Pathe Gets Three Experts.

Appointment of three special representatives was announced this week by the Minneapolis Pathe Exchange. George C. Schafer, of New York, has been made a special salesman. Gerald Meyer, formerly of the Cleveland Pathe office, has been made feature salesman for Minneapolis. F. O. Peters, whose selling experience has been gained with Detroit Vitagraph and Minneapolis First National, has been made city salesman of short subjects.

Reisman Specializing in "Sex."

Phil Reisman, manager of the Minneapolis Hodkinson office, left last week for a ten-day tour of South Dakota, to put over the sale of "Sex." The picture has been sold to open the Minneapolis Blue Mouse. It will appear coincidentally next month at the St. Paul Blue Mouse.

Old Timers Get Together.

Minneapolis old timers in the film business had a reunion last week with A. McMillan, of Chicago, representative of the American Projecting Company, of that city, who is one of the oldest men in the industry. Mr. McMillan, with his brother Frank, invented the optigraph, a contrivance to put over the lense of a stereopticon, twenty-four years ago.

Exhibitors' League Signs Universals.

Signing of an agreement between the Exhibitors' Protective League, an organization of the leading exhibitors of the northwest, and the Universal Film Company, providing for direct compensation to the league for all advertising matter used in films, has been announced by H. L. Mitchell, executive secretary of the league.

The first pictures to be distributed under the agreement will be "Heads Win" and "Good Roads"—both educational films—according to the announcement. The agreement was signed by a representative of the industrial department of Universal, and Charles W. Gates, Aberdeen, S. D., president of the league.

Dominion of Canada

Hodkinson's Canadian Outlet.

Announcement has been made by the Canadian Exhibitors' Exchange, Limited, Toronto and Montreal, that the Canadian rights for releases of the W. W. Hodkinson Corporation of New York had been secured by the exchange. This will bring approximately forty new subjects to Canada during the present year, it is declared.

The Canadian Exhibitors' Exchange is operated as a subsidiary corporation of the Motion Picture Exhibitors' Protective Association of Ontario, with headquarters at 34 Richmond street east, Toronto.

Cohn Doing F. P.-L. Exploitation.

S. W. B. Cohn, formerly at the Metro studio in Los Angeles, has become publicity director of the Famous Players' Film Service, Limited, Toronto, and other cities, which is controlled by Jule and J. J. Allen. Mr. Cohn was an exhibitor in the Western States for twelve years before he joined the Realart forces.

H. R. Worden, for a time the advertising man for Allen Theatre Enterprises at Toronto, is now out on the road with "The End of the Road," the special propaganda feature handled by the Famous Players' Film Service.

Harry Price with Famous Players.

Harry Price, of Toronto, has been appointed special representative in Eastern Canada for the Famous Players' Film Service. Price has had long experience in the film business in Canada. Some time ago he was with Famous Players, after which he was associated with Regal Films, Limited. He has been the manager of both the Montreal and St. John offices of the Famous Players and knows the Eastern Canadian territory like a book.

Crown Features, a new Toronto, Ontario, distributing organization, has secured the rights for Comedyart productions which are made by the Special Pictures Corporation of Los Angeles. One of the principal men with Crown Features is Mr. Irwin Unger, a veteran exchange man.

Distributing Film of Turf Classic.

L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Limited, has secured the Canadian distribution of the 1,000-foot picture of the British Grand National Steeplechase race of 1920. The exclusive privilege of taking moving pictures of the event was secured by Barker Company, of London, the Canadian rights for whose releases are controlled by the Anglo-Canadian Picture Plays, Limited. The Specialty Film Import, Limited, in turn distributes the releases in Canada.

John C. Moore.

Sales manager for Tri-State Film Exchange, Detroit.

Kansas City

Newman Has Larry Seeman Full Week.

Forest Nine, of the Vitagraph, reports business booming. The special comedies are going bigger and better. Vitagraph has special offers to make on them to smaller towns on the club plan. April 18, the Newman began a week's engagement of "The Fly Cop," featuring Larry Seeman.

Two Shows Given Before 11 A. M.

The freight strike has effected the Pathe office according to Manager Samuel Taylor in that they have been having some difficulty in getting return films. The Kansas City Post gave a special morning performance of "Bringing Up Father" at the Liberty Theatre, April 17, at 7.30 in the morning, 500 people were waiting to get into the houses. Two showings were given at 8 o'clock, and two at 9.15, and each time crowds of people had to be turned away.

Balsdon Visiting Vitagraph Branches.

George Balsdon, division manager of the Vitagraph, visited Kansas City while on the tour of the branches of his division. Mr. Balsdon has succeeded T. W. Chatburn, who was formerly division manager of this section, and who is now in business for himself in Los Angeles. Vitagraph is going to move shortly to the Kansas City Film Exchange Building, where they will have the entire third floor.

Film Salesman Injured.

R. H. Fairchild, salesman for the Vitagraph Exchange, was injured last week, at Connors Hotel, Joplin, Mo., when he slipped on a piece of a broken pitcher and cut a deep gash in his leg. Five stitches had to be taken in the cut, and Mr. Fairchild is laid up for a week or two because of it.

K. C. Film Personals.

General Representative of the Fox Exchange C. P. Sheehan visited in Kansas City a week.

L. B. Balsley has resigned from his connection with the A. H. Blank enterprise of Kansas City and is now with the Pathe in the capacity of special feature representative.

C. A. (Red) Jones, of the Pathe, is ill with grip. His condition is not serious, however, and he expects to soon return to work.

The Equitable Film Corporation has been selected by Special Pictures Corporation to distribute their productions in Kansas City territory. The field consists of Southeastern Nebraska, Southwestern Iowa, Western Missouri and the State of Kansas. W. T. Coleman, the direct representative of Special Pictures Corporation, is making his headquarters in the Equitable exchange.

Baltimore

Payette Stays on with Triangle.

George N. Payette will continue to represent in Baltimore the United Picture Theatres, Inc., which has now been taken over by the Triangle Distributing Corporation.

The Local Airplane Pictures.

Moving pictures were taken by a Pathe cameraman of the presentation to the American Flying Club of Baltimore of its first airplane by S. Proctor Brady, president of the Poole Engineering Company, on Thursday, April 8, at Dundalk Field. Jack Whittle, Pathe representative in Baltimore arranged for the cameraman to be present.

Fred Turner Publicizing Loew.

J. Ferd. Turner, formerly on the Baltimore News staff, and with Loew's Hippodrome in this city at one time, will assume charge of the publicity work of the Marcus E. Loew theatres in the South and Southwest having received the appointment.

in Big Distributing Centers

Pittsburgh

What Exchanges Are Doing.

The All-Star exchange, managed by M. Feitler, and which handles the Brady and Warwick releases, will move on May 1 to 1010 Forbes street.

Max W. Herring, of the Exhibitors' Film Company, has added the following subjects to his releases: Texas Guinan, in "The She Wolf"; "Reclaimed," and eighteen two-reel Westerns.

The Quality Film Corporation has secured the Western Pennsylvania-West Virginia state rights on the Lillian Walker serial, "$1,000,000 Reward."

Alexander Parke, well-known film salesman, has resigned his position with the First National and affiliated himself with the Metro exchange.

Pittsburg Film Personalities.

Harry Williams, of the Standard exchange, is playing a number of engagements on "The Spoilers" throughout West Virginia at the present time.

Mike Hughes, formerly manager of the Pittsburgh Universal and now connected with the Triangle in New York, spent a day at the local office recently.

Sam Fleischman is the new assistant cashier at the Pathe exchange. Mr. Fleischman was formerly with the New York Pathe.

Mr. Livingston, of the U. T. E. home office, spent a few days in Pittsburgh early in April breaking in the new manager of the local office, Frank L. France.

Eddie Wheeler, salesman for the Penn Film Service, is making an extended trip through West Virginia.

Personal Mention in Paragraphs.

Fred Lacey, for some time shipper at the Triangle exchange, is now managing Professor Gerechter's Oakland Theatre.

Frank Swartwood, formerly on the road with the Paramount in Cincinnati, has joined the forces of the Crandall Film Company.

Herbert James, formerly of the Apex exchange, is now on the sales force of the Triangle.

Buffalo

Exchange Building Opens May 1.

The big film exchange building in Franklin street, just above Chippewa, will have a formal opening on May 1, according to an announcement by Henry W. Kahn, Metro manager. This building will house Metro, Universal, Vitagraph, Republic and United. The building is one of the finest exchange structures in the state. Mr. Kahn was the recipient last week of a bonus from the Metro home office for excellent business.

Jack Kelly Exploitation Man.

Jack Kelly, former member of the Evening Times editorial staff, has resigned to accept a position as exploitation man at the local Robertson-Cole office, according to an announcement by E. J. Hayes, Buffalo manager. Mr. Hayes and Mr. Kelly are planning a big campaign on Carpentier, who will appar in Buffalo at the Broadway Auditorium on May 7. The name of the film feature in which he will appear will be announced from the ring, says Mr. Hayes. Esther Fetes, who was with the local World office for five years, has succeeded L. P. Murphy as chief clerk and booker at Robertson-Cole. Murphy becomes a salesman and goes on the road, starting the week of April 19.

Hoy Addresses Exchange Men.

Mr. Hoy, of the Hoy Reporting Agency, New York, was the principal speaker at the meeting and dinner of the Buffalo Exchange Managers' Association in the Hotel Iroquois April 17. The local managers recently engaged this service to adjust complaints from exhibitors. Mr. Hoy explained the work of the agency. Allan S. Moritz, president, presided at the meeting.

Sharick "Going Up."

"Andy" Sharick, exploitation manager of the Buffalo Select office, is going up in the film world. As a result of his excellent work in this territory he was personally complimented by L. J. Selznick on the convention floor in New York, where, with five other publicity men, he was appointed a special representative to cover the country at large under the banner of "Selznick's Flying Squadron." Mr. Sharick will have his headquarters in Buffalo, but will be ready to tackle a job anywhere in this country or Canada.

Weiss Quits Select.

Jerome Weiss has resigned as assistant manager of the Buffalo Select office. Mr. Weiss contemplates dashing into business for himself. He has the good wishes of hosts of friends in local film circles.

Gardiner Bookings Big.

Bookings at the local office of Gardiner Films, Inc., continue to come in in excellent manner. "Eyes of Youth" was shown for a week at the Family Theatre, following its first run at Shea's Hippodrome several weeks ago. "The Lost Battalion" is going big in the towns of Western New York, this feature with its Overseas Jazz Revue being shown for four days recently at the Bijou Theatre, Jamestown, with unusual success.

Florine Tours State.

O. E. Florine, assistant manager at the Republic office, went on tour of the state the week of April 12, visiting Olean, Jamestown, Hornell and Elmira. Mr. Florine reports business booming in the towns visited and exhibitors taking very kindly to Charles Hutchinson in "The Whirlwind."

Cleveland

First Nationals of Ohio Meet.

The First National Exhibitors Circuit of Ohio held a meeting of directors in Cleveland April 14, when matters to be taken up at the annual meeting of the First National Circuit in Chicago the last of April were decided upon. E. Mandelbaum, president, and W. E. Lusk, general manager, will attend from Ohio.

Phil Selznick, formerly a Cleveland exchange man, now in Kansas City, was in Cleveland last week visiting friends.

E. J. Smith, Cleveland manager for Universal, is at Mt. Clemens, Mich., taking the baths in an effort to get rid of an attack of neuritis.

The B & B Film Company, Cleveland, has opened a Cincinnati branch, sending E. A. McAuliffe, of Cleveland, to manage it.

Booker Becomes Salesman.

Joe Kremitz, for many years a booker in Cleveland exchanges, has been promoted from booker to salesman at the Universal.

W. F. Seymour, Cleveland representative for Hodkinson, is in New York attending a managers' conference.

Dick Roche, of Cincinnati, has been engaged by the Cleveland office of B & B Film Distributers as Ohio salesman.

San Francisco

Co-operatives in New Quarters.

The Co-operative Film Exchange, San Francisco, has moved to 107 Golden Gate avenue, to the quarters occupied for several years by the M. & R. Feature Film Exchange. It is now handling Pioneer pictures, formerly handled by the latter concern, this also being true in the Southern California territory. Sam W. Whitehead, manager of the branch at Los Angeles, made a flying trip to San Francisco recently to confer with Manager Floyd St. John, of the Co-operative Exchange, in regard to future policies. The M. & R. Feature Film Exchange has moved to 94 Golden Gate avenue, where quarters have been taken over with the Peerless Film Service, and independent features will be handled. R. A. Hazel has been added to the Co-operative Exchange staff and is covering the Sacramento Valley.

Attending First National Convention.

Fred Dahnken, Jr., president of the Turner & Dahnken Circuit, leaves this week for Chicago to attend the convention of the First National Exhibitors' Association. Sam Y. Edwards, manager of the film exchange interests of Turner & Dahnken, will also attend this gathering. Before leaving for the East promotions were made in the staff at the San Francisco office, N. H. Brower being made assistant manager and V. Preston superintendent of the advertising and shipping department.

Baron Visits Los Angeles.

Edward Baron, manager of the San Francisco branch of the United Artists Corporation, recently made a flying trip to Los Angeles and while there conferred with Hiram Abrams, head of the organization. Ralph O. Proctor, assistant general manager, is paying the San Francisco exchange a visit.

Peerless Gets a Live Wire.

E. H. Emmick, of the Peerless Film Service, Inc., San Francisco and Los Angeles, has appointed Maurice F. Lowery manager of the San Francisco exchange. Mr. Lowery is one of the best known film men in this territory, having been with Triangle in its best days, and since returning from France has been with Hodkinson and Realart. A Peerless office is to be established at Seattle at an early date, and other parts of the country will also be invaded.

Vitagraph Happenings.

Walter Cree, for some time with National Pictures, San Francisco, has left for Denver to become manager for Vitagraph.

Bernard Skinner, booker for Vitagraph at San Francisco, is visiting the Denver branch to install a booking system and will return home by way of Los Angeles.

Manager Frank C. Burhans of the San Francisco branch of Vitagraph is wearing a smile that is getting broder every day. During the past sixty days 125 towns in this territory have been added to the list where Larry Semon comedies are shown.

Brehany Returns to Headquarters.

Jack Brehany, manager of the Equity Pictures Corporation, has returned to San Francisco from Los Angeles, where he started "The Confession" off on what promises to be a long extended run.

James Dunn, representing the Louis B. Mayer Enterprises, is covering the San Francisco territory in the interests of Anita Stewart productions, making his headquarters with Turner & Dahnken.

J. L. Day is now on the road with the Circle Film Attractions, Pittsburgh.

B. F. Hubbard is the new feature representative of the Pathe exchange in the Pittsburgh territory.

Sing a Song of Sing-Sing.
Bert Lytell favors in "Alias Jimmy Valentine," his Metro feature, from the famous Armstrong drama.

Neilan Denies Rumored Intention of Ignoring Present Releasing Contract

MARSHALL NEILAN has denied the story that he will not release his European-made pictures through First National Exhibitors' Circuit. Mr. Neilan also has expressed himself emphatically as regards the status of his new producing affiliations with Albert A. Kaufman, who is now in New York.

"In the first place," said Mr. Neilan, "I wish to deny most emphatically the story which has been printed in certain papers that the productions which I will make abroad will go to a releasing concern other than the First National Exhibitors' Circuit.

To Use Exact Locales.

"I have under way plans involving the production of some very unusual pictures, staged in the exact locales of the various plots, involving some of the most famous landmarks in England, France, Ireland, Belgium and Spain. These productions will, I feel, fill a long-felt want not only in this country but all over the world, due to the fact that for the past four or five years practically nothing but American-made—and chiefly California-made—pictures have been available to the motion picture public. These pictures will be distributed via the First National Exhibitors' Circuit.

"Another matter concerns the producing aliance entered into recently by Albert Kaufman and myself. In this regard I wish to repeat the fact as originally announced, that neither Mr. Kaufman nor myself are interested in each other's financial or distributing arrangements. Marshall Neilan Productions will be produced and distributed via First National just as in the past, and the only effect on these productions as a result of the affiliation with Mr. Kaufman will involve the physical staging of these pictures.

Use Same Studio.

"Properties and producing personnel of both Marshall Neilan Productions and Albert Kaufman Productions will be merged and shared by both organizations. A large studio will be occupied by both producing companies, the expense of which will be shared by each. The alliance is solely a producing combination and in the execution of the plans concerning this alliance there will be experienced on the part of each organization a material saving in producing costs."

At Least 2,000 Exhibitors Will Attend Theatre Owners' Cleveland Convention

MEETING in Albany, N. Y., on April 20 with the executive committee of the New York State Motion Picture Exhibitors' League, Sydney S. Cohen of New York, president of the league, announced plans that have so far materialized in connection with the national convention of the Motion Picture Theatre Owners of America, which is scheduled to be held in Cleveland during the second week in June. Mr. Cohen has been selected as temporary chairman of the national organization of theatre owners, and together with Samuel Bullock, of Cleveland, selected as temporary secretary, many of the details incidental to the coming convention are being settled.

Mr. Cohen stated today that assurances have already been received of exhibitors from thirty-two states in addition to New York State, and that in all probability the gathering will attract not less than 2,000 exhibitors from all sections.

The states which will be represented at Cleveland will combine themselves into a national organization with the state as the unit of representation. According to Mr. Cohen, a program of much importance to exhibitors is now being worked out. There will be a national drive in an effort to remove certain of the present burdensome taxes, primarily the 5 per cent. film tax.

A national move will also be launched to keep manufacturers and producers from acquiring theatres in competition with exhibitors. Every effort will be devoted towards bringing about the elimination of the present deposit system, which, according to Mr. Cohen, is supplying much of the money that is being used these days in making pictures or in the erection of competitive houses.

Up to the present time no arrangement has yet been completed for the hall in which the national convention is to be held.

J. Frank Brockliss in Town.

J. Frank Brockliss, the well-known English film distributor and the head of the house of J. Frank Brockliss, Ltd., of Wardour street, London, has just completed another round trip across the Atlantic and comes back this time bubbling over with enthusiasm concerning the many sales of Simplex Projectors, for which machine the Brockliss company is exclusive distributors in Great Britain.

"Our only distress is found in the fact that we can not get Simplexes in sufficient numbers to supply the demand," said Mr. Brockliss, "but I believe that the arrangements just negotiated with E. M. Porter, general manager of the Simplex plant, will result in the satisfying of many of our customers."

Harry Levey Reports Signing of Contracts with Exhibitors

HARRY LEVEY, general manager of the industrial and educational department of the Universal Film Manufacturing Company, has returned from a hurried trip to Pittsburgh, Cleveland and Chicago, where he was called for conferences with the officers of the leading motion picture exhibitors' associations of the West.

The conference with western exhibitors at the Hotel Winton, Cleveland, resulted in a complete and satisfactory understanding between Mr. Levey and the exhibitors in regard to Universal industrial and educational motion picture distribution. In the future these Universal pictures will be booked to the members of all the associations represented in the conference on the Universal's direct payment to exhibitor plan, the payments being made through the association officers upon report that the pictures have been properly exhibited.

The associations represented at the Cleveland conference and who become parties to the Universal-exhibitor agreement were:

Miami Valley Exhibitors' Association, Ohio, Kentucky, West Virginia, Indiana; John Seifert, president; A. W. Kinzler, treasurer.

Cleveland Motion Picture Exhibitors' Association; H. H. Lustig, president; Sam Bullock, secretary; W. J. Slimm, treasurer.

American Exhibitors' Association of Pennsylvania and West Virginia; Fred J. Herrington. Kansas City Exhibitors' Association, Michigan Exhibitors' Association, St. Louis Exhibitors' Association, Northwest Exhibitors' Circuit.

Margaret Loomis Signs Up with Famous Players-Lasky

MARGARET LOOMIS, whose work in numerous Paramount Artcraft pictures has proved her ability as a screen actress, has signed a five-year contract with the Famous Players-Lasky Corporation, according to announcement made by that company. Miss Loomis' first work under her new contract will be in William DeMille's special production adapted from Leonard Merrick's story, "Conrad in Quest of His Youth." She and Kathlyn Williams will have the leading feminine roles, while Thomas Meighan will play the name part.

Before entering motion pictures three years ago, Miss Loomis was a classical dancer of note. After taking dancing lessons for a single month, she was selected by Ruth St. Denis as a member of her road company in 1915. Following a month's rehearsal, she made her first professional appearance on the stage.

In This Land of Opportunity Even the Picture Field Opens Road to Deliver "The Goods"

MAX COOPER, chief usher at the Rivoli Theatre, has been appointed resident manager of the Criterion Theatre, which will open as a motion picture-music house Saturday noon, April 24. He will be one of the youngest theatrical managers on Broadway and his rise to the position reads like a Horatio Alger novel.

Cooper came to the Rivoli little more than two years ago as a page boy, from which he graduated to usher, then to chief usher. When Hugo Riesenfeld used the Sixty-third street music hall as a Children's Theatre he sent Cooper there as acting manager.

His unfailing courtesy at that time—especially in dealing with children—won him the first managerial opening, which is the Criterion. Others on the house staff are: James Nimmo, property man; Ben Kelly, carpenter; Harry Livingston, electrician and Leslie Reed, chief operator.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Vidor Building Studio on Santa Monica Boulevard

KING VIDOR, producing features for the First National Exhibitors' Circuit, is building a new studio on Santa Monica Boulevard, next to the Jesse D. Hampton plant, which, to be in keeping with the stories he is filming, will be built after the fashion of a New England village.

The buildings will be substantial and will be utilized for administration purposes, dressing rooms, etc. The courthouse, for instance, will be the big stage, and will be at one end of the street. The country hotel will house the dressing rooms. The schoolhouse and the church will be used for props, wardrobe or business offices, and the cottages on each side of the village street will be real and be used for various technical and business purposes.

Mr. Vidor states positively that he will allow no palms to be planted in his New England village. He has had too much difficulty in finding locations for his New England stories in California. Practically every cottage in California boasts a beautiful wide-spreading palm tree in its front yard, he says.

The new studio will be ready for occupancy in about six weeks, and production will start on a new Vidor picture in about that time at the new plant even if the buildings are not all completed.

Artists to Produce.

An artists' colony at Laguna Beach has organized a film company to produce big, clean pictures which will be artistic from every standpoint—story, acting, direction and presentation. Hedda Nova has been engaged as star. Paul Hurst will direct for the new company.

The first picture to be filmed by the Laguna Del Rey Art Film Corporation will be from Lolita Perrine's story, "Byrd of the Dawn," a story dealing with the romantic history of early California.

The personnel of the new producing company includes Lolita Perrine, author; Gayne Peak, lecturer for the New York Board of Education and an authority on astrology; Frederick Palmer, of the Palmer Photoplay Company, and Paul Hurst.

Files Incorporation Articles.

Articles of incorporation have been granted to the Marion H. Kohn Productions, Inc., of San Francisco, by the State of California to produce motion pictures. The Kohn enterprises are capitalized at $200,000, fully paid in, and the officers are Marion H. Kohn, president; D. J. Chatkin, vice-president; J. D. Letterman, secretary, and George A. Oppenheimer, treasurer. The company is producing short subjects only, and the stars featured in these pictures are Grace Cunard, Polly Moran, Smiling Bill Jones and "The Illiterate Digest" by Will Rogers.

Oakman Becomes Star-Producer.

Wheeler Oakman, who has finished his work in the Annette Kellerman comedy-drama which she has just completed for Sol Lesser, has been signed by Lesser on a long term contract, in conjunction with Harry P. Caulfield, to star in his own productions. Oakman has played the leading masculine role in "The Ne'er-Do-Well," "Mickey," "The Virgin of Stamboul" and other notable pictures.

While a new studio is being built for the Oakman productions and while preparation on story and other preliminary details are being made Oakman will work in two other productions to be made by western producers.

Polo to Produce Own Pictures.

Eddy Polo, at present a serial star for Universal, is to produce his own pictures upon completing "The Vanishing Dagger," his current screen novel. Under the new arrangement Polo will continue to work on the Universal lot, and all his future pictures, whether serials, two-reelers or features, will be released through Universal. This was the agreement reached when the recent contract was made between Polo and Universal. Except as to the releasing arrangements, however, Polo will be an independent star. A certain section of Universal City will be set aside for him and he will select his own stories, choose his own staff and cut and assemble each film.

Under the agreement with Universal, Polo is to be paid a certain sum over the cost of each production, and, according to plans, two serials will be made each year. With the assistance of an experienced director, Polo will direct his own pictures.

New Company at Work.

A new company has been organized to produce two-reel comedies by E. E. Reynolds and G. J. Taylor. The films will be offered to the distributing trade under the name of Taylor Made Comedies. One film has already been finished.

New Company to Film Bible.

A new company, formed by capitalists of Pasadena, to be known as the San Gabriel Film Corporation, has been organized to produce two-reel subjects from the Bible. The company plans to take over the old San Gabriel Hotel, now being used as a Masonic Orphans' Home, for a studio. A. L. Hamilton, of the Pasadena City Commission; Charles N. Post, of the National Bank and Trust Company; F. De Witt Smith, R. C. Kumler and A. L. Phillips are officials of the new company. C. S. Taylor is secretary and treasurer.

Sheehan in Los Angeles.

Howard Sheehan, western manager for Fox Films, with general offices in San Francisco, has arrived in Los Angeles on the last leg of a trip that covered Montano, Idaho, Washington, Oregon, Nevada, California and Arizona, all of the territory under his supervision with the exception of Alaska and the Hawaiian Islands.

Mr. Sheehan says this is the big year for films and that he has Fox pictures represented in every town of over 500 inhabitants in his jurisdiction.

Arizona Exhibitor in Town.

George A. Mauk, a prominent exhibitor of Phoenix, Ariz., who has been in Los Angeles for a week, reports that business is very good in his territory. Mr. Mauk controls the Columbia, one of the leading theatres of Phoenix, as well as eight other houses in the state, and is building a new theatre in Phoenix that will seat 2,000 persons and be the best equipped amusement house in the state when it is finished.

Atkinson Off to New York.

W. E. Atkinson, general manager of Metro, has left for New York, after a few days' visit at Metro's West Coast studio in Hollywood.

Edna Purviance Injured.

Edna Purviance, leading woman for Charles Chaplin, was seriously injured at Wilshire and South Harvard boulevards when the automobile in which she was riding was struck by a machine driven by two unidentified negroes. Miss Purviance was the only one injured. She sustained a deep laceration on the right side of her face, extending from her nose to her cheek, caused by the broken glass of the machine.

The machine in which Miss Purviance rode was turned around and around several times by the impact with the other car and came to a stop 150 feet from where it was struck. The car was badly damaged and the smaller car driven by the negroes was a total wreck.

Studio Shots

Jane Novak has filed suit for divorce from Frank A. Newburg, to whom she was married five years ago.

John H. Blackwood, who has been ill for the past six weeks, has returned to his desk in the Ince scenario department.

Mary Pickford has recovered sufficiently from her nervous breakdown of last week to resume work on "Hop o' My Thumb."

Pell Trenton has returned from the American studio at Santa Barbara, where he has been working in "The Money Moon" for the past six weeks.

Director Webster Cullison has taken the Antonio Moreno and Pauline Curley serial company to Balboa Beach to make the first scenes for "The Veiled Woman."

Eugene O'Brien, with his director, Bob Ellis, left for New York immediately upon completion of the Selznick picture "The Figurehead."

Edward Dillon, film director, has been divorced by his wife, Frances Dillon, on the grounds of desertion.

Marshall Neilan presented Wesley Barry, the freckled boy actor, with a motor-propelled buckboard on Wesley's thirteenth birthday. You can't make Wesley believe that 13 is unlucky.

Ted Taylor, director of publicity at Metro's western studio, has resigned to take up other publicity lines.

Bobby Harron came out to the coast to spend his birthday with his family, but he says he's going right back to New York immediately after the party.

Clara Kimball Young has returned from Chicago and is making preparations to begin on a new production, "Mid-Channel," within a few days.

Olive Thomas has arrived to make her next Selznick picture on the West Coast under Director Larry Trimble.

Clarke Irvine is back in the publicity department at Goldwyn.

W. K. Howard is temporary manager of U. City, pending the appointment of a permanent general manager.

Gee! He's Lost His Dimples!
Nevertheless, Robert Gordon will star in boy characterizations for his own company.

Robert Gordon Photoplays In Preparation With Star Who Has Worked Way to Fame

RISE," to quote Noah Webster: "To ascend, begin to stir, grow upward" and, among other meanings, "to appear above the horizon." The latter definition has a peculiar significance to Robert Gordon, whose rapid ascent from an extra to a co-star in less than five years has begun to stir not only his admirers among the followers of motion pictures, but exhibitors, and now, producers.

There is no doubting that Bob has "grown upward," since his introduction to the silver sheet, in size, ability and possibility, for a producing company now under formation has negotiated for his services as the star of its offerings to be christened the Robert Gordon Photoplays.

So it would appear, would it not, that the young man whose characterization of "Huck Finn" in "Tom Sawyer" and the sequel photoplay, "Huck and Tom," is destined to "rise above the horizon?"

The plays will be carefully selected as suitable material for Mr. Gordon's boy characterizations. It will come as welcome news to the exhibitor who feels the need of a supply of wholesome, heart-interesting productions exploiting the American boy.

Eleven Big, New Picture Theatre Projects are Planned or in Operation in Country

ONE of the best motion picture theatres of the Penn Amusement Company is the Venango Theatre, which has been opened recently at Oil City, Pa. Located in the old Parsons block, between the I. O. O. F. and the Veach buildings, it is doing a volume of business that augurs well for its future. The main auditorium has 613 seats and the second floor has 302 seats. The theatre opened with Douglas Fairbanks in "When the Clouds Roll By." The owners are W. A. McCartney, H. A. Tuller and R. B. Taft. Max C. Bridewell is organist. The house has many beautiful features.

The Majestic Theatre, of Benicia, Cal., is another new theatre of especial attractiveness. It cost $75,000 and seats 550. The stage is large enough to handle small shows and musical acts. The organ cost $14,000 and is played by Frank Horback. The house abounds in growing ferns, potted plants and artificial flowers. The color scheme is mulberry, blue and gold. Manager W. B. Crooks is considering the erection of a theatre in either Sacramento or Oakland.

On or about May 1, Manager C. M. Cooper, Jr., will complete the Riggan Opera House in Henderson, N. C., which will cost $175,000 and, it is said, will have the largest stage between Washington, D. C., and Atlanta. There will be 1,300 seats, including four boxes, making it quite a theatre for a town with a population of 5,000. A $15,000 pipe organ will be installed.

Raymond Pfeiffer, formerly a film salesman in Wisconsin for the Mid-West Distributing Company, of Milwaukee, is operating the Princess Theatre at Chilton and building up the patronage through the presentation of big features. He has also been running the Elite Theatre in New Holstein.

Two new pictures theatres, each to seat 600, are planned for Winona, Minn. These will increase the number of local houses to eight.

The Kent Construction Company will build a picture theatre to seat 1,100 in Duluth. It is hoped to open it by August 1. The house will cost $60,000.

A. H. Blank, of Des Moines, will build a $100,000 picture theatre in Ames, Iowa, this summer. It will be called the Rialto.

W. F. Sweet and F. Kelly are building a $20,000 community theatre in Seattle. It will seat 425 and will be located at Greenwood avenue and Seventy-ninth street.

The Southern Enteprises, Inc., has work well under way on its new theatre at Sixth and Main streets, Little Rock, Ark., and it is hoped to have the house completed early in August. The cost will be about $450,000.

The new American Theatre, recently opened in Noblesville, Ind., is proving popular. It cost $40,000 and seats 1,500.

Harrison Ford Picked as Lead for Wanda Hawley

HARRISON FORD has been selected as Wanda Hawley's leading man in "Miss Hobbs," Jerome K. Jerome's comedy, which was recently announced as the new Realartist's first starring vehicle. In addition, a cast of well-known players that includes Jack Mulhall, Lila Lee and Helen Jerome Eddy, has been assembled to support the star. The production is now under way at the Realart studios in Hollywood under the direction of Donald Crisp. Mr. Ford has acted with Miss Hawley several times previously and they are well acquainted with each other's methods.

Particular care in casting was required for this production by the story itself. Wanda Hawley plays the role of Henrietta Hobbs, the part originated on the stage by Annie Russel. Miss Hobbs is an advanced type of woman. Left a comfortable fortune by her spinster aunt, she devotes her time to cubist art, barefoot dancing, free verse and saving her less fortunate sisters from the pitfall of matrimony.

Fire Association Extends Invitation.

At a meeting of the fire prevention regulations committee of the National Association, held at the headquarters, 1520 Broadway, on April 15, an invitation was presented from the National Fire Prevention Association to send delegates to the annual meeting of that organization, to be held in Chicago May 4. The meeting was presided by J. E. Brulatour, chairman, who was empowered to select the delegates to represent the committee and the industry upon the occasion.

The National Association is affiliated with the National Fire Protection Association and was represented at the last annual meeting held in Ottawa.

Hammons and Skinner Attend Dinner to British Notable

SIR ROBERT KINDERSLEY, G. B. E., governor of the Hudson's Bay Company, was the guest at a dinner given recently at the Hotel Biltmore by the New York staff of the company. Sir Robert is one of the outstanding figures among British business men today, and a notable assemblage of New Yorkers, including the British and French consuls, were present to meet him. Motion picture interests were represented by Messrs. E. W. Hammons and G. A. Skinner, of the Educational Films Corporation.

Celebrate 250th Anniversary.

Sir Robert's visit to this country is to attend the celebration of the 250th anniversary of the incorporation of the Hudson's Bay Company. This celebration will be held in Winnipeg, Edmonton, Calgary, Victoria and Vancouver in May. One of the features will be the exhibition of motion pictures of the Hudson Bay territory in leading theatres which have been leased by the company for the occasion. These pictures were made by the Educational Films Corporation.

Hudson's Bay Company is heavily interested in Educational Films Corporation, these arrangements having been completed by Mr. Hammons on his recent visits to England.

Charlotte Merriam in "The Honey Bee."

Charlotte Merriam is a pretty little actress of seventeen who is seen in the vivacious role of "Blondie" in "The Honey Bee," with Mme. Marguerita Sylva. During her two years' motion picture career she has made an enviable reputation for herself in comedy parts. However, like many other artists whose youth and beauty have given them a start in pictures via the comedy route, little Miss Merriam has a decided preference for dramatic work and is working toward that end.

Chinese Tourists Interested in Films.

C. H. Chu, consul general for China, and Judge Peter Hing, of Canton, China, came to Los Angeles on a tour of investigation of Southern California industries. The visitors are especially interested in the manufacture of motion pictures and—motor trucks!

New Developing Plant in Tampa Booming Florida As a Producing Center

UNDER the name Pandora Film Company, a concern has been organizing at Tampa, Fla., for developing pictures as fast as they are made there, a great convenience to companies now at work in that territory. Formerly the negatives had to be sent to New York, which took several days' time.

The establishment of the developing plant, with a complete studio in connection, it is thought, will bring many new companies here.

HARRY GARSON
presents

CLARA KIMBALL YOUNG

in

"THE FORBIDDEN WOMAN"

From The Famous Story
By Lenore J. Coffee

The picture that drew over 40,000 paid admissions in one theatre in two days and that is pleasing hundreds of thousands of picture theatre goers everywhere. A sumptuous production. See your nearest Equity Franchise Holder

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□ □ □ □

It is *on that basis alone* that Clara Kimball Young in "THE FORBIDDEN WOMAN" can lay its claim to being one of the biggest financial and artistic successes of the 1920 season.

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We did not advertise it as being bigger than "Eyes of Youth" yet reports in this office show a greater total of business done on "THE FORBIDDEN WOMAN" than on "Eyes of Youth."

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As a showman you *must* acknowledge that the one thing that concerns you is Box Office receipts and profits, therefore, an immediate playing engagement arranged thru your nearest EQUITY Franchise Holder will greatly swell your bank balance for the present 1920 season.

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We direct special attention to an announcement, the most important announcement Equity has ever made to appear in the trade papers next week. It will carry the news of the greatest Clara Kimball Young picture ever released promising exhibitors unquestionably the biggest winner of the year. Watch and wait!

EQUITY PICTURES
CORPORATION

M B H
RAIDALL

Benjamin Prager Succeeds Isaac Wolper as Mayflower Head; McKay Is Promoted

ISAAC WOLPER on April 15 announced his resignation as president of the Mayflower Photoplay Corporation in order that he might start production immediately under his own name. He will be succeeded by Benjamin A. Prager, who until now has acted as treasurer.

Mr. Wolper stated that he is retiring from the active management of the Mayflower organization because of a disagreement in policy. Although he will no longer take part in directing the company's affairs, Mr. Wolper announced that he will keep his stock interest and will lend the concern every possible co-operation calculated to promote its success.

"I have been contemplating for some time producing under my own name," said Mr. Wolper, "as I believe there is a bigger future for me by operating in this manner. At present, I am hunting for offices, and as soon as I can find space and establish my headquarters I will make a definite statement as to policy and plans. Mr. Prager, who is taking my place as president of Mayflower, has been with the company ever since its organization and is familiar with every detail of the business. As a consequence, he is fitted to carry on the work in a most capable manner."

It was the work of Mr. Wolper that resulted in the organization of the Mayflower Photoplay Corporation in 1918 and through him the arrangement was made with George Loane Tucker, which was responsible for producing "The Miracle Man," one of the most succesful motion pictures ever made. As head of Mayflower, Mr. Wolper is credited with having accomplished many big things, which, according to Mr. Prager, is the reason the company is anxious to have him retain his Mayflower stock.

Mr. Prager's first announcement as president was that John W. McKay, former general manager of distribution, has been promoted to the position of general manager of Mayflower. Mr. McKay has also been with the company since it started and this step upward is in reward for his untiring services.

"At present," said Mr. McKay, "deals are pending for the manner in which these pictures are to be released, but as yet no transaction has been closed. We have a number of very big productions for 1920, and we want to be sure that we choose the best possible means of getting these features before the public, thus insuring the maximum of success for each picture."

Charles A. Giles Is Building New Theatre in Framingham

WORK will soon begin on the erection of a theatre in Framingham, Mass., that is promised to be one of the best equipped theatres in New England. It will be called the St. George and will seat 1,800. While intended primarily for use as a picture house, it will have a complete stage equipment and a stage ample in depth and breadth for the presentation of any form of theatrical or dramatic entertainment. It will have an organ costing more than $25,000.

The theatre interior will be an adaptation of the Adam style, with pale turquoise blue as a foundation for the color scheme, relieved by dull gray green and pale yellow gold. The main curtain will be a rich tone of pale mauve and the hangings will be in a deeper tone of the same, verging on crimson. The electric lighting will be devised so that at all times the house will be illuminated without detracting from the intensity of the picture on the screen.

The theatre was designed and will be built under the direction of Blackall, Clapp & Wittemore, architects, and will be owned and operated by the George A. Giles Company, which has a chain of theatres throughout New England, including the St. James Theatre in Boston. Mr. Giles is president of the Greater Boston Exhibitors' Association.

North to Direct for American Cinema.

Wilfred North has been engaged by the American Cinema Corporation to direct a new production for them. An original script by N. Brewster Morse is the vehicle.

Henley to Direct Faversham.

News of unusual importance is contained in the announcement by Myron Selznick that Hobart Henley will direct William Faversham in the second of the series of Selznick Pictures Corporation productions in which the famous actor will be starred.

Harry Ham
Marshall Neilan's foreign representative.

Points to Christie Funmakers as Proof American Comedies Are Popular Abroad

REGINALD WARDE, exporter of Christie Comedies, who has just left the West Coast to return to his New York office after an extensive observation of film production in Los Angeles, has taken exception to the remarks published by John Hohenvest, declaring that Europe likes our American drama, but frowns on our comedies because they lack plot.

Mr. Warde says that the answer to this assertion is that in England alone the Gaumont Company, a house of high reputation for quality, has issued every one of the Christie Comedies produced since 1916, when the first one was made, and that all Christie Comedies have been sold for the entire European territory up to the end of 1920, and that individual countries are making offers for the series of 1921. Gaumont is now ready to renew the contract for two-reelers and secure an option for 1921. Gaumont is booking into the best theatres in England with wide advertising throughout the trade and to the public, and no comedy is better advertised or more widely booked throughout the United Kingdom.

Shown Throughout the World.

Mr. Warde continues: "Christie Comedies are shown in every country in the world and we will challenge any comedy producing organization to show more countries where sales have been made for the entire product." He also calls attention to the fact that this does not mean just a few, but the entire output, which, with two-reelers made by Christie under other brand names, amount to 397 pictures during the past three years.

"It creates a unique record," says Mr. Warde, "that never once in any country has a Christie Comedy been censored. This emphasizes the clean comedy standard. And it goes without saying that this brand of comedies has always been made without the use of slapstick which Mr. Hohenvest decries. And it is also a known fact that this brand has always been produced with the plot idea first and comic incidents second in mind."

Mr. Warde closes his answer to the foreign criticism by giving the following list of countries in which Christie Comedies for 1920 are sold: Great Brtain, South Africa, Dutch East Indies, Straits Settlements, Japan, India, Burma, Ceylon, Australia, New Zealand, Argentine, Uruguay, Paraguay, Chili, Peru, Bolivia, Equador, Brazil, Central American States, Cuba, Porto Rico, Costa Rica, Philippines, China, France, Spain, Portugal, Belgium, Switzerland, Italy, Holland, Greece, Egypt, Balkan States, Norway, Denmark, Sweden, Finland, Germany, Austria, Hungary, Poland and Czeco-Slavia.

"The Dream Cheater" Makes New Kerrigan Booking Mark

REPORTS from nearly all Hodkinson managers the past week reveal a higher spot booking mark on J. Warren Kerrigan's newest Robert Brunton production, "The Dream Cheater," than on any previous Kerrigan-Brunton picture since the star's amalgamation with the noted producer and scenic expert a year ago.

Considering the wide vogue enjoyed by Kerrigan's "The Joyous Liar" and "The Lord Loves the Irish," his most successful pictures to date, the great volume of contract bookings on "The Dream Cheater" substantiates the Hodkinson claim that the star has caught on with exhibitors and the picture-going public alike as never before in his long career.

An outstanding feature of "The Dream Cheater" is the perfection of its casting. Some of the best known players of the screen and two former stars of the legitimate stage support Kerrigan in this picture.

Steele Made Controller.

Announcement has been made by General Manager Sam E. Morris, of Select and Republic, that Charles Steele has been appointed controller of the various Selznick enterprises, including Select, National and Republic. Mr. Steele, it is made known, is promoted to this position from auditor of Republic.

Louise Huff's First Selznick Film.

Following the announcement last week of the acquisition of Louise Huff as a Selznick Enterprises star, comes the statement that the first production featuring Miss Huff will be "Dangerous Paradise." The second production will be "False Pride."

Pauline Frederick
Who will be starred in Robertson-Cole productions.

Robertson-Cole Signs Pauline Frederick for a Series of Special Productions

ROBERTSON-COLE definitely announces that it has entered into a contract to extend over a period of several years with Pauline Frederick. The noted emotional screen star will appear in a series of super-productions, beginning at the termination of her present contract. Miss Ferederick's contract provides an additional link in the chain of special attractions with which Robertson-Cole is binding itself to the good will of both exhibitor and public.

Miss Frederick is conceded one of the biggest favorites with the motion picture public. In productions with vigorous stories of modern American life, always with strong love interest, and not infrequently tinged with a mystery motif, Miss Frederick is scoring month after month.

To Make Four Pictures a Year.

Never artificially advanced by exaggerated advertising campaigns, her success is based on her own good work and has been growing better, and of wider, and of more compelling nature with each Broadway and national success.

Robertson-Cole signed Miss Frederick as part of its progressive plans to obtain the productions of those stars which will win most continually and most certainly for the exhibitor. It feels that Miss Frederick fits these qualifications as nearly as any of the many stars and attractions which it has placed under contract during the last few months.

When Miss Frederick starts making her productions for Robertson-Cole, unusual effort and care will be taken with each. At least three months, and in some instances more, will be taken to complete each of the pictures. The maximum number which will be produced in any one year will be four. In this way Miss Frederick will have an opportunity to make the biggest and best pictures of her career.

Looking for Big Stars.

Fully realizing the value to the exhibitor of profitable stars, Robertson-Cole is not going to complete its work of engaging great attractions with the signing of Miss Frederick. It is thoroughly combining the motion picture star market, not from the standpoint of which star has been advertised the most, or which has risen to a momentary height, but in an effort to ascertain which of the stars are winning most consistently at the box office.

In other words, in picking new names it is always influenced by the continued drawing power of a star over a long period rather than by any artificial force which is brought to bear. In short, Robertson-Cole wanted in the case of Miss Frederick a star who positively does draw whenever her name appears in electric lights, rather than a name to boast about, and this policy is to be pursued in the signing of all other stars.

Pathe to Release "The Third Eye," Its Third Serial of the Year, on May 23

THE announcement by Pathe that the Gasnier Production, "The Third Eye," co-starring Warner Oland and Eileen Percy, would follow "Daredevil Jack" on the serial program of that company, designates May 23 as the day on which the third fifteen-episode serial of the year will be released by Pathe, and indicates the elaborate plans of the company for its 1920 serial program.

The first offering of the year, "Daredevil Jack," released February 15, was produced at the Robert Brunton studios. "Trailed by Three," which began its run on April 3, is an independent production from the Arthur F. Beck Serials Productions, Inc., while Pathe's next offering comes from the Astra Studios of Louis J. Gasnier.

At present Pathe serials in the making are in production at two studios, the George B. Seitz studio in New York and the Astra plant in Glendale, where Ruth Roland has her company at work on a new episode film.

The Seitz studio is the scene of activity for two companies, the Seitz unit which is producing a serial in which Mr. Seitz will co-star with Marguerite Courtot, and the Juanita Hansen Company, which is making headway on a scenario written by Seitz and being directed by Bertram Millhauser.

Charles Hutchison is now in Los Angeles, and the present plans call for him to start work on his first serial under his new contract with Pathe on April 19, at the Brunton studio. When Hutchison commences actual work at the Brunton studio there will be four companies producing Pathe serials.

Shurtleff Starts Another Based on Jack London Tale

FINAL scenes have been shot for the C. E. Shurtleff, Inc., production of "Burning Daylight," Jack London's novel of the North, enacted by a cast that includes Mitchell Lewis, Helen Ferguson and William V. Mong. The picture, which was made at the Metro studios in California and in the Truckee snow country, was directed by Edward Sloman and will be released shortly by Metro.

Filming of "The Mutiny of the Elsinore," the second Jack London story to be picturized for C. E. Shurtleff, Inc., will begin within a fortnight at the Metro studios. President C. E. Shurtleff and Director Sloman have gone to San Francisco on a hunt for locations.

A ship will be chartered. Many of the exciting incidents in the story occur on shipboard, and Messrs. Shurtleff and Sloman are looking for a sailing vessel of the type that Jack London loved.

"Burning Daylight" is a story of Alaska in the days of the gold rush. Mitchell Lewis appears in the titular role. The cast also includes Arthur Edwin Carew, Gertrude Astor, Edward Jobson, Alfred Allen, Louis Morrison, Newton Hall, Robert Bolder and Aaron Edwards.

Numa Has Exploitation on "Return of Tarzan" Picture

THE Numa Pictures Corporation, which has been reticent about the disposition of its heralded "Return of Tarzan" picture recently completed, now says there will be special exploitation on it soon. From its offices in the Longacre Building, New York City, comes the word that the exploitation will be coincident with the release of the picture.

An announcement tells of high praise accorded the feature by film men who have witnessed private showings, and declares it represents the biggest and most artistic Edgar Rice Burroughs tale heretofore offered exhibitors. Gene Pollar plays the title role.

Exhibitors Acclaim "Blind Love."

Max Marcin's novel, the screen version of which was made by Gerald F. Bacon, under the title "Blind Love," with Lucy Cotton in the starring role, has made a big success on the screen, according to advices received by Nathan Hirsh from exhibitors throughout the country who have run Mr. Bacon's picture as a special attraction. In the supporting cast are George La Guere, Edouard Durand, Bert Leigh, Frank O'Connor and James F. Cullen.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.

First Republic Serial Had Wide Publicity Preparation

IN announcing the release on April 18 of the opening episodes of "The Whirlwind," the serial starring Charles Hutchinson, and the first serial to be released by the Republic Distributing Corporation, President Briton N. Busch desires to call attention to the advance work done on it.

Republic began its national campaign of publicity and advertising, acording to Mr. Busch, the day that "The Whirlwind" was contracted for. Not only were advertisements carried in papers where they would attract the most attention, but through Republic's publicity department, news stories and specials were sent out to newspapers from coast to coast.

By the time the first episode of the serial is shown, exhibitors will have received advanced advertising of a general nature that only requires a follow-up by the exhibitors to put the attraction over in great shape. It is the first of a series that Republic will release and nothing has been left undone that will contribute to its success. The second is now being made on the West Coast and negotiations are pending for more.

Robins Film Buys "Blind Love."

Nathan Hirsh, Aywon Film Corporation, handling the distribution of Gerald F. Bacon's "Blind Love," starring Lucy Cotton, has sold the northern New York territory to the Robins Film Corporation, Utica, N. Y. The Robins Film Corporation will present Bacon's picture as a special attraction, featuring the star, the author, Max Marcin, and the all-star supporting cast.

Edward Jose
Will direct Geraldine Farrar for Associated Exhibitors' productions.

Jose to Direct Geraldine Farrar's First Picture for Associated Exhibitors, Inc.

EDWARD JOSE has been engaged by Associated Exhibitors, Inc., to direct Geraldine Farrar's initial production for that organization. Mr. Jose has just finished directing Anita Stewart in "The Yellow Typhoon." It is expected that production of Miss Farrar's first Associated picture will begin very soon—as soon as she returns to New York from a Southern operatic tour.

While the Associated Exhibitors have made no announcement of the title or nature of Miss Farrar's first vehicle under their banner, it is stated that the picture can be looked forward to as a de luxe attraction—a showman's proposition in every sense of the word.

Mr. Jose is one of the most capable directors in the field. He has directed such stars as Norma Talmadge, Elsie Ferguson, Pauline Frederick, Anita Stewart, Lina Cavalieri and many others; also he has produced several big specials with all-star casts. His directorial genius has been responsible for numerous successful photoplays, and it is believed that in his new connection Mr. Jose will be given greater opportunities than ever before.

Mr. Jose's stage and screen experience dates back considerably more than a score of years. He was born in Antwerp, Belgium, and studied at the Paris Conservatory for pianists. His twenty years of stage experience in France, England, Belgium and South America included a long term as stage director for Sarah Bernhardt. He directed all the plays at the Theatre Antoine in Paris for several years. His screen career included connections in a directorial capacity with Pathe, Selznick, Artcraft, Famous Players, and many others.

The two latest pictures produced by Mr. Jose are "The Fighting Shepherdess" and "The Yellow Typhoon." Some other pictures directed by him are "The Beloved Vagabond," "The Light That Failed," "Poppy," "The Moth," "The Red Mouse," "La Tosca," "Resurrection," and "Fedora."

W. W. Hodkinson Announces Completion of "Silent Barrier," by Louis Tracy

THE W. W. Hodkinson Corporation announces the completion of "The Silent Barrier," the first of Louis Tracy's widely read novels produced for the screen by Louis Tracy Productions, Inc. It is now in the process of cutting and titling at the Leah Baird studios, Cliffside, N. J., under the supervision of William Worthington, one of the best known of American directors.

"The Silent Barrier," a drama of the Swiss Alps, was enacted for the most part at Lake Placid, N. Y., and Director Worthington had as his chief aid and art director, Ernest Des Baillets, the noted Swiss illustrator, specially engaged by Charles C. Burr, treasurer of Louis Tracy Productions, Inc., because of his wide reputation as an expert in all that pertains to scenery, costuming, architecture and outdoor customs of Switzerland.

Some of the snow scenes are said to be of an unusual character and all of them have a direct bearing on the gripping plot in the Tracy story and include plunges over precipices, mountain sledge races, skiing competition and other difficult mountaineering feats.

"The Silent Barrier" was acted by an all-star cost including Sheldon Lewis, Gladys Hulette, Fuller Mellish, Florence Dixen, Donald Cameron, Corinne Barker, Mathilde Brundage, Jack Raymond and Joseph Burke.

The first Louis Tracy production will in all probability be released by the Hodkinson organization the latter part of May, to be preceded by an extensive national advertising campaign.

Fox Signs Eileen Percy to Long-Term Contract as Star

SO excellent has been the work of pretty Eileen Percy in "Leave It to Me" and "Big Jim O'Kane," future releases in which she appears oposite William Russell under the direction of Emmett J. Flynn, that she has been signed by Fox Film Corporation to a long-term contract. Miss Percy will be starred, and in the near future will begin work in her first stellar production under the direction of Mr. Flynn, with whom she has been associated both in Fox and in American Film Company photoplays. Announcement has not yet been made as to what story will be used to introduce the newest star of the screen.

Miss Percy has a delightful personality, and a face and figure that show to excellent advantage on the screen. Although still in her early twenties, she has had a wide experience on the stage.

Work on the first Eileen Percy picture will be started within the next fortnight at the William Fox studio in Hollywood. Her stories will be of the light comedy type, a line of work for which she is admirably equipped by both nature and experience.

Denison Clift Is Directing Own Stories for Fox Film

DENISON CLIFT, for three years one of the best known scenario writers in the business, is now enjoying the distinction of directing his own features at the Fox West Coast studios.

Mr. Clift has long been a writer of powerful emotional dramas and has prepared the continuities for his own stories; in addition he is today directing and cutting his own pictures, making him one of the best all-round picture men in the game.

A series of fourteen continuities, some of them of his own original stories, has been written in fifteen months for Madlaine Traverse; in addition Mr. Clift has written some of the best stories for Tom Mix, Gladys Brockwell, Peggy Hyland and other Fox stars.

Mr. Clift is a young man of university education who entered the writing end of the game under Cecil B. deMille and Thomas H. Ince in 1917. He has just finished directing the current Madlaine Traverse production, and is now engaged in writing two stories for another Fox star, which he will shortly direct.

Engineer Joins Bray Technical Staff.

The industrial division of the Bray Pictures Corporation announces the addition to its staff of John F. Strickler, well-known engineer. Mr. Strickler is a graduate of the Armour Institute of Technilogy, Chicago. He has since been engaged in engineering work of various kinds, but specializing mostly on that requiring a keen analytical ability for machinery.

Exhibitor Cancels Low Price Semon Contract to Pay More

THE spectacle of an exhibitor deliberately cancelling one contract involving moderate rental in order to make a new contract for the same pictures at a higher rental was written into history last week in Denver. The manager of the America Theatre in that city abolished its contract, which had three bookings yet to run, in order to sign a new contract for nine ensuing releases of Vitagraph's Larry Semon comedies.

The new contract for these features involves a very much increased cost for the America, but the latter's manager believed the sacrifice he made was justified by his assurance of tying up the first-run bookings of the "million-dollar" funny man in Denver.

Vitagraph exchange men believe this is the first time in booking annals that such a thing has ever occurred. The company reports that it reflects a condition of competition for its star comedian all over the country.

Larry Semon's latest release, "The Fly Cop," is declared to have created widespread interest. His next will be "School Days."

Bioscope in Tampa to Make Slapstick Laden With Bathing Beauty

SLAPSTICK comedies with bathing girls galore are now being made at Goldstein's Springs, near Tampa, Fla., by the Bioscope Film Company, which has purchased seventeen acres and erected studios and bath houses. The concern is a local one principally.

The trustees are A. B. McMullan, president of the Kiwanis Club; Charles H. Brown, president of the board of trade, and W. L. Jones, manager of the Alcazar Theatre, part of the Lynch enterprises.

Bert Tracy is director. Vida Kadz, formerly of Sunbeam Comedies, has arrived to be starred in some of the pictures. Another well-known member is Edward Lawrence, known as "The Silver King," who is back in pictures after a long illness. The company recently completed its first picture, the title of which is "Introduce Me Quick," and is preparing to make a number of others. The enterprise is a permanent one.

Poli Books Selznick Pictures.

No better proof of the quality and popularity of the Selznick and Republic productions has been offered recently than that which is shown in the announcement made this week by Sales Director Charles Rogers, of Select and Republic, to the effect that the Poli circuit in the Connecticut territory has booked the Selznick production "The Woman God Sent," featuring Zena Keefe, and the two Republic productions, "The Girl of the Sea" and "Mothers of Men." In addition to this Mr. Rogers made public this week the fact that the Keith and Proctor circuits have booked the last two named Republic productions.

"Evil Eye" Serial Making New Box-Office Records

THE Evil Eye," the new Hallmark serial by Roy L. McCardell, in which the lightweight champion, Benny Leonard, is starred, has opened in a number of theatres in New York to remarkable business.

Many exhibitors who had placed bookings made a wise speculation on Benny Leonard's popularity, not only in New York City, but in every section of the country, as attested by the ovation given the lightweight as he "stepped" onto the screen in the first episode of the serial, "Below the Deadline."

As remarked by one exhibitor, "I did not think I was taking any great gamble on booking Benny Leonard in 'The Evil Eye,' for I knew that Benny's name is a real box-office bet and that he has a wonderful following. When I opened my doors for the first performance of 'The Evil Eye,' I found I was right in my assumption, for the crowd waiting at the box-office was concrete dollars-and-cents-evidence of the boy's popularity."

In the supporting cast are Stuart Holmes, Ruth Dwyer, Marie Shotwell, Mme. Marstini, Leslie King, and Glenn Kunkle.

The Leonard company is still on the coast, where the last few episodes are now being made under the direction of J. Gordon Cooper with Wally Van supervising.

Von Stroheim in New York.

Erich Von Stroheim, Universal's director whose "Blind Husbands" created a stir in the film world several months ago, has come to New York to supervise the final cutting and editing of his latest creation, "The Devil's Pass Key," a Universal-Jewel production of Parisian life, loves and intrigues. He says "The Devil's Pass Key" is a great improvement on "Blind Husbands" in the way of characterization, settings and verisimilitude.

Inter-Ocean Will Continue to Export Despite Conditions in the Foreign Market

THE attitude of Inter-Ocean Film Corporation in the present foreign film crisis is again defined and explained in a statement issued from the New York offices of the company. The statement sets at rest rumors which have gained currency in domestic and foreign film quarters as to the nature of Inter-Ocean's foreign trade policy in the future.

"Despite the statements of a certain well-known exporter who maintains that the American manufacturer cannot hope for a ready market for American productions until the exchange in Europe is stabilized, Inter-Ocean Film Corporation urges a continuation of export trade with the assurance to the American manufacturer of a fairly marginable profit on the sales of his product to foreign territories," according to the statement issued.

"The rise of the pound sterling during the past week to a point where it is almost safe to assume that it is on its way to normal exchange is indicative of the strengthened position of foreign trade. This emphasizes the statement recently made by Mr. Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation.

"While Inter-Ocean concedes that profits will not be as large as heretofore, it feels that the present foreign crisis demands no let-up in exports. This conclusion is based on the desire of Inter-Ocean Film Corporation and several other export companies who have expressed their willingness in statements in the trade press to lend a helping hand to the foreign buyer who is now supposed to be having difficulty in foreign exchange. Furthermore, inactivity in the foreign market would seriously hinder the future of foreign trade.

"Inter-Ocean Film Corporation will continue to export American films in large quantities despite the present condition in foreign markets. It maintains that a continuation of exports is the only means to the solution of the problems which at present beset the industry."

For the love of Mike, do not miss the red letter in the back of the book next week.

"Mountain Madness" for Early Release.

The second production to be completed for the Republic Distributing Corporation by the Lloyd Carleton Productions Company is "Mountain Madness," it is announced this week. The picture will be distributed through Republic.

Although no definite release date has been set, a late report states that it will be available for exhibitors within the very near future.

"Mountain Madness" was written by Anna Alice Chapin. Lloyd Carleton directed.

Inter-Ocean Film Announces Its Releasing Plans for 1920

A WIDE variety of subjects is offered to foreign buyers this year by Inter-Ocean Film Corporation, according to a statement issued this week from the New York offices of the company.

The 1920 list of Inter-Ocean releases is said to embrace a number of "special" productions which will be obtained for exclusive foreign distribution from the ranks of many well-known producers. In this connection plans have already been made with a number of independent producers for the acquisition of several "specials," the titles of which will be announced as soon as details are perfected.

Conspicuous among Inter-Ocean's 1920 list of releases is the series of Louis Tracy Productions now in the course of production by Gibraltar Pictures, Inc., under the direction of William Worthington.

"Gift Supreme" Another.

"The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, is another of Inter-Ocean's 1920 releases. The production was made by the McCauley's Photoplays, Inc.

The productions will be backed up by an extensive advertising and publicity campaign in the domestic and foreign trade press, which is to be conducted under the supervision of A. L. Feinman, in charge of Inter-Ocean's advertising and publicity.

Praises Nazimova Productions.

E. C. Bostick, managing director of the Merrill and New Strand theatres in Milwaukee, predicted, after witnessing a special showing of "The Heart of a Child," that this new Nazimova production will be more popular than any previous picture made by the Russian artistc. Mr. Bostick is noted for his conservative estimates of screen work, so that Metro, as sponsor of the Nazimova productions, regards his particular praise of "The Heart of a Child" as worthy of special note.

Hey Diddle Diddle, the Kid and the Fiddle, the Boy Went Off to Spoon—Pardon—War.
Getting away without a poet's license on "Humoresque," a Cosmopolitan production on the Paramount-Artcraft schedule.

Goldwyn Pictures Open New House.

The Triangle, a new Pittsburgh theatre, was opened in the East Liberty section of the city on April 3, with a complete Goldwyn program. This is the second Pittsburgh house to be introduced with a full bill of Goldwyn Pictures, the other being the Blackstone, opened last August.

The Associated Theatres, of which Nathan Friedberg is the managing director, operates the Triangle. It seats 1000, cost about $75,000 and is classed among the finest theatres in the city. It is under the same management as the Alhambra, East Liberty; Garden, Northside; and the American, Southside. In all of these houses an appeal is made to a discriminating public.

Fox Installs Equipment for Original Novelty Subtitles

THE novelty of the art subtitles introduced in the William Fox production, "Molly and I," in which the wistful little Shirley Mason made her second bow as a Fox star, has caused such wide and favorable comment that the producer since has completed arrangements to follow "Molly and I" with other film similarly titled.

"Molly and I" was a screen adaptation of Frank R. Adams' novel, "Molly and I and the Silver Ring." Miss Isabel Johnston was responsible for the conversion of the book for the screen and has done excellent work.

It is the plan of William Fox to install in the new studio in West Fifty-fifth street, New York City, a complete equipment for the photographing of novelty subtitles. This department will be operated entirely separate from the other branches of the studio and laboratory and will be conducted under the personal supervision of Ralph Spence, who is thoroughly experienced in this kind of work.

A staff will be assigned for the sole purpose of inventing ingenious methods of introducing subtitles and spoken titles, and every facility will be found within the department for the artistic development of original ideas.

For the love of Mike, do not miss the red letter in the back of the book next week.

Bernstein, Van Ronkel, Loeb Form Commission Selected to Rule Over Universal City

UNIVERSAL CITY, CAL., the home of Universal films, has adopted a commission form of government, it is announced at Universal's New York headquarters. Following the lead of other American communities, a committee of three men has been appointed to administer the affairs of the little screen municipality. They are Isadore Bernstein, Sam Van Ronkel and Louis E. Loeb, all three well-known in the film world. Carl Laemmle, president of the Universal company, will hold rank as Mayor of Universal City and be an ex-officio member of the commission. In his absence, the commission of three will be supreme.

Since its inception in 1913, Universal City has been under a one-man government. The general manager representing the Universal company has in the past been mayor, controller, police judge and everything else. The affairs of the curious city have grown beyond the scope of one man, however, causing the change to the commission system.

The three commissioners will share the burdens of administration equally. Bernstein will be known as production manager, Van Ronkel as studio manager, and Loeb as business manager. All phases of activity within the gates of Universal City have been catalogued under one of these three heads.

Bernstein was the first general manager of Universal City. He left Universal about five years ago and produced pictures of his own. Recently he has been production manager for the National Film Company.

Van Ronkel has been associated with the film industry for many years, although he has never been identified directly in the production of pictures. Loeb comes to Universal from the Famous Players-Lasky Corporation.

Saxe Buys the Strand.

Thomas Saxe, owner of the First National Exhibitors' Circuit franchise for Milwaukee, has purchased the Strand Theatre of that city according to an announcement made by himself.

Mr. Saxe's latest acquisition now places him in charge of three of the most prominent downtown theatres in Milwaukee. His downtown houses previous to the purchase of the Strand consisted of the Alhambra and Princess theatres, both first-run houses. The Strand has a seating capacity of 1,500.

Straits Settlements Likes Universals.

Universal-Jewel productions and Universal serials have a great vogue in the Straits Settlements, Universal's Singapore branch office writes.

K. W. Tann, the native manager of the branch, reports that all that is necessary is to announce a Universal serial and the name of such stars as Marie Walcamp, Eddie Polo, Eileen Sedgwick and Grace Cunard and the theatres are packed.

Singapore prides itself of having three picture houses. They are the Palladium, Liberty Hall and Empire Cinema. They are furnished with pictures about the same time that they are shown in the United States.

First Whitman Bennett Film to Be "The Devil's Garden"

WHITMAN BENNETT announces that the first of the four releases he will produce for First National Exhibitors' Circuit starring Lionel Barrymore will be "The Devil's Garden," from the novel of the same name by W. B. Maxwell, the European author, who first attained fame with the publication of his "Cotton Wool." Work on the production has been going for the past week.

While the Bennett studio had "The Devil's Garden" scheduled for a Barrymore production, it was decided upon for the initial production because some of the settings demand a location of out-of-doors in the spring and Kenneth Webb, who is directing the picture, felt there was no time like the present for procuring such scenes. Ideal locations were found within easy traveling distance of the studio. When the star reported for work on April 12 the mechanical force was ready to begin at once on the picture.

The story of "The Devil's Garden" is one that gives ample opportunity for the display of dramatic talent such as Mr. Barrymore showed he possesses in the stage production of "The Jest" and "The Copperhead." It was produced at the Liberty Theatre by Arthur Hopkins.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Latest Modes in Pink-Tea Shirts and "Kiss and Carry" Groceries Shown by George Walsh in Fox's "The Dead Line."
No, the "dead line," Mabel, doesn't refer to the list of presidential candidates. I think it has an outdoor, drag-them-forth significance.

All Wrapped Up in Herself.
Marion Mason, with Neely Edwards in "Hall Room Boys Comedies."

Many Theatre Circuits Book Abramson's "Child for Sale"

"A CHILD FOR SALE," Ivan Abramson's latest release, has fulfilled the prophecies of reviewers who have drawn the attention of the exhibitors to the timeliness and box office attraction of the picture. That the exhibitors agree with the reviewers has been proven by the rush for the booking of the attraction.

The picture was to open David V. Picker's Rio Theatre, seating 3,000, situated at Broadway and 159th street, New York. The picture had been seen by Mr. Picker before the final cutting, but could not be completed for the opening of the Rio. Nevertheless Mr. Picker made arrangements that the picture should first be shown in his new theatre.

His judgment in choosing "A Child for Sale" as an attraction calling for special efforts has been indorsed by other high grade exhibitors in New York and vicinity. The entire Picker Circuit is playing this picture, giving it a longer run than any picture thus far shown in his theatres. The same applies to the U. B. O. Circuit, which has booked it for the entire circuit.

The M. & S., Charles Steiner and S. R. S. circuits, the Symphony, Adelphi and a host of others have booked it for a longer run than usual. New Jersey has followed in line with the U. S. Theatre, Paterson; Strand Theatre, Hoboken; Park Theatre, Rutherford; Rialto, Passaic; Empire, New Brunswick, and others.

The souvenir vest pocket exploitation blotter had a sale of 600,000 the first week.

Says Advertising Slides and Pictures Are Getting on the Nerves of the Public

Editor Moving Picture World:

EXHIBITORS are going crazy over this matter of showing advertising slides to get free revenue for their associations. Fine! But did they ever stop to realize that in reality they are paying hundreds of dollars of dues yearly in this way because a slide once every day for 365 days is certainly worth $3 a week, which would make $150.

The point is that the exhibitors do not know where to stop, and the result is the throwing of advertising slides and advertising pictures that are going to get on the public's nerve. As a matter of fact, in Ann Arbor, Mich., students have started a campaign against two theatres showing these advertising slides and reels, and they hiss and howl whenever they are shown. In fact, the students have gone direct to the advertisers and asked them to stop.

The local newspapers have editorially commented on the fact that the public pays its money at the box-office for entertainment and it does not pay to look at advertising matter. They declare it is taking an unfair advantage of the public. Furthermore, they argue that the ten minutes or so given to advertising matter should be given to something with entertainment value. If they want to see advertising they can find it in the regular mediums, but that the theatre is not the place.

This is a big proposition, for it belittles the theatre and the whole moving picture industry.

If someone doesn't step in and start propaganda against it the theatres will be overrun with advertising slides, and the industry will get a black eye in the impression of politicians, legislators, church people, clubwomen, reformers, etc., and regular patrons.

Keep the screen for entertainment exclusively—no advertising of any kind.

MICHIGAN.

Reviewers' Verdict Pleases Radiosoul Films Officials

THE Radiosoul Films, Inc., of 1400 Broadway, New York City, announces the ambitious intention of making Victor Seastrom a "prince of the screen" not only in Europe but also in America. The organization believes that the reception accorded Mr. Seastrom in "A Man There Was" by reviewers gives it more than half the battle and looks to the public to make the victory complete.

The organization anticipates striking success for this picturization of Henrik Ibsen's story and for the artistic future in this country of Mr. Seastrom, who both directed and played in the picture. The feature will be shown on the anniversary program of B. S. Moss' Broadway Theatre, New York City, which will also present Mack Sennett's "Down on the Farm," it is reported.

Sell Much Territory on Efanel's "Secret Formula"

THE intermingled atmosphere of business and aura of congeniality that prevades the New York headquarters of the Efanel Film Corporation, 729 Seventh avenue, New York City, spells a hearty welcome to the state right buyer. To the energy and affability of Frederic L. Ferguson, general sales manager, is principally due this condition.

At the present time Ferguson is mapping out a progressive campaign for the spring season that bids fair to make the financial returns of the New York headquarters of the corporation big. This drive will not be confined to the daily and trade publications but will include other mediums.

"The Secret Formula" the latest release of the company has caused considerable comment among the independent state right buyers. Considerable territory already has been allotted to several exchangemen. Negotiations are now pending for additional releases.

Fairbanks Pleases Varied Audience.

"Douglas Fairbanks played to a packed house yesterday, and while the day we picked for the performance was nice overhead, few could come afoot, for most of my audience lives within a radius of twenty miles. Best of all, there was not a kick about the picture, which is an unusual thing, for it is hard to please every one in an audience consisting of wart hogs, swivel necks, long-line skinners, gandy dancers, roughnecks and ladies, thirty miles from a railroad. While we don't want to wear Fairbanks' welcome out, we will return your contract on 'Mollycoddle' signed in a few days."

This was the letter of commendation Hiram Abrams, of United Artists, received from Whittemore & Pool, of the Lance Creek Theatre, Lusk Oil Fields, Wyoming, a small town where they are drilling for oil. The town hall is also the town theatre, in which there are placed about 200 "opery" chairs, lined up against the wall.

"When the Clouds Roll By" was the picture that broke the record of the house, and they have been playing all the "big four" pictures since.

If Clothes Go Much Higher They'll Cut Out These Golf Scenes and Wear Rhinestones, as at the Right.
Eugene O'Brien stands nobly at the left in "The Figurehead"; center are William Faversham and Mrs. De Wolf Hopper in "The Man Who Lost Himself"; right, Willie Collier decorates the cook in "The Servant Question," all Selznick features.

Mayflower's "Atlantic" Shows New York Millionaires' Club

THE stately white marble Millionaires' Club, at Sixtieth street and Fifth avenue, New York, is practically thrown open to the public in the screen reproduction of Robert W. Chambers' novel, "Athalie," now fast nearing completion under the direction of Sidney A. Franklin, for Mayflower. Few visitors to New York fail to see this exclusive home of the men who make the wheels go round in railroad, banking, mining and manufacturing activities.

The spiritualistic theme on which Chambers based his thrilling novel is very timely now. Psychic phenomena recently received a filip through the arrival of Sir Oliver Lodge, who is now on a lecture tour here. Sir Arthur Conan Doyle's activity in the promulgation of spiritualistic propaganda in the British Isles has given it a world-wide interest. Therefore, the theme worked upon in the screen adaptation of "Athalie" comes at a time that can be described as the psychological moment.

In the Mayflower presentation Miss Sylvia Breamer enacts the title role. This gifted young actress has made a rigorous preparation to properly portray the part of the heroine who is supposed to be actuated by supernatural powers. Conrad Nagle, whose screen work in "The Lion and the Mouse" brought him commendation, is the leading man.

Changes Title of Ince Picture.

The Thomas H. Ince special featuring Lloyd Hughes, announced previously under the title of "Wheelbarrow Webster," has been changed to "Homespun Folks." "Homespun Folks," an original narrative by Julien Josephson, directed by John Griffith Wray, presents Thomas H. Ince's latest "find" in a pleasing role in a comedy-drama that boasts of many novel incidents in the turbulent career of one young son of the soil.

Rowland Lee in Stellar Role.

Rowland Lee, one of the most popular of the younger principals appearing before the camera, who was recently placed under contract by Thomas H. Ince, will be cast in the featured role of a forthcoming Thomas H. Ince special. The title of the new special has not yet been announced.

Teaches Public How to Draw.

Larry Semon, Vitagraph's comedy star, has condescended to let the public in on the secret of his real art. During the filming last week of scenes for his newest comedy feature, "Schooldays," which is now nearly completed, Larry made a full demonstration of how cartoons may be drawn at high speed. The star used to be a cartoonist before he went into the film profession, and served on several of New York's greatest newspapers.

Simplex Breaks Production Records.

The week just past, according to E. M. Porter, general manager of the Simplex plant, saw all records broken for machine production since the building of the Simplex Projector was first started.

"It is nothing short of marvelous," said Mr. Porter, "to think that we should see a record-breaking week of machine production two months following a disastrous fire which deprived us of a five-story building. The loss of such a building, fully equipped with new machinery and tools, was naturally a severe blow, and came at a time when we were getting into our stride in the overproduction program we had planned for."

George D. Baker Company Returns.

George D. Baker and his company, which includes Charles Hunt, assitant director; Hal Rosson, cameraman; Shatty Graham, Julia Swayne Gordon, Diana Allen, and Frederick Burton, have returned from New Orleans, where they went a week ago to take exteriors for "A Whiff of Heliotrope," a Richard Washburn Childs story, now being made for Cosmopolitan Productions. Director Baker brought back with him some wonderful scenes typical of Louisiana's rare natural beauty.

McLaughlin in New York.

Robert McLoughlin, author of "The House Without Children" and "Hidden Charms," made by Argus Enterprises and distributed by Robert W. Preist, is in New York selecting players for a new feature to be made by Bradley Features, Inc., directed by Samuel R. Bradley.

Jossey on Sales Trip.

Telegrams from J. S. Jossey, of the Arrow, who is making a tour of the centers in the West and Southwest, indicate the great success he is having in the disposal of territory. Mr. Jossey left St. Louis late last week for Kansas City, thence for Oklahoma City, Dallas, New Orleans, Atlanta, Washington and Philadelphia.

Bacon's "Blind Love" Liked in Jersey.

Nathan Hirsh, of the Aywon Film Corporation, handling the distribution of Gerald F. Bacon's picture, "Blind Love," starring Lucy Cotton, is in receipt of a letter from the manager of the Fox Liberty Theatre, Elizabeth, N. J., that "Blind Love" played to two of the best days he had during March.

Three Newest Christie Films Are Without a Marital Woe

THE Christie Film Company announces three new comedies which they state are without a single injured wife or jealous husband. One is "Ducks," with Earl Rodney and Helen Darling, directed by Scott Sidney from a scenario by Frank R. Conklin, and deals with the perils of duck hunting under certain conditions.

The second is "It Takes a Crook," featuring Dorothy Devore and Jimmie Harrison, directed by William Beaudine, presents the featured players in the guise of jewel thieves. The third is "Monkey Shines" with Eddie Barry, Earl Rodney and Helen Darling. Eddie Barry appears in the role of a college professor who is rejuvenated by the infusion of monkey glands. It was written by Scott Darling and directed by Frederic Sullivan.

Johnny Dooley in a Five-Reel Comedy.

Radin Pictures announces that Johnny Dooley, the popular comedian of the Ziegfeld Follies, will soon make his appearance in a five-part comedy now being directed by Jack Schultz. "Skinning Skinners" is the title. Prominent in the cast are Lillian Hall, Irma Harrison, and Maurine Powers. This is the first of a series of three to be made during this year.

Mayer to Make "Professional Wife."

Louis B. Mayer has in preparation for production "The Professional Wife," a story which when screened, is expected to prove a sensation.

While it is probable that the production will be finished this spring, it will not be released until some time in the fall.

Famous Players Buys Turnbull Story.

Hector Turnbull, critic, author, playwright, has signed a contract with the Famous Players-Lasky Corporation disposing of the motion picture rights to a story which will be produced as a Paramount Artcraft special. This announcement was made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Aywon Reports Bookings.

Through bookings made by Nathan Hirsh, president of the Aywon Film Corporation, "The House Without Children," is being shown in a large number of houses in New York State. Aywon reports that this attraction has been doing exceptionally fine business.

B. A. Role will direct the production, which it is expected will be finished in four or five weeks.

The "Boys and Girls" Who Slip the Exhibitors the Money-Makers

Up at the New York Exchange of the William Fox Organization.

Above We See the Department Heads, the Reception Room and the Bookers. Below Are the Salesmen and, Finally, the "Girls."

STATE RIGHT BUYERS!

SIX SENSATIONAL REELS
OF FAST ACTION—GREAT
DRAMATIC SITUATIONS
AND THRILLING STORY—

"A COMMON LEVEL"

Featuring EDMUND BREESE
and CLAIRE WHITNEY

Lust of power, greed of gold, pride of possession, at war with love, purity and a woman's honor

---

Wire the date you want to see it and the territory you cover. Speed is necessary—some territory already sold

TRANSATLANTIC FILM COMPANY

OF AMERICA, Inc.

H. C. HOAGLAND, Vice-President and General Manager

729 Seventh Avenue New York City

Print of Shirley Mason's New Fox Film Reaches the East

IN spite of unsettled conditions in the railroad systems of the country, due to the "outlaw" strike, William Fox has received from his California studios a finished print of Shirley Mason's third release since she entered the Fox fold as a star. "Love's Harvest" is the film, the story being adapted from the novel, "His Harvest," by Pearl Doles Bell.

It is a simple comedy drama of the popular type, the leading role of which, had it been written especially for Miss Mason, could hardly have fitted her more becomingly in the eyes of either her director, Howard M. Mitchell, or the executives at the Fox studio in West Fifty-fifth street.

The smallest cast that has been seen in a William Fox picture for many a day supports Miss Mason. Her leading man is Raymond McKee, while Edwin Booth Tilton has a strong role. The second and only woman's part in the picture is played by Lilie Leslie.

The story has to do with the theatre and its people, with the glamor of the bright lights and the fundamental human instincts which lie hidden beneath the surface of paint and powder and the sham of Broadway.

Moss Circuit Books "Tillie" After Success at Broadway

GARDINER PICTURES, INC., handling the five-reel comedy reissue, "Tillie's Punctured Romance," for New York State, reports this picture has been booked for the entire B. S. Moss circuit of theatres. During the week of April 18 it was successfully presented at the Broadway Theatre, New York, and it is announced that the booking by B. S. Moss for this circuit was due to the record-breaking business on Sunday, when many were turned away, while business was even better on the following days.

Mr. Gardiner reports that this merely confirms the results obtained elsewhere, heavy bookings being reported from his Buffalo and Albany offices, as well as for many other dates in New York.

M. B. Schlesinger Reports Sales on Feature.

M. B. Schlesinger, who controls the rights to "Mother I Need You," featuring Enid Markey and Edward Coxes, has returned from a sales trip through the Middle West. He reports the sale of this production to a new company in Chicago for Illinois; to Minter United Amusement Co. for Michigan and to Schramm & Hoffman for Ohio.

Release Date for "A Woman's Business."

Jans Pictures, Inc., announce that May 3 has been set as the release date for its second production, "A Woman's Business," starring Olive Tell, with Edmund Lowe playing opposite. On the first release "Love Without Question," the company reports a heavy demand from exchangemen for additional prints, and that orders have already been placed for sixty-five.

Capitol Books "The Silver Horde."

Rex Beach's latest, and according to all reports his greatest production, will have its first showing in New York at the Capitol Theatre, where it has been booked for the week beginning May 9.

The success of the production at a number of pre-release presentations in large western theatres justifies the faith which the Goldwyn executives manifested in "The Silver Horde," by placing it in the class of specials. The picture is in seven reels that unfold a story of sustained dramatic intensity in an Alaskan setting.

Preacher Leaves the Pulpit to Become Screen Comedian

AN ordained clergyman, Rev. George LeRoi Clark has quit preaching in order to become a comedian in motion pictures. He will be featured in a series of twenty-six two-reel comedies to be produced by Paragon Pictures Corporation announced as a company financed by prominent ranch owners of northern California.

The first two has been finished and work is progressing on the third. Fred Jefferson, formerly a Harold Lloyd director is directing Pastor Clarke. These comedies will be released through Romayne Superfilm Company, Los Angeles.

Garsson Explains the Distinction Between Fine Arts and Foundation

Murray W. Garsson, who is president both of Foundation Film Corporation and Fine Arts Pictures, Inc., announces that Foundation will handle industrial and educational films exclusively, while Fine Arts will handle features and regular run of short subjects. The industrial and educational branch will be under the supervision of Charles F. Schwerin. The new company was formed, says Mr. Garsson, on account of the growth of the business in connection with handling educational and industrial subjects, which is now sufficient to keep the entire staff busy. Fine Arts offices are now located at 130 West Forty-sixth street.

Record Heavy Bookings on Sweet Picture.

The success of "The Deadlier Sex," released by Pathe Exchange with a greater number of advance bookings than any other Pathe feature of the year, has placed Blanche Sweet in the front rank of women stars with a record of three successful productions in succession.

Announcement of the third picture, "The Deadlier Sex," had hardly been printed in trade paper advertisements before the greater percentage of those exhibitors who had played "Fighting Cressy," the preceding Sweet picture, inquired by wire and letter for details and dates. The result was greater than expectations, and on release date the picture had been booked for practically every city of any consequence in the country and had been contracted for by hundreds of exhibitors in smaller towns.

Last of First Lloyd Series Listed for Release May 2

WITH the announcement that "An Eastern Westerner," last of Harold Lloyd's first series of two-reel comedies for Pathe release, has been scheduled for issue on May 2, bookings on the second series have received a strong impetus.

In some sections of the country, the first series of Lloyds are only now receiving their first run engagements, owing to various local conditions. During the past week, the complete series of six was booked by the New Orleans exchange over the entire Saenger circuit, one of the biggest in the South.

The Ansonia in Butte, rated among the premier film houses of Montana, is also listed with the late purchasers of the Lloyds, along with the Casino, San Diego; Montauck, Passaic; Wigwam, Coakgate, Okla.; Rex, Racine, and the Strand, Clinton, Ia.

"An Eastern Westerner" will be featured by Dr. Riesenfeld and Jack Eaton, two of New York's foremost directors of screen theatres, and undoubtedly will receive wider exploitation than any other Lloyd. The box office value of a Lloyd attraction has taken on such a definite and strong value, that showmen cannot help but give him the fullest advertising and exploitation.

"Bullet Proof" Is Carey's Latest.

"Bullet Proof," the Universal picture to be released May 3, shows Harry Carey as an acolyte who forsakes the priesthood for the life of an outlaw to avenge the death of his father, murdered by a notorious gunman. A pretty love theme runs throughout the story, intermingled with virile western action. Lyn F. Reynolds was the director. Supporting Harry Carey are Kathleen O'Connor, J. Farrell McDonald, Robert McKim, Beatrice Burnham, Charles LeMoyne, Fred Banble, Joe Harris and Captain Anderson.

"Bringing Up Father" Comedy.

It has been announced by the Pathe Exchange that the second of the International "Bringing Up Father" series of comedies, "Father's Close Shave," will be released on May 16. According to all reports, they found Johnny Ray the ideal Mr. Jiggs and Margaret Fitzroy the real Maggie. With Laura La Plante as Norah, the illustrious triumvirate of comedy stepped from the pages of the newspapers to the real life on the screen. Practically all the newspapers using the comic strip by George McManus were generous in their attention to the screen debut of the comedy character.

Palais Royal Scenes in Jans Special.

In filming the eight-reel Jans special, "Madonnas and Men," Director B. A. Rolfe, to secure the correct atmosphere in the cabaret scenes, arranged for the use of the Palais Royal, New York, during two days. These scenes are said to be among the most important in the production, and it was thought better to use the real thing instead of building sets.

A Picture We Refuse to Joke About—and We're Not Married. It's Cecil B. De Mille's "Why Change Your Wife?"
We couldn't even change a Russian ruble ourselves, but Thomas Meighan, Gloria Swanson and Bebe Daniels do much on the domestic exchange market in this Paramount-Artcraft production.

"Can I Sell You Some Bars?"
Asketh Forrest Stanley of Margarita Fisher in American's "The Thirtieth Piece of Silver."

Gilmore and Raleigh, Prizma Cameramen, Back from Trip to the Sahara Desert

AFTER a four months' trip to the Sahara desert for Prizma Color Pictures, Otto C. Gilmore and Charles Raleigh, European producers of Prizma pictures, with offices in Paris, have returned to this country.

"The Arabs have not seen rain for nine years," said Mr. Gilmore, in recounting his experiences. "And when we told them they were going to have rain—well, we were apparently dubbed a couple of fanatics. But that night and the following night it poured in torrents. And after it was all over we were shown the gateway to the beauty and grandeur of the remotest sections of the Sahara desert."

From Marseilles Messrs. Gilmore and Raleigh took a steamer across the Mediterranean and within thirty hours landed in Algiers. From Algiers they traveled south 600 miles clear across the snow-capped Atlas Mountains. According to Mr. Gilmore, they (he and Mr. Raleigh) are the first Americans to penetrate that region. "Even Robert Hichens, the famous writer of 'The Garden of Allah,' whom we met," said Mr. Gilmore, "admitted that he had never seen what we filmed for Prizma Color Pictures."

Gets Pictures of Arabian Prayer.

The globe trotters first stopped at Laghouat, then traveled south to the Mozibitie country, around the sacred cities of Ghardia, back of Algiers, then through the Kabale Mountains to Constantine, south to Biskra, a famous winter resort for English people, to Touggourt, the jumping-off place for Sahara, and by caravan for twelve days to Eloued-Souf, the heart of the desert.

"Without exaggeration," said Mr. Gilmore, "we have secured for Prizma Color Pictures some of the most fascinating scenery, so unusual and original that it will be the delight of all audiences through its sheer beauty and grandeur of color.

"We also secured the exclusive pictures of an Arabian prayer, the Arabs' mode of living, making tea, scenes of market day, where oriental goods, spices, perfumes and sheep are bought and sold. Spahis, or what we call mounted policemen, performed some wonderful feats for the camera. Beautiful mosques, the sand dunes of the desert and countless other scenes of unusual interest were filmed."

Mr. Gilmore, who expects to leave for Paris some time next month, stated that his next tour for Prizma Color Pictures would probably be through Switzerland, Italy and several other countries.

Educational Secures Cream of Scenics Photographed Abroad by Rene Moreau

A NEW series of travel and scenic pictures produced by artists hitherto unknown to American audiences is announced by Educational Films Corporation. There will be about forty reels of these pictures, taken by Rene Moreau, a French photographer of nature, and these will probably be released bi-weekly, alternating with another of the Educational series.

Mr. Moreau has spent several years in visiting various portions of the world and in selecting the spots of most appeal, both from the standpoint of interest in the lands and their peoples and from that of artistic photographic effect. His entire work was brought to this country, his contract with Educational Films Corporation giving that company the privilege of selecting the material that it desired.

For several weeks the editing and titling forces have been engaged on these pictures and the assembling is now practically complete, so that the first of the pictures will be ready for theatres with the opening of Educational's new exchanges. Mr. Moreau is co-operating with the company's staff in preparing these pictures for exhibition. It is promised that they will represent the very cream of the cameraman's art, for any portion that does not come up to the 100 per cent. mark is being eliminated.

There is a wide variety of subjects and many lands covered in the series. Mr. Moreau has paid considerable attention to his native France, and his knowledge of the country has enabled him to bring to the screen many places and a variety of scenes that have never confronted the visiting cameraman from this country. These French pictures and others taken in countries that participated in the great war have no bearing on fighting or the effects of war. Battle scenes, ruins and scenes of suffering have been carefully avoided.

Switzerland has supplied some unusual material and Mr. Moreau has gathered much material that has been surprising to Alpine travelers who have seen the pictures in private showings. Spain, Portugal, Holland, Belgium and Greece supply the remainder of the European views. Egypt, Soudan and African deserts are said to supply some of the most striking of the pictures and unusual photography, especially those recording Algerian types. Turkey, especially the Caucasus, Syria and Palestine, India, Ceylon, Indo-China and Malasia are some of the other lands included.

Wait for the red letter in the back of the book. It's next week.

Montagne Finishes "The Kid."

Edward J. Montagne, of the Selznick scenario staff, has just completed an original comedy-drama, called "The Kid." The story, which calls for an all-star cast, is unique, since the action is continuous from the iris in to the close of the picture. Mr. Montagne, who has made over a hundred adaptations, and written close to 300 original stories for the screen, has at present four of his scripts in production at the Selznick studios.

Ohio Censors Pass Fight Films.

Motion pictures of the Jess Willard and Jack Dempsey fight at Toledo July 4 last have been approved by the Ohio Board of Censors. Shortly after the fight took place the board declined to allow the pictures to be exhibited in Ohio on the ground they were too grewsome.

Selznick Buys Rights to "Red Foam."

The screen rights to "Red Foam," a story that is said to have created widespread discussion when it was published in the Saturday Evening Post, have been purchased by Myron Selznick. "Red Foam" was written by William H. Hanby, whose fiction has appeared in all the leading magazines.

Morey Heads Boston Exchange.

M. E. Morey, known as one of the most capable executives and as one of the best salesmen in the motion picture industry in New England, has just been appointed manager of the Boston exchange for Robertson-Cole to succeed F. F. Kimmerle, resigned.

Selznick Chooses George to Direct "Wilderness Fear"

BURTON GEORGE, director for Selznick enterprises; Mrs. De Wolf Hopper, Charles Gerard and many other players who will appear in the forthcoming Selznick production, "The Wilderness Fear," which Mr. George will produce for Selznick, recently started on the first lap of a journey that will terminate in Northwestern Canada.

"The Wilderness Fear," written by Michael J. Phillips, appeared as a serial in a leading magazine. Myron Selznick purchased the screen rights and engaged Edward Montague to turn the story into continuity form.

Fully one-half of the story is said to call for exterior scenes of an unusual character. It was decided to take them at Banff, Canada; in and around the Canadian Rockies, on Lake Louise and in International Park. Because of the widespread area to be covered, orders were telegraphed ahead to engage two of the best guides to pilot the company.

First National Officially Opens Its 1920 Convention

OFFICIALLY opening the First National Exhibitors' Circuit convention in 1920, the board of directors for First National convened in New York City on April 19 in order to meet the requirements of the state's corporate laws. First National's New York State charter requires that its sessions be opened in this state. The meeting was adjourned to Chicago, at the Congress Hotel, Monday morning, April 26.

The following were in attendance at the opening session: A. H. Blank, Des Moines; J. G. Von Herberg, Seattle; Fred Dahnken, San Francisco; Col. Fred Levy, Louisville; M. H. Finkelstein, Minneapolis; H. O. Schwalbe, Philadelphia; J. D. Williams, New York, and E. B. Johnson, San Francisco.

Albert Kaufman to Have Three Producing Units; Negotiates for Theatre on Broadway

GATHERING headway. That's the news over the film ticker concerning the Albert Kaufman-Marshall Neilan co-operative alliance, which was formed following Mr. Kaufman's severance of connections with Famous Players-Lasky.

When interviewed by a representative of Moving Picture World at the Marshall Neilan office in the Capitol Theatre building, Mr. Kaufman stated that his plans to engage a big Broadway theatre for special presentation of the Dorothy Phillips-Allen Holubar and Agnes Ayres Productions have reached such a degree of satisfaction that he is going back to Los Angeles this week.

Three Producing Units.

Work will be started at the Neilan studio on the first Phillips-Holubar picture as soon as Mr. Kaufman reaches the coast. It will be in the big "special" class, written by Olga Scholl, creator of "The Heart of Humanity" and "The Right to Happiness." The combination of star-director-author, Mr. Kaufman states, is sufficient to guarantee a production of the "big" order and a picture that will get Kaufman Productions off to a good start.

Within a short time Mr. Kaufman will announce the name of the director whom he has secured for Agnes Ayres. The Agnes Ayres Productions will constitute the second unit in the Kaufman organization, and Mr. Kaufman is confident that in Miss Ayres he has picked a star whom exhibitors will immediately recognize as a box-office power. She is at present playing the leading part in Marshall Neilan's third independent picture.

It is Mr. Kaufman's intention to sign up a third director, thus heading a producing organization of three units, each turning out four big pictures a year. Anthony Paul Kelley is writing a picture drama for production by Mr. Kaufman.

The releasing plans of Kaufman Productions will not be announced until the completion of the first Phillips-Holubar picture.

New York Exhibitors Will Send 45 Representatives to National Convention

LASTING for over four hours, a meeting was held in Albany, N. Y., on April 20 of the executive committee of the New York State Motion Picture Exhibitors' League. The afternoon session was held at the Hotel Ten Eyck. A report was made on the recent state convention at Utica and much time was spent in discussing pending legislation of interest to the industry. Announcement was made that New York State would send forty-five delegates to the national convention of the Motion Picture Theatres Owners of America in June, this being one from each congressional district.

Among those present were Walter Hayes, Joseph Schuchert, Buffalo; W. Callihan, Irving Salyerds, Rochester; Henry Lux, Fred Duffy, Utica; William Dillon, Ithaca; Emmet Cornell, Syracuse; Edward Clapp, Amsterdam; J. M. Kallet, Oneida; David Cohen, Binghamton; George Jackson, Elmira; Louis Bittner, Cohoes; W. Bernstein, George Roberts, Albany; C. A. McCarthy, Hoosick Falls; C. L. O'Reilly, S. I. Berman, B. Grobb, Lawrence Balognino, H. Rachmiel, J. Stein and A. Mangini, New York City, together with Max Spiegel and Moe Mark, representing the Strand interests throughout the state.

In discussing motion picture bills which have been introduced in the legislature this year, it was stated that Assemblyman Hunter's bill seeking to bring about a repeal of the present law which allows Sunday opening, with the consent of the respective municipalities, is buried in committee and need not be feared. The Flynn bill, which has to do with operators and necessitates an extra man in the booth, is in rules committee, where it will probably remain.

Wait for the red letter in the back of the book. It's next week.

Interesting Male Leads in Namara Film.

Albert L. Barrett and Rudolph Valentino head the male cast in support of Marguerite Namara, starring in American Cinema Corporation's production of "Stolen Moments." Mr. Barrett will be remembered for his recent fine work in the Dorothy Dalton's Paramount-Artcraft picture, "Half an Hour." He has just finished the male lead in the Elsie Ferguson production for Famous Players, "Lady Rose's Daughter." Mr. Valentine will be remembered for his virile work in leading roles opposite Mae Murray, Dorothy Philips, Dorothy Gish, Katherine MacDonald and Clara Kimball Young.

Ann May to Stay in Pictures.

Ann May, the wealthy young society girl who last year, while spending the winter in Los Angeles, decided to enter picture work for a lark, is now in the business to stay. Charles Ray recalled her from New York to act as leading woman in his initial First National production. Miss May has taken up her abode at the studio club in Hollywood. She will be seen shortly in "Paris Green," an Ince production, with Charles Ray.

Stars to Attend Eastern Studios Ball To Be Held April 28 at New York Hotel

WITH several prominent screen stars present, the Eastern Studios Ball, to be held April 28 at the Hotel Commodore for the benefit of a welfare fund for the studio employes of the Famous Players-Lasky Corporation, is expected to be one of the biggest affairs of its kind ever held in New York City. Nearly 1,000 tickets already have been sold, and the sale of boxes to stars and prominent motion picture men has swelled the receipts by several thousands of dollars.

In addition to the dancing the committee in charge has arranged several novel features. Emma Trentini, the famous light opera singer, will sing selections from favorite successes, and several artists from the Keith vaudeville circuit will take part in a program of vaudeville which will precede the dancing. To insure the necessary pep in the dance music, two bands of twenty pieces each have been engaged.

Two features of the ball which are attracting a great deal of attention are an ankle contest and a beauty contest.

The souvenir of the evening will be a program, the front cover of which will be done in colors by one of the members of the art and decoration department of the Famous Players-Lasky Corporation's eastern studios. Photographs of the stars done in sepia, with a perforated edge so that they may be removed for decorative purposes, will be part of the program.

The new $2,000,000 studio of the Famous Players-Lasky Corporation as Long Island City is rapidly nearing completion and is expected to be ready for occupancy not later than July 1.

Abe Stern Succeeds Powers as Treasurer of Universal

ABE STERN, secretary and treasurer of the L-KO Company, producers of Rainbow, Century and other comedies, has been appointed treasurer of Universal to succeed P. A. Powers, who recently sold out his Universal holdings and resigned.

Although Mr. Stern has never held an official position with Universal, he has been closely allied with the big film company ever since its organization. Practically all of the L-KO output is released through Universal.

Mr. Stern already has assumed his duties as treasurer of the larger company. He will continue to hold his previous position with the L-KO Company, however. His brother, Julius Stern, is president of that concern.

The Stern brothers are brothers-in-law of Carl Laemmle, president of Universal, whose wife was a Miss Stern.

Bray Pictures Corporation Opens New Chicago Studio

DUE to the rapid expansion of its industrial division, the Bray Pictures Corporation has been obliged to seek larger quarters for the western studios. The new location is at 7514 N. Ashland avenue, Chicago, where ample space has been secured in a new and modern building.

The new studio, which is in charge of E. Dean Parmelee, vice-president of the corporation, has a large camera room, film developing and printing room, large and well-lighted draftsman room, offices, and a thoroughly equipped projection room.

Jack Norling will have charge of the animated technical department. The camera room, developing and printing departments, and the taking of actual photography will be under the direction of Walter Schaefer. The Bray studio also maintains a large force of expert draftsmen.

The sales offices will continue at their present location, 208 South LaSalle street, Chicago.

LABOR PLANS TO USE FILMS FOR PROPAGANDA PURPOSES

Trade unionists will conduct labor propaganda through the medium of the motion picture. A national movement in this direction was indorsed on April 20 at the opening session of the Maryland and District of Columbia Federation in Hagerstown, Md.

John W. Slayton, of Pittsburgh, says that the labor people already have four large motion picture concerns in the country bidding for scenarios depicting trade unionists in a favorable light. He is the author of one such play.

The First Big Theatre Film Show and Some Lessons To Be Learned from It

By EDWARD T. DUSTIN, Manager, Pathe Branch, St. Louis

THE first motion picture show staged in a large theatre which had previously been devoted to the legitimate drama and to vaudeville was opened in Louisville, Ky., in February, 1908, by Anderson & Ziegler and I was the first manager. Max Anderson is now dead and Henry M. Ziegler is in the oil business in New York City. The idea they initiated on that Sunday has spread throughout the world and many millionaires have been made on it. The story of our first day may be interesting and may carry a few lessons.

Our first show consisted of three one-reelers, two dramas and a comedy. An illustrated song finished the program. A piano furnished the music and a corps of what we called "effects men" worked back stage. Our "effects men" produced all sorts of sounds to synchronize with the pictures. Wind, waterfalls and the call of birds were all produced by the busy "effects" at the total cost of $80 a week.

Made $68,500 in Eighteen Months.

The dramas were "A Yankee Tar's Fight for Love," a Selig; "Francesca Da Rimini," with Paul Panzer and Florence Turner, a Vitagraph, and the comedy was "The Lively Barrels," a Pathe. We rented our projection machines through Spoor's Kinedrome Service for $15 a week for two machines and took our film service through Spoor, who had the General Film Company franchise. Our show cost $75 for the week. Our total cost of running the house for the first week was about $700. Our receipts the first day amounted to $460. The net profits in eighteen months were $68,500.

I lectured with all the pictures, supplementing the titles with descriptive explanations, and this was a feature of the show which the audience strongly insisted on having. Women and children were the first real enthusiasts, and I believe they still are the backbone of the motion picture public. I believe the secret of the success of motion pictures lies in the fact that women and children took up pictures. Men will always follow where the family leads. This applies with greater emphasis today.

Women and Children Business Essential.

The women and children must never be lost sight of by those who lead in the industry. Kill off that clientele and you will destroy the business. Play for the business of the women and children. And it might be well to remember that $1 and $2 admissions will kill the women and children business quicker than anything else. Every woman has a deep strain of economy.

In those early days most showmen predicted that the 5 and 10 cent, or even the 25 cent motion picture show was a fad. They were all certain it would die out. That legitimate attractions or vaudeville would outlast the movies was the general belief. We all know how wrong they were, and many of them know it to their cost.

I was confident of the enduring qualities of the business and the success of the five and ten cent stores, the dollar watch and other things of that character convinced me. I firmly believe that if prices had been made top-heavy in those early days the industry would not have developed. It would have become a fad of the few rather than the recreation of the many. To my way of thinking that danger is still with us, for the motion picture is a success today because it is a family institution.

When the price becomes so high that it is no longer possible for the husband and wife to go to the theatre with their one, two or three children, when going to the motion picture theatres becomes an event and ceases to be a habit, the whole industry is in danger. I believe the mass of exhibitors understand this thoroughly and will work to keep the motion picture in its place as the great American entertainment. This is one of the lessons we must learn from the phenomenal development of the business.

New Montreal Circuit Gets Hallmark and Pioneer Films

THAT the newly organized Amalgamated Exhibitors' Circuit, Ltd., of Montreal, consisting of a considerable number of independent exhibitors in the Province of Quebec, is going after business generally is indicated by the fact that a representative of the circuit called upon Ottawa theatres during Easter week to discuss booking arrangements. This representative was Jimmy Finch, a veteran exchange salesman of Montreal.

The Amalgamated has secured the Canadian distributing rights for Hallmark and Pioneer releases and a number of independent specials. The Hallmark pictures will be released at the rate of one each week and the Pioneer productions will come twice a month.

The general manager of the Amalgamated is Phil Hazza, of Montreal, who was with the Canadian Universal for a number of years. Mr. Hazza was instrumental in the organization of the new circuit.

A picture that stamps the star as one of the greatest of the day—

SIMPLE SOULS

A play so human, so sweet, so beautiful that the public will rave over it.

Cassard Speaks to Operators.

S. S. Cassard, sales manager of the Nicholas Power Company, has been compelled to break his trip south at Washington and return to New York. After attending to a number of important matters requiring his personal attention, Mr. Cassard will continue his journey. Cassard addressed the moving picture operators at their headquarters in the Gayety Theatre Building on Monday night, April 19. Mr. Cassard spoke upon the subject of moving picture projection and his remarks proved of great interest.

Mr. Cassard is a native of Baltimore and as usual his many friends in that city turned out in force to make things pleasant for him. Cassard also spoke in Washington on Saturday night, April 17, before the local, and this meeting is reported as "one of the largest attendance in the history of the Washington union."

Henle Building New Theatre.

E. M. Henle, owner of the Palace Theatre, Muscatine, Ia., the largest in the town, was seen last week. Mr. Henle has the plans drawn for a new theatre that will seat 1,500 persons. This house will be in a modern apartment building and business block, on a site of 140 by 120 feet, the entire structure to cost about $250,000. He expects to open the new theatre in October, 1921.

Author of "Trailed by Three" Praises Pathe Interpretation

EVIDENCE of the earnestness with which film producers are working to win the confidence of authors by having them co-operate with the director in filming their works and showing them that there is no foundation for the charge, in the past frequently made by the writers of novels and plays, that uncalled for liberties are taken with the text of a story to make "sensational" dramatic situations, may be found in a statement recently made by Charles Turner Dazey, who, in discussing the production by Arthur F. Beck of his serial story, "Trailed by Three," expressed himself as being entirely satisfied with the way in which it had been treated.

It is said that during the filming of "Trailed by Three," a fifteen-episode play co-starring Stuart Holmes and Frankie Mann which Pathe released April 3, the producer and Director Perry Vekroff frequently consulted Mr. Dazey concerning details of his production.

In the publicity matter sent out by Pathe there have been frequent references to Mr. Dazey's statement concerning the finished production of his work, in which the author is quoted as saying: "When I saw the production on the screen it appeared to me as a faithful visualization of the picture I had in mind when devising the plot and developing the theme. My gratification goes even further than this, for ever since my first connection with motion pictures I have known of the reputation which Pathe bears as the house of serial plays, and I am delighted to have a story of mine sponsored by Pathe.

Burston Distributed Casts to Promote Baggot Serial

UTILIZING a store window decorative idea, Louis Burston is distributing to those displaying his new King Baggot serial, "The Hawk's Trail," a life-sized plaster paris cast of a hawk, painted black. From the beak of the bird ribbon streamers extend, the idea being to hang the cast in the center of the lobby, with the streamers running off to the side walls, and directing attention to stills or other advertising matter placed at those points. Already very favorable reports are being received and the idea is worth noting, for it can be adapted to other films.

Riviera Installs Typhoon.

The Riviera, Chicago's foremost theatre, has just given a contract to the Typhoon Company to install Typhoons to cool the outer lobby of that theatre. Henceforth there will be no impatient crowds waiting for the second show during the hot summer days. Other new theatres which will install Typhoons are the Village Theatre, Wilmette, Ill., Burke Theatre, Kenosha, Wis., Apollo Theatre, Peoria, Ill., and the new Rialto Theatre now being built in Vincennes, Ind.

Conrad Nagle to Play Leads in Paramount-Artcraft Films

According to announcement by Jesse L. Lasky, first vice-presdient of Famous Players-Lasky Corporation, in charge of production, Conrad Nagle, brilliant young stage star and screen leading man, has just been engaged on a long-term contract to play leading roles in Paramount-Artcraft pictures produced at the Lasky studio.

Nagle will begin work early next month, but it has not been decided as to what will be his first role under the new contract.

By arrangement with William A. Brady in the latter part of 1919, Mr. Nagle was engaged by Famous Players-Lasky to go west and play the role of Stephen Siward in "The Fighting Chance," from Robert W. Chambers' novel, which was finished some time ago at the Lasky studio.

His first work before the camera was in "Little Women," after the completion of which he returned to the stage in support of Alice Brady in "Forever After." He is 24 years of age and has been married only a few months, his trip to California being in the nature of a honeymoon.

After finishing "The Fighting Chance" Mr. Nagle played a part in a Mayflower production. "And now," he comments, "it looks as if I am going to stay in California for some time."

Cassidy's Purchase Merges Theatres in Princeton, Ind.

A merger of the moving picture interests at Princeton, Ind., is announced. The Noble, Grand and Empress theatres have been purchased by A. J. Cassidy and will be operated under the management of Clyde Noble, formerly proprietor of the Noble Theatre.

The proprietors of the other two theatres affected by the deal are Joseph Adcock, of the Grand, and F. W. Darbo, of the Empress. It is the plan of the new management to open the Empress only on Saturday nights.

Princeton exhibitors have believed that the three house proposition was too much for a city of that size. They say the keen competition has made the operation of the theatres more expensive for all concerned than the size of the city and the number of theatregoers warrant.

The new management has announced that there will be no cheapening of the program and no further increase in admission prices.

Gets Metro for South America.

Announcement has just been made by Jacobo Glucksmann, manager of the New York buying office of Max Glucksmann, Buenos Aires, that he has just signed for his concern, a contract granting him the exclusive rights in Argentina, Uruguay, Paraguay, Chile, Brazil, Peru, Bolivia, Ecuador, Colombia, Venezuela and the Guianas on all the 1920 productions of the Metro Pictures Corporation. This covers all the Screen Classic films as well as all the specials to be made by Nazimova during the current year.

Ina Claire and Francesca Bertini Are Among Big Stars Enrolled by Metro Pictures

Part of the new and general scheme of expansion that ushers in the fifth anniversary of Metro Pictures Corporation is embodied in the recent acquisition of several new stars. These include Ina Claire, now playing in the David Belasco stage success, "The Gold Diggers," and Francesca Bertini, the Italian actress. Loew-Metro also announced a few weeks ago that it is planning to add another star to its galaxy in the person of a distinguished stage actor who hitherto has never appeared in motion pictures.

The identity of this male star Metro has not yet divulged, but it is promised that full particulars will be given out as soon as arrangements are concluded.

Ina Claire will be seen in a Loew-Metro picturization of "Polly with a Past," by George Middleton and Guy Bolton. Miss Claire blazed into stardom after appearing in "Polly with a Past" under David Belasco's management. "Polly with a Past" will be produced by Metro in the East.

The arrangement whereby Bertini's productions were procured by Metro for distribution was made by Richard A. Rowland, the Metro president, during his visit abroad some months ago. About two-score of Bertini's pictures were obtained for release in this country to acquaint American picture-goers with the actress who is the present reigning sensation of Europe.

Can the daughter of "common" parents marry the blue-blooded millionaire, and both be happy? Can the one step up without the other stepping down. After all, is similarity of soul the only thing that counts?

SIMPLE SOULS

a superb page from the book of life; a glittering revelation of the possibilities of photoplay achievement.

Secures Services of Prominent Dancer.

Through special arrangement with B. C. Whitney, Vitagraph has secured the services of Evan Burrows Montaine, a featured dancer in Ed Wynn's New Carnival, now playing at the New Amsterdam Theatre, New York, for a big special banquet scene in an Alice Joyce production now being filmed. "Four of the best-looking girls in New York" also happened to be one of the orders for this scene, and these were also secured from the same attraction at the New Amsterdam. The four girls are Ann Greenway, Carol Young, Dada Winlock and Laura Dale.

Pathe's Cincinnati Head Tells of Big Business

Reporting to the Pathe home office and also spending a week in conference with executives in the organization, Stanley C. Jacques, the Pathe manager at Cincinnati, reports that Pathe features are getting 100 per cent. results in his territory with first run exhibitors. On his visit to the executive offices he brought with him many complimentary messages from the leading showmen of the territory and assurances of their regard for the policies and productions of Pathe.

"Ike Libson is using all Pathe features in his first-run houses in Cincinnati," Mr. Jacques said, "and he told me to say for him that they were growing better with each new release.

"We have had the same pleasant experience with Joe Stuerle, of the Walnut Theatre at Louisville. He is using more features from Pathe than from any other individual source and he is exceedingly enthusiastic about them. Gil Burrows is using all Pathe features first-run at his great new theatre in Dayton, Ohio, the Auditorium.

"Presentation of pictures has leaped ahead throughout Ohio, West Virginia and Kentucky. The exhibitor has been doing his level best to hold the American public to the motion picture as the great American diversion, and with the proper support in the way of pictures they are sure of the future."

Sergeant Simone Wins Discharge.

Sergeant Peter C. E. Simone, late of Company L, 101st Infantry, Yankee Division, has just returned to his home in Albany, N. Y., armed with a certificate of honorable discharge. The sergeant, who, prior to his receiving most serious wounds in the great Chateau Thierry drive, had been gassed twice and wounded once, will just take things easy for a few weeks and then, with his father, Charles Simone, arrange for a major operation to be performed upon him at one of New York's leading hospitals. Expert surgeons declare this operation (the ninth) is of vital importance to the physical well-being of the young man. The right leg has to be reset in order to relieve a certain painful and dangerous pressure on the spine.

The operation will keep the sergeant in bed for about six months.

A. M. P. A. Has Midnight Matinee.

In honor of the American Newspaper Publishers' Association gathered in convention in New York City last week, a big "midnight matinee" was held Wednesday night, April 21, at the Rivoli Theatre by the Associated Motion Picture Advertisers, Inc., of which Paul Gulick is president. The program was a great success. A number of films were shown which have not appeared before on the screen, among them David Mark Griffith's forthcoming feature, "Black Beach." Mr. Griffith spoke on censorship. Many notables, including film folk, attended.

Says Public Will Not Tolerate Any But the Best Kind of Picture Entertainment

By Richard A. Rowland, President of Metro Pictures Corporation

WHETHER or not the current comment is true that the American public no longer will eat any but the very best cuts of meat or wear stockings woven from any material but silk, it is certain that none but the first quality of picture entertainment is now countenanced.

No use to hark back to the pioneer days when one-reelers were slapped together on the roof of a vacant house in New York, on a stage which revolved with the sun. Let us look back for a brief instant at the development of the motion picture within the last two or three years. Scenario writers were paid high salaries, money was lavished on production, companies were fairly straining in their efforts to outbid one another for stars.

But there was a flaw in this system which a few progressive companies—and Metro among them, I am happy to say—saw, and that was the stereotyped story upon which the photoplays were founded. Picture audiences knew by heart all the conventional twists of plot, all the threadbare situations. Given a glimpse of the first reel, any member of the audience could have worked out the story from memory of many similar ones witnessed before.

Short Novels Proved Solution.

The solution was the purchasing for adaptation to the screen of plays and novels and stories of shorter length that had proven popular. Dramas and comedies that had withstood the test of Broadway; novels that publishers had deemed worthy of investment; stores that had by their sheet merit passed the exacting judgment of magazine editors—these the foresighted maker of pictures chose as the backbone of his business. Metro was fortunate in starting early its drive for the material for "fewer and better" pictures.

The mere purchase of the best available photodramatic material is not the entire story of "fewer and better" pictures. It is only the first chapter; and that, as every reader knows, may often prove full of promise and interest and then fall down lamentably in later and carelessly done parts of the book.

The basic principle which is the understructure of this policy is that hurry and artistic work are incompatible. One cannot rush a picture through, improvising on the spur of the moment, substituting here and there without thorough planning, doing the next best thing, and expect the finished product to be genuinely meritorious. Robert Louis Stevenson once said, in speaking of the art of writing, that if one cannot spend an entire afternoon in turning a phrase so that finally it will express his thought, that man should not go in for literature.

Changes Is Result of Thought.

In our art we feel likewise. The object is to produce pictures that will express with all the dramatic force and skill possible the story we have selected for the Metro screen. When changes in production are necessary, they must not be hasty makeshifts, but the result of fully matured thought.

The Metro plans are big enough for machine-like production; there is perhaps an excess of equipment and space, though we have thought it wisest to err on the side of oversupply of facilities rather than on the side of scantness. But we do not believe in mere footage as a measure of production.

Hence, with the time necessary to do good work, there nesessarily must be fewer pictures; and, logically enough, we believe those fewer will be better for the painstaking care. We couldn't have the "better," without making "fewer."

Her neighbors, small persons with soiled souls, and even her parents, thought that because she was "friends with a swell" the friendship could not be innocent.

Persons with soiled souls can never understand persons with

SIMPLE SOULS

A dazzling picturization of a ravishing story.

Theatre Business Impresses Lichtman; Calls Sid Grauman "Greatest Showman"

RETURNING to New York from a tour, during which he visited nearly every city of importance in the United States, Al Lichtman, general manager of the department of distribution, Famous Players-Lasky Corporation, has summarized the impressions of his trip as follows:

"My most notable impression during this trip was the tremendous volume of business that is being done by the motion picture theatres. All are serving a greater number of people than ever before. It is undoubtedly true that the quality of motion pictures is improving and the theatres in which they are presented are more comfortable, more beautiful and more pleasing in every way than they were even two or three years ago.

"Motion picture theatres all over the country are showing a decided tendency to longer runs of pictures that meet with the approval of their patrons. The exhibitors in the big towns are rapidly getting away from the old tendency to discontinue a big and drawing production at the end of three days or four days or a week, just because it has been the policy of these houses to make weekly or semi-weekly changes.

Longer Runs Help Exploitation.

"There is a noticeable improvement in showmanship everywhere I have been. This has been brought about to a certain extent by the increased runs the productions are getting. The longer run is helping the exhibitor to a better standard of pictures, and it is not permitting the poor or mediocre production to crowd out the production that finds the approval of the public.

"The field force of exploitation men sent out by this organization to carry the message of applied showmanship to the small theatre has won the unstinted praise of exhibitors everywhere. The small town exhibitors are especially pleased with the work of these live-wire showmen and have told me so in many places.

"Sid Grauman at Los Angeles is probably the greatest showman in the whole world. His theatre and his methods of presentation are the talk of the whole United States. I would certainly recommend that every exhibitor who is conscientiously trying to improve the conditions in his own theatre pay a visit to Los Angeles and study the methods of Sid Grauman.

Mr. Grauman Glad to Aid Exhibitors.

"This idea is suggested because of the extreme courtesy and friendliness that Mr. Grauman extends to every visiting exhibitor. He has no secrets and he is glad to give his time and his service to the showman who is really in earnest. Many showmen have called on him and he has never turned them down.

"Throughout all the exchanges of Famous Players-Lasky Corporation I have found a splendid spirit of loyalty and sincerity of purpose to carry out all the policies of this organization to the letter. The spirit of service to the exhibitor dominates every exchange and seems to extend from the highest man in the field to the latest addition in the humblest capacity in the smallest exchange. There is no more loyal and faithful business organization in existence than our own. This was deeply impressed upon my mind by my visits to practically every exchange in the country."

Two Mayflowers in Full Bloom.

According to telegraphic advices from exhibitors, "The Luck of the Irish" and "The Mystery of the Yellow Room" presented by Mayflower, are going with a thump. P. G. Theopholis, managing director of the Lorain Opera House, Cleveland, wired Mayflower: "House could not begin to hold crowds that came to see 'Luck of the Irish.' It was capacity on afternoon and night. Largest business we have ever done. Everybody more than pleased. Applause frequent. We want more pictures like this."

Harry Koch, manager of the Ohio Theatre, Indianapolis, wired: "'Mystery of the Yellow Room' opened here today to capacity. People waited hours in rain to secure admission. Everybody pleased."

Exhibitors' League Elects Officers.

The Miami Valley Exhibitors' League at its annual meeting elected the following officers: President, Benjamin J. Wheeler; vice-president, Ollie J. Schaefer; secretary, Dr. Alexander; treasurer, Bert Fialo; trustee, Theodore Lindsey. Executive board—Paul Banker, Val Raberg, Julius Leopold, George Richter and Robert J. Hrisch.

Charlotte Merriam
"Blondie" in American's "The Honey Bee."

Corinne Griffith's Company Leaves for the Sunny South

CORINNE GRIFFITH, Vitagraph star, heading a company of 150 leading and extra players, left New York several days ago for Savannah Ga., to make the exterior scenes for her new feature, "Gumshoes 4-B." It had been planned originally to send the company to New Preston, Conn., but on two days' notice the arrangements were changed owing to the tardiness of spring in the North. Foliage and flowers were necessary and the South offered at this time the only suitable locations.

The company that went south is regarded as one of the largest that ever have been dispatched on a similar mission. It is under the direction of Edward H. Griffith, assisted by Jack Evans. Mr. Griffith recently directed Miss Griffith in her feature "The Garter Girl," which will be released soon.

After the completion of this feature, Miss Griffith and another equally imposing company will be taken to St. Augustine, Fla., on another picture. This will be taken from the story of "The Whisper Market," which was written by W. F. Scutt and published recently in a national magazine.

Officials See "Splendid Hazard."

The film adaptation of Harold MacGrath's widely read novel, "The Splendid Hazard," produced and directed by Allan Dwan at the Brunton studios at Los Angeles, has been privately shown to executives of the Mayflower Photoplay Corporation.

Louis F. Gottschalk, orchestral arranger, has prepared a special operatic score from the masters of music which gives an added dignity to the production. It was this, coupled with the theme, that impelled those who saw the private view to describe "The Splendid Hazard" as a "motion picture grand opera."

Capellani Starts First Cosmopolitan.

Albert Capellani has started on his first Cosmopolitan Production, "The Inside of the Cup," by Winston Churchill. The cast consists of W. P. Carleton, David Torrence, Jack Bohn, Richard Carlisle, Margaret Clayton and Margaret Seddons. Dan Pennell is Capellani's assistant, and Al Ziegler is the cameraman. The big interior scenes are being taken at the Cosmopolitan studio in 127th street and Second avenue, while the lesser interiors are filmed at the studio in West 125th street.

Lewis J. Selznick Announces Program of 537 Subjects Before April, 1921

LEWIS J. SELZNICK, president of Selznick Enterprises, states that between now and this time next year 537 subjects will be produced and distributed by the various Selznick organizations.

The announcement of 537 subjects released means that the field will be so cover that an exhibitor can book his entire program—from scenic to serial—from this one source. Mr. Selznick announces that 116 star series pictures and specials, 416 short reel subjects, four Republic serials and a possible Republic star series are on his program for the next twelve months.

These enterprises include Selznick Pictures, Select Pictures Corporation, National Picture Theatres, Inc., and the Republic Distributing Corporation. The subjects to be released, besides the star serials and specials, are the Kaufman Weeklies, Kinograms, Selznick News, Prizmas and comedies.

Forty in Star Series.

In the division of subjects Myron Selznick, who, as in the past, will be in general charge of production, announces that there will be forty of the star series. These will include, besides the Olive Thomas, Elaine Hammerstein, Eugene O'Brien and Owen Moore production, pictures by the new stars, William Faversham and Louis Huff, and Hobart Henley productions. In all probability there will also be several productions by from two to four more new stars whose names will be announced later. These will all be released by Select.

Then there will be twelve Selznick specials to be released through Select, which includes the Ralph Ince productions and the all-star and featured player pictures along the lines of "The Woman God Sent" and "The Valley of Doubt." Most of the stories in this series will be the work of prominent authors which has appeared either in book or play form.

Twelve Select Specials.

Sam E. Morris, vice-president and general manager, also announces that twelve Select specials will be released, besides twenty-six pictures produced by National Picture Theatres, Inc. Fifty-two Herbert Kaufman Weeklies, which are now ready, are also to be released through Select.

Republic's program has also been enlarged and elaborated. Twenty-six specials are to be released through this company. In the search for material President Busch has reached out and gathered in several producing companies to make pictures during the year. Among them are the Lawrence Weber and the Lloyd Carlton productions. An early release by Republic will be "The Sowing of Alderson Cree," a mountain story starring Bernard Durning.

To Release Four Serials.

Republic will also release 104 Kinogram news weeklies during the year and fifty-two one-reel comedies, the nature of which will be announced later. In addition there will be four serials released. The first of the serials, "The Whirlwind," starring Charles Hutchison, is completed and the first episodes are ready for release. The second serial is now being made and negotiations are pending for the other two.

The Selznick News Reel, which sprang into instant favor with its initial release on Easter Sunday, will be distributed through Select and 104 reels will be turned out during the year. There will also be 104 Prizma releases through Select. The plans to make short reel and five-reel dramatic subjects by the Prizma color process are well under way. A new series of twelve special productions will soon be ready for release, and by next August or September a series of Prizma five-reel dramatic productions will be announced for 1921.

Loew Houses to Give "Sex" Seventy-Seven Days' Showing

NICHOLAS SCHENCK and Fred Mitchell have signed contracts for the complete Marcus Loew metropolitan circuit booking of seventy-seven days for J. Parker Read, Jr.'s Louise Glaum production, "Sex." This contract was made with Marx S. Nathan, New York exchange manager of the W. W. Hodkinson Corporation, by Mr. Schenck in person and foretells a heavy advertising campaign to be made by the Loew theatres under their aggressive publicity manager, N. T. Granlund.

The Loew booking calls for twelve prints of "Sex" and the completion of the booking across the entire circuit in two weeks. The Loew officials were pleased with Miss Glaum's story and with its quality of production.

Cosmopolitan Gets Boyle Stories.

Cosmopolitan Productions, through its vice-president and general manager, Henry M. Hobart, has added another famous writer to its staff of literary luminaries. Jack Boyle, whose crook stories have been widely read has signed a contract whereby all his stories appearing in Hearst's, Cosmopolitan, Good Housekeeping and Harper's Bazaar magazines will, for an indefinite period, be subject to first call for motion picture purposes by Cosmopolitan Productions. Frank Borzage will direct the first of Boyle's stories.

A picture that stamps the star as one of the greatest of the day—

SIMPLE SOULS

A play so human, so sweet, so beautiful that the public will rave over it.

Can the daughter of "common" parents marry the blue-blooded millionaire, and both be happy? Can the one step up without the other stepping down.

After all, is similarity of soul the only thing that counts?

SIMPLE SOULS

a superb page from the book of life; a glittering revelation of the possibilities of photoplay achievement.

English Offering of "Broken Blossoms" Draws Great Crowds to Alhambra, London

THE Film Booking Offices (1919) Ltd., the well known British renting organization, has just completed its presentation of D. W. Griffith's masterpiece, "Broken Blossoms," to English people.

Before an audience that packed the vast Alhambra Theatre, London, from floor to ceiling, Griffith's photoplay was screened with, for the first time in Britain, a specially staged prologue and epilogue. The Alhambra is one of London's premier theatres and save for one or two rare occasions, it has sedulously adhered to its legitimate program, its last success being the Russian Ballet Season.

When the gong in the Buddhist temple behind the curtain struck three sonorous notes, the curtains slowly rose to reveal a Buddhist interior, with a dim green light illuminating the face of the Buddha on the altar. With measured steps two Buddhist devotees having made obeisance, remained in an attitude of reverence before the altar steps. The recumbent figure of a Chinaman in the centre took up a Chinese chant and at its close the kneeling Chinamen in the background prostrated themselves, the Buddhist gong sounded three ominous notes, the curtain fell to rise again on the screening of the picture.

Showed Bier of White Blossom.

A finale was reached with the epilogue which showed the "Chink" and the child in the centre of the stage, the prone form of the "Chink" lying beside the bier of White Blossom, which was strewn with broken blossoms. Over the proscenium top hung cages of birds whose sudden song had an electrifying effect on the audience. The stage front and sides were decorated with plum and apple blossoms, and this scheme of dressing was carried over the orchestral pit, which was covered in and the top covered over with the same flowers.

The ushers throughout the house were garbed in Chinese costumes. The Chinese scheme of decoration was carried out both within and without the house, the electrical lighting being carried out in rose pink.

Author Among Many Notables There.

At this premiere of "Broken Blossoms" no less than three members of the British Cabinet attended, seven ambassadors, twenty-four members of the House of Lords, forty-four M. P.'s eleven members of the Royal Academy, and a considerable number of well known authors and publishers, as well as musical notables.

Thomas Burke, author of "Broken Blossoms," was also in attendance. Over 100 columns have already been devoted by the English press to a discussion of the Griffith masterpiece, and it is being screened three times daily at the Alhambra to record crowds, over 40,000 people having visited during its first two weeks.

British exhibitors have already been so impressed with the phenomenal success of "Broken Blossoms" at the Alhambra that they are coming from all parts of the country to witness these special screenings, which represent the initiation of a new era in the presentation of pictures in Great Britain.

The managing directors of Film Booking Offices (1919) Ltd.,—Messrs. Arthur and Albert Clozenberg—are deserving of the great praise showered on them for their enterprise in securing this great film tragedy. It is worthy of note that the film publicity arrangements have been carried out under the direction of Robb Lawson, the noted press man, in charge of their publicity department.

Selznick Lists First Kaufman Release.

Lewis J. Selznick announces that the first Herbert Kaufman weekly, "A Good Fellow," will be available for exhibitors on May 10. On May 17 Mr. Selznick stated "Content" will be released, and on May 24, "Pity the Poor," will be the third Kaufman release.

Carl Laemmle and R. H. Cochrane Buy Patrick A. Powers' Universal Stock

THE forecasted deal by which all stock held in the Universal Film Manufacturing Company by its treasurer, Patrick A. Powers, would be bought by Carl Laemmle and R. H. Cochrane, president and vice-president, respectively, of the film company, was consummated on Saturday, April 17. Mr. Laemmle and his lieutenants now have complete control of the big film corporation.

The deal involved several million dollars. Mr. Powers was the second largest stoc - holder of the concern. Upon turning over his stock he resigned as treasurer of Universal and completely severed his connections with the company.

Mr. Powers is silent as to his future activities, although he intimates he will not attempt the organization of a picture producing company. He gave as his reason for selling his Universal holdings the fact his other business interests had assumed such proportions as to interfere with his duties in the Universal company.

Messrs. Laemmle, Cochrane and Powers were three of the original stockholders of the Universal Company. The Universal, organized in May, 1912, resulted from a consolidation of several large and independent film companies, the most important of which was the Imp Film Company, then owned and operated by Mr. Laemmle. The new organization was formed to wage war against the Patents Company, an organization fighting the independent manufacture and sale of moving pictures in the United States.

Became Advertising Advisers.

R. H. Cochrane has been associated with Mr. Laemmle ever since the present Universal head entered the film business. Previously he was in the advertising business in Chicago with his brother, P. D. Cochrane, now head of the Universal poster department. Mr. Laemmle, as superintendent of a department store in Oshkosh, Wis., dealt with the Cochrane advertising firm. When he launched into the film world, the Cochranes became his advertising advisers and eventually his associates.

Mr. Laemmle is mainly responsible for the building up of the vast Universal concern, which now has agencies in every corner of the globe. He conceived and built Universal City. He has been president of Universal almost since its origin.

The new status of Universal control will cause little or no change in the administrative personnel of the organization other than the change in treasurers, it is announced.

Potsio Returns to Rome.

Constantine Potsio, who has been engaged in buying American productions for Gaytes & Mosco, of Rome and Athens, for the continent of Europe, sailed for Paris on April 14.

During his two years' stay in this country Mr. Potsio purchased more than sixty productions for his firm and enjoyed the most cordial relations with the trade. The American branch will continue operations under the management of Michel Fontrier, who came here recently from the Roumanian office of Gaytes & Mosco, at Bucharest.

Mr. Potsio, upon his return to Rome, will arrange a tour of the countries where Gaytes & Mosco offices are established and will open several new branches for his rapidly growing firm.

See Christie Comedy and Throw Away Your Crutch

THE dramatic editor of the Milwaukee Journal vouches for an incident which happened in the Merrill Theatre, where the latest Christie comedy, "Petticoats and Pants," with Bobby Vernon was being given its first-run showing in that city.

According to the Journal, which heads the story, "This is no Press Agent Bunk," a lone crutch stood in a corner of the theatre for more than two hours on a Sunday afternoon. Finally a man walked into the theatre and exclaimed, "Where's my crutch?"

"We have a crutch here in the corner," said Manager Bostick of the Merrill.

"Well, it's mine," said the man sheepishly, "I was laughing so hard at that comedy that I went out and left it."

According to Ralph Wettstein of the Mid-West Distributing Company, which handles the comedies for that territory, the Merrill Theatre, after screening "Petticoats and Pants," voluntarily raised its rental prices and displayed the comedy in its advertising extensively.

Circuit to Rate Independent Pictures After Tests in Membership Theatres

METHODS for determining actual instead of theoretical box office values on productions which lack star, story or directorial precedent as a basis for pre-release estimate of their rental worth, will be inaugurated by Associated First National Pictures, Inc., at the beginning of next season.

This new plan, which is revolutionary in its ambition to approach even closer to equitable screen values and the complete elimination of difference between pre-determined merit and actual box office facts, is characterized by First National exhibitor officials as their exhibition value department. It will function chiefly as an arbitrator of differences in opinion between First National members who have the authority of the entire membership to make purchases and the producers or agents from whom special independent attractions are bought.

A varying number of theatres will be used in all parts of the country, and of sufficient differences in clientele, character and location so that the results in total will be the equivalent of an absolute test of every theatre condition under which any attraction can be played. Every attraction to be so tested will be given its complete complement of advertising and publicity equipment by the First National advertising department, and it will then be played in each of the "test" theatres, supported by a thorough local advertising and exploitation campaign designed to attract the greatest maximum of patronage possible. The box office results, in each instance, will constitute the basis on which First National officials can predicate exhibition values for the entire country.

To Use Small as Well as Large Theatres.

The number of membership theatres to be used in each "test" of this nature will vary, according to the calibre and style of the attractions. The theatres will range from the most important and largest of the first run houses owned and operated by First National members, in which attractions are played for week stands or longer, to second and third run theatres, in which programs are changed two and three times a week.

It is pointed out that the plan has a like advantage and equal protective features for the independent producers as well. In cases where pictures considered for purchase by First National have no star or producer elements on which to base estimations, the plan places the attractions strictly on their own merits, with equivalent opportunity to the producers for unexpected and greater values as the result of the exhibition value tests.

"The plan will not function in the case of stars, directors and producers who have established box office ratings," declares a statement from First National. "We know from experience with previous releases the exact exhibition value of attractions starring such artists as Norma and Constance Talmadge, Charles Chaplin, Anita Stewart and Charles Ray and the Marshall Neilan productions and others."

Brady Due on April 22.

Advices have been received by the National Association of the Motion Picture Industry to the effect that President William A. Brady had sailed on the Mauretania and is due to arrive in New York on either Thursday, April 22, or Friday, April 23. With the return of President Brady to the city, a definite date will be set for the quarterly meeting of the board of directors of the national association, which was scheduled to be held in March but postponed owing to the absence from the city of the president and many of the board members. Vice-President Adolph Zukor, also a member of the board, is accompanying President Brady upon his return trip.

Her neighbors, small persons with soiled souls, and even her parents, thought that because she was "friends with a swell" the friendship could not be innocent.

Persons with soiled souls can never understand persons with

SIMPLE SOULS

A dazzling picturization of a ravishing story.

All Los Angeles Praises "For the Soul of Rafael"

The premiere showing of "For the Soul of Rafael," Harry Garson's special production for Equity Corporation, starring Clara Kimball Young, was begun at Grauman's Rialto Theatre, Los Angeles, Sunday, April 18. This is the first time any film other than a Paramount production has been shown in a Grauman house. The film was given an enthusiastic reception by big audiences. Lines of people extended down Broadway for distances of half block, awaiting admission at the afternoon and evening shows.

Los Angeles press praised the picture, calling it a strong drama with Clara Kimball Young at her best, and declared the story to be a true depiction of life and customs of early romantic California days. The film was shown on its merits and without any elaborate presentation stunts. The management predicts a five-weeks' run for it.

Fox Plans Further Foreign Expansion; Has New French and African Branches

REPORTS of action taken by his foreign representatives have just been received by William Fox, president of Fox Film Corporation, in connection with recent instructions by the producer regarding expansion of the corporation's offices and exhibitors' service in the foreign market.

Advices from both the London and Paris branches announce completion of plans for opening additional offices in several cities of England and France, and even Africa is invaded by the latest advance.

A branch office has already been opened in Algiers and a fine business in this field is reported. The Fox representative who negotiated for this Algerian branch received full co-operation from the exhibitors in this territory, and he asserts that the popularity of Fox films there opened the way for him in a locality where offices are practically as difficult to secure as they are in this country.

The theatre men in the European district embracing Treves and neighboring territory made urgent requests for Fox pictures. The Paris office of Fox Film Corporation experienced serious trouble in acquiring suitable offices in Treves and were forced to seek aid from the exhibitors, who succeeded in obtaining temporary quarters for the exchange pending permanent arrangements. Heretofore this territory was served by the Strassburg branch, but owing to the great distance separating many of the houses, the exhibitors expressed a desire for direct service.

In that section of France formerly served from the Paris branch, William Fox has opened two new offices. One of these is at Nancy and the other at Toulouse. Both are reported as having firmly established themselves with the theatre men of the vicinity.

In compliance with the instructions of Mr. Fox, Abraham Carlos, who opened these new branches on the continent, has been succeeded in the management by Daniel G. Temlinson, recently sent to Paris by the American producer. Mr. Carlos has departed for an extended tour of the continent, during which he will visit Italy, Spain, Holland, Denmark, Norway and Sweden. On his return to Paris some time in July he will make a detailed report on the position occupied by Fox productions in the various markets visited by him and the advisability of opening new Fox branches in these countries.

All Fox films—features, Sunshine Comedies and the Mutt and Jeff animated cartoons by Bud Fisher, the latter known in England as "Dick and Jeff"—are reported as enjoying wide popularity.

Ince Adds to Publicity Staff.

John Paul Keefe, whose reportorial and editorial capacities have extended clear down the line from reporter on a metropolitan daily to personal representative for several well-known cinema celebrities, has been added to the Thomas H. Ince exploitation headquarters in Culver City, Cal., it was announced this week by Director of Publicity and Advertising Hunt Stromberg.

As a member of the Ince publicity staff, Keefe will assist in the broad co-operative service rendered exhibitors and motion picture editors throughout the country. He also will contribute feature articles to the leading photoplay magazines and journals.

W. C. Patterson Has Letters to Prove Exhibitors Want Strong Defence League

A PERMANENT national organization of independent exhibitors, created as a defense body against invasions of producer-exhibitors into the theatre field, is the expressed wish of several hundred exhibitors who have sent written and telegraphic responses to the call by Willard C. Patterson, manager of Sig Samuel's Criterion Theatre of Atlanta, and president of the Southeastern Theatre Managers' Association, for a national mass meeting of independent theatre owners at the Hotel Congress on Monday, April 26.

Evolution of the mass meeting into an enduring exhibitors' defense league will, according to Mr. Patterson, be the logical result of a fast crystallizing determination by independent theatre owners to give national unity and strength to a formal demand for a show-down, and to back up that demand with a permanent centralization of independent exhibitor opinion in direct opposition to it.

Mr. Patterson announces that he has prepared a tentative schedule of activity for the mass meeting, which, after the disposal of the usual parliamentary proceedings necessary to the organization of the exhibitors present into a body will include the adoption of a constitution and by-laws setting forth the purposes and limitations of the league's intentions, and formal resolutions to be sent to every motion picture producer in the country.

"Telegrams and letters from exhibitors throughou' the United States," reads a statement from Mr. Patterson, "urge that the mass meeting be made into a permanent unit for concerted action on all practices and intentions of producers which are detrimental to the independence of its members. There are other issues affecting independent exhibitor welfare that are important, but there is nothing existing at the moment which promises to work such havoc within the industry as the acquisition of theatres by producers, with all of the film service penalties such acquisitions work on the independents who must compete with them.

"If, as I have reason to anticipate, the mass meeting results in a permanent organization, it will be a sweeping and emphatic endorsement of my decision that now is the time for an organized demand to find out just where we are at with the producers who are becoming exhibitors. Such a result will go far toward answering the allegations that have sprung up, particularly in the southeastern territory, with producer-exhibitor agents apparently the authors, that my personal attitude toward the invasion is not representative of the national exhibitor sentiment."

The icy eye, the down-turned mouth, shrugging shoulders and ill-veiled insolence,—that was the way she was welcomed in the social set of the man she loved.

Generally Cupid flies out of the window in the face of hostile opinion.

Is it true of

SIMPLE SOULS

as it is of those more calculating, that they love with an eye to what others think?

A picture for record runs,—everywhere!

It's Tulip Time

Patsy Forrest's got her lips ready, but Joe Rock just can't get set in this Vitagraph comedy.

Universal Executive Answers Critics Who Think Serials Injurious to Young

ROBERT H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has taken vigorous objection to published reports of the National Motion Picture League urging a ban on serials. In a recent interview he criticised the league and pointed out the fallacies of its contention.

"The National Motion Picture League," explained the film official, "has seen fit to convey to the public a series of reports emanating from various public school principals flaying certain phases of the motion picture industry. I am heartily in accord with all attempts to better the industry, but I find it necessary to take exception to certain activities of this league.

"Where official or unofficial organizations are formed to further the interest of the screen, they deserve encouragement and co-operation by film men and by the general public. Such organizations, however, have their greatest scope in aiding the exhibitor to present his pictures under the most acceptable conditions. Where there are adequate laws regulating motion picture exhibitions, they should co-operate with the exhibitor to obtain the maximum possible observance of such laws. Where there are no adequate laws, it is to their interest to further proper legislation.

Americans Appreciate Daring.

"It is unwise, however, for volunteer screen improvement societies to take upon themselves censorship authority. The National Motion Picture League has recently disseminated reports condemning serials on the ground of sensationalism and because they are alleged to form the 'motion picture habit.' The legaue further pretends to trace a devious connection between serials and juvenile delinquency.

"Nothing could be more erroneous or absurd. Serials have a well-defined place in moving picture programs. Any attempt to cast dispersion upon them is to exhibit an ignorance of the reasons why serials are popular.

"The main criticism directed against serials is the charge that they are sensational and filled with hair-breadth escapades, stunts and thrills. This is partly true. People in general, and Americans in particular, appreciate courage and daring. The greater portion of serial thrills are actual dare-devil stunts on the part of the actors.

"It also must be remembered that in all forms of literature or dramatic art it is customary to end a chapter, an act or an episode with a forceful conclusion which will carry the interest and suspense into the next chapter. For doing this at the end of a serial episode, we are accused of arousing such intense interest that the audience is dragged back to see the succeeding episodes—of engendering 'the moving picture habit,' and even of causing children to steal money to pay their way back into the theatre showing the serial.

"Imagine a novel you would feel like laying aside at the end of the third or fourth chapter! Imagine a play from which you could walk out at the conclusion of the second part, not interested in what might happen in the succeeding scenes!

"The serial form for certain kinds of screen entertainment is coming more and more into vogue. This is because of its adaptability to more complete treatment in the way of characterization and plot and also because more care is being taken in serial production. Better stories are being serialized."

Lawrence Grant Under Metro Banner.

Lawrence Grant, leading man for many English stage stars, has arrived in Hollywood from New York and has been engaged as a member of Metro's production stock company. Mr. Grant was under the management of Charles Frohman for two years. His best known stage work was in "The Wars of the World," in which he played History. His most recent stage appearance was A. H. Wood's new play, "Happy Go Lucky."

Butterfield Gets Another House.

W. S. Butterfield, Battle Creek, Mich., president and general manager of the Bijou Theatrical Enterprise Company, has added another playhouse to his fast growing chain in the purchase of the Majestic Theatre property, that city.

During the coming summer Mr. Butterfield will spend $30,000 remodeling the theatre, making it one of the handsomest in Michigan. The playhouse is to be resumed but the title has not yet been decided upon.

"I'll Take You In."
Will Rogers in "The Strange Boarder," made by Goldwyn.

Metro's Coast Studios Enlarged to 17 Acres; Five New Buildings To Be Erected

PURCHASE of seven and one-half acres of ground south of Metro's present West Coast studios site in Hollywood is announced by Metro officials, together with the statement that work will be commenced at once on the construction of five new studio buildings. An appropriation of nearly $250,000 has been made for these building activities. Besides the stage there will be put up buildings for the property department, a carpenter's assembling shop, cutting rooms, a film vault and isolated quarters for the scenario department.

Three adjoining city squares and one-third of another square in the Los Angeles suburbs are now owned outright by Metro Pictures Corporation. Within two months practically every foot of the seventeen acres now covered by the producing plant will be occupied by stages, laboratories, technical workshops and other structures that go to make up modern motion picture studios.

In addition Metro has at its disposal a location park of sixty-five acres north of Hollywood, in the beautiful San Fernando Valley. This is utilized for big exterior settings, such as streets and small villages, with a natural mountainous background.

The new inclosed stage of steel which has just been authorized will cost alone the sum of $85,000. It will be 100 feet wide and 250 feet long. This steel and glass structure will rise on the lot east of the present three stages. Larger than any of the latter, it will increase Metro's stage area 50 per cent., or to 75,000 square feet.

Construction has started on the carpenter's assembling shops. The building, of fireproof brick, 165 feet long, 55 feet wide and 25 feet high, will cost $35,000. It will contain two paint frames 40 feet high, each capable of use as a frame 65 feet long.

In two weeks work will start on a $70,000 building, 249 feet long, 50 feet wide and three stories high, to house receiving, shipping and property departments. It will include individual property rooms for ten companies.

A one-story building for the scenario department will be 200 feet long, with two wings. It will accommodate twenty writers and will cost $35,000.

Goldwyn Has Five Dramas and Comedies Set for Release in May and Early June

NEW Goldwyn pictures recently completed and scheduled for distribution through Goldwyn's twenty-two exchanges in May and the early part of June are "Dollars and Sense," starring Madge Kennedy; "Out of the Storm," an adaptation of Gertrude Atherton's novel, "The Tower of Ivory;" "Jes' Call Me Jim," starring Will Rogers; "The Great Accident," starring Tom Moore, and "The Slim Princess," in which Mabel Normand stars.

Every reader of the Saturday Evening Post is familiar with the stories of Octavus Roy Cohen. "Dollars and Sense," the first of his works, prepared especially for Goldwyn pictures, is marked by the natural humor and strong human appeal that have given his stories a high place in current fiction. Harry Beaumont directed.

Exhibitors will be particularly interested in Gertrude Atherton's first contribution, an adaptation of "The Tower of Ivory." Its dramatic quality is said to be great and in addition to the human interest of the situations there are spectacular scenes presented in a vivid fashion, under the direction of William Parke.

Son Assists "Papa" Rogers.

From all quarters come reports of the rise of Will Rogers. In "Jes' Call Me Jim," a story by J. G. Holland, the comedian's 4-year-old son figures prominently. "Dad" portrays the role of Jim Fenton, a happy-go-lucky hunter and trapper who is in love with the village milliner, played by Irene Rich. Those who have read J. G. Holland's "Seven Oaks," the book on which this picture is based, will readily recognize its screen possibilities. Clarence Badger directed the production.

Tom Moore comes to the front again with a fast-moving story that is still fresh in the minds of readers of the Saturday Evening Post. It is "The Great Accident," by Ben Ames Williams, directed by Harry Beaumont. The plot structure of this exciting narrative should make it an ideal subject for motion picture treatment.

The fame of "The Slim Princess" as a stage play in which Elsie Janis scored one of the greatest successes of her career has lasted through a score of years. The title, in conjunction with the name of Mabel Normand, who is starred, will prove a magnet for followers of the stage, as well as regular motion picture patrons. Director Victor Schertzinger is said to have missed no opportunities for laughs in his handling of the rich material in this popular story.

Propaganda Film Goes Big in Toronto.

The recent five-day presentation of "The End of the Road," the disease propaganda feature, at Massey Hall, Toronto, forms one instance where a picture of this type proved to be a success in so far as Toronto is concerned. No less than 20,603 people paid admission to see the picture during the five-day engagement and the prices ranged from 20 cents to $1.

Incidentally, the attendance gradually increased throughout the run, the paid admissions on the fifth and last day amounting to 4,732. The feature was played on a percentage basis and the share of Messrs. Jule and J. J. Allen for the Toronto engagement alone amounted to $7,225.15.

"The End of the Road" was booked to play for a week at the Majestic Theatre, London, Ontario, but it was held over for a second week. Runs of from three to six days have been booked for various towns throughout Ontario.

To Show Soldiers' Graves.

A fitting memorial has been arranged by the American Committee for Devastated France by which the entire American public will be able to pay homage to the boys who sleep in the poppy fields of France. An appeal has been sent out by the committee at the New York headquarters, 16 East Thirty-ninth street, that asks the co-operation of the entire country in honoring the memory of the American soldiers killed in action.

Telegrams have been sent by President Myron T. Herrick to every Governor of the United States asking his co-operation in calling upon all motion picture houses to throw upon the screen on May 30 specially prepared slides showing the graves and cemeteries of the Americans in France killed in action. Replies are pouring into the headquarters from distant parts of the country expressing approval and support of the movement by the different states.

Natalie Talmadge in "Love Expert."

Natalie Talmadge, the third of the Talmadge sisters, will be seen in an important character part with Constance Talmadge, in the latter's next release, "The Love Expert," an original story by John Emerson and Anita Loos, which will be the fifth of Constance Talmadge's First National Pictures, and which will follow "In Search of a Sinner," having its initial New York showing in May.

When like meets like, of what weight are riches or poverty, blue blood or just good red?

Just as naturally as rain falls and rivers flow to the sea so do

SIMPLE SOULS

know one another when they meet, and meeting love, and loving flout the opinion of those with more worldly wisdom, but less clean minds.

And who, seeing these Simple Souls, can help but love them a lot, smile at them a little, admire them much and hide a tear or two?

Man alive, WHAT a picture!

Give A Thought To

INDIA

This company is ready to represent producers of pictures, and manufacturers of all kinds of theatre equipment—electrical, etc.

Highest References Given

Electrical & Cinema Engineering Sales Co.

15 Elphinstone Circle

BOMBAY, INDIA

Dana and Allison Begin Plays from Current Fiction

TWO of Metro's popular feminine stars, Viola Dana and May Allison, are starting their new pictures together at the Metro studios in Hollywood and both of them are based upon current literary material. Miss Dana is to do "Head and Shoulders," by F. Scott Fitzgerald, a sprightly story which appeared in recent issues of the Saturday Evening Post. Miss Allison's new starring vehicle is "Held in Trust," the novel by George Kibbe Turner, which is now running as a serial in the Red Book Magazine.

In "Head and Shoulders" Miss Dana will be directed by William C. Dowlan, who also directed her in "Dangerous to Men." Percy Heath prepared the scenario from Mr. Fitzgerald's manuscript. Miss Dana will play the role of a youthful "shimmy" dancer who falls in love with a most studious college boy and after playing a number of pranks upon him becomes the bride. John Arnold is the photographer of the production.

John E. Ince has been selected to direct Miss Allison in "Held in Trust," which was adapted for the screen by Sarah Y. Mason of the Metro scenario staff. Miss Allison will have the part of Mary Manchester, a young shopgirl who breaks into society.

Finkelstein & Rubin Secure Hampton's "The Sagebrusher"

ON the heels of their success with Benjamin B. Hampton's Zane Grey production, "Desert Gold," Finkelstein and Rubin, the powerful northwest exhibitors with a chain of theatres in Minneapolis, St. Paul and Duluth, have given Mr. Hampton's newest W. W. Hodkinson release, "The Sagebrusher," their enthusiastic aproval in the form of a big contract booking whereby the Emerson Hough production will be given early presentation for week runs at the Unique, Minneapolis; the Blue Mouse, St. Paul, and the Lyric, Duluth.

S. Barrett McCormick, the prominent Indianapolis showman, also has booked "The Sagebrusher" for a week's showing at his Mister Smith Theatre, to be backed by as powerful a promotion campaign as any Mr. McCormick has waged in the Indiana metropolis.

H. S. Goldberg, Omaha's live-wire exhibitor, gave further proof of his showmanship shortly before the opening of "The Sagebrusher" at his Moon Theatre. After reading Emerson Hough's Saturday Evening Post story, "The Soul Child," and knowing that "The Sagebrusher" was the first Emerson Hough story to be screened, he immediately linked the story with his presentation of the Hampton production in a way that won him no little patronage during the week run.

Shows Railroad Terminal Operation.

Universal's New Screen Magazine No. 65, to be released on May 14 contains many interesting scenes showing how a big New York railroad terminal is operated and how complicated is the mechanism of handling New York's millions of commuters daily. The subject throws considerable light on how the recent railroad strike paralyzed the metropolis.

Another subject of timely interest is the fresh air crusade for tenement-raised children. The little tots are shown on housetop playgrounds and in roof-workshops.

Leslie Elton has contributed perhaps his best animated cartoon for this issue of the New Screen Magazine. Cinema Luke, his popular hero, introduces a trained flea circus to the delight of the audience and to the discomfort of the artist.

Picturesque shots of Newcombe's Tavern, built in 1796 near Dayton, and a new batch of Laughagraphs, culled from various newspapers, complete the screen magazine.

Bookings on Republic Productions.

According to Sam E. Morris, general manager of the Republic Distributing Corporation, bookings on six Republic productions stand out this week as uniformly good, and that exhibitors have played the features with gratifying results.

The six pictures in question are "The Gift Supreme," starring Bernard Durning, "Romany, Where Love Runs Wild," with an all star cast; "Twelve-Ten," starring Marie Doro, "The Blue Pearl," with an all star cast; "Trilby," with Clara Kimball Young, and "The One Way Trail," containing an all-star cast.

Announces Fourth National Picture.

Lewis J. Selznick, president of National Picture Theatres, Inc., has announced that the fourth National Pictures production will be "The Shadow of Darkened Windows." The first three pictures are "Just a Wife," "Blind Youth" and "Invisible Divorce."

This fourth production, it is stated, will be produced on a lavish scale calling for a wealth of detail in reproducing scenes laid in India.

Praises "Virgin of Stamboul."

A pre-release trade showing of Priscilla Dean's new Universal-Jewel production, "The Virgin of Stamboul," in the New Grand Central Theatre, St. Louis, recently called forth much praise on the part of exhibitors and the press. The picture will be run at the New Grand Central next week.

"It is no exaggerating statement," wrote the reviewer for the St. Louis Times, "to say that this picture ranks with the best ever produced

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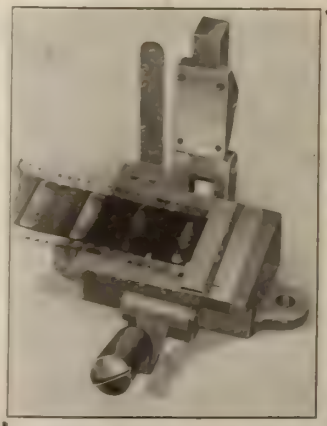

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"Rio Grande" Meets Demand for Great Outdoor Pictures

IN the course of the past three months a steadily increasing demand for live pictures of the great outdoors has been emphasized in the letters of exhibitors to Pathe managers and in the reports of branch managers. The Edwin Carewe production, "Rio Grande," the film version of the Augustus Thomas play, is to be released by Pathe on April 25, and it is declared by all branch managers and exhibitors who have seen it at private showings to be the ideal production to meet this demand.

It is a romance of the border country, with Allan Sears playing the part of an Irish cowboy in love with a fiery tempered Mexican senorita, played by Rosemary Theby, and from the opening few feet of the several parts it is full of dash and excitement. Among others in the cast are Hector V. Sarno, Arthur Carew, Georgie Stone, Peaches Jackson, and Adele Farrington.

A remarkable demand for the production is indicated in the cities where the stage play enjoyed exceptional success and in all the States along the border. The interest in the border country is undoubtedly due to the fact that the theme of the story is not calculated to inflame feeling, but will rather show the way to permanent peace between Mexico and the United States. The propaganda vein, however, is overwhelmed by the sheer dramatic power of the story.

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28 Sets Standing on Stages at New Fox Studio Building

IN spite of the fact that finishing touches still are being put on various sections of the new Fox studio on West Fifty-fifth street, New York, production operations have suffered little interference so far as settings for various Fox features are concerned.

According to the Fox officials there are twenty-eight full sets standing on the studio floor of the Fifty-fifth street building in use by directors or awaiting their turn in sequence. In emphasizing the size of the studio the Fox offices call attention to the fact, with these twenty-eight sets standing on the floor, there still is room for as many as twelve good-sized sets in the space unoccupied.

Some of the sets now standing are being used by Dell Henderson, some by Harry Millarde, some by George A. Beranger; others are in use in productions being directed by Richard Stanton and Charles J. Brabin. Although these five are all working at one time, there is no interference and no friction, so complete and thorough is the system installed by William Fox in this new studio.

None of the productions in work here has been announced by the producer for release, and no mention is made of the names of the stories, the nature of the film or the identity of leading players. The productions, it is understood, are to be released in the early fall and are all of the super-special class.

William Fox, president of Fox Film Corporation, is more than satisfied with the progress made by his staff since entering the new building, and is busy planning several big special features for summer production.

Complete Cast for Two Big Goldwyn Productions

ADDITIONS to the casts of "Officer 666," the Cohan & Harris stage success, and "Milestones," the play by Arnold Bennett and Edward Knoblock, have been made at Goldwyn Pictures Corporation's Culver City Studios. Both of these subjects were recently placed in production, Tom Moore starring in "Officer 666," under the direction of Harry Beaumont, and "Milestones" under the direction of Paul Scardon.

Jeanne Calhoun has been assigned to the role opposite Tom Moore, while Priscilla Bonner will portray the part of Sadie, and Hardee Kirkland that of the police captain. With these additons the company is complete.

The "Milestones" production, which requires an unusual number of players to present the story that covers three generations, has been augmented by the inclusion of Corrine Kirkham, George Swan and Jack Donovan. Before the shooting of scenes was started, weeks were spent in securing just the right furnishings to give the picture atmosphere.

Preparing Scenario for Next Walsh Picture.

Dell Henderson, who has been successful in directing Fox productions in which George Walsh has been starred, "The Shark" and "The Dead Line," is at work with Thomas Fallon preparing the scenario of "Cherub Divine," from the pen of Sewell Ford, author of the famous "Torchy" stories. "Cherub Divine" will be used as a starring vehicle for Walsh.

"Elmo" Breaks Precedent.

"Elmo the Fearless," the recently released Elmo Lincoln serial, broke a precedent when booked by Otto L. Meister, manager of the Whitehouse Theatre, Milwaukee. Mr. Meister had adhered steadfastly to the rule of never booking more than one serial at a time. When "Elmo the Fearless" was offered for release, Meister already was running "The Lion Man," another Universal serial.

He wrote Universal a highly laudatory letter after the opening of the new strongman serial.

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Popular Players Appear in Pauline Frederick Support

ONE of the strongest companies ever assigned to a motion picture production is supporting Pauline Frederick in her new play, "Madame X," now being filmed at the Goldwyn studios in Culver City, Cal. Miss Frederick has the role of Jacqueline Floriot, who is tried for murder as "Madame X," under which name she is registered in prison when she refuses to reveal her identity. Casson Ferguson has the role of Raymond Floriet, her son, who defends her at her trial, not knowing that she is his mother.

William Courtleigh is Louis Floriot, her husband, and Lionel Belmore and Willard Louis, both among the best known character men of the screen today, play the Paris blackmailers, whose schemes lead Jacqueline to commit murder.

Others in the caste include Maud Louis, Hardes Kirkland, Albert Roscoe, Correan Kirkham, Sidney Ainsworth, Maude George, Cesare Gravina, Lloyd T. Whitlock and John Hohenvest. Mr. Hohvenvest also is assisting Frank Lloyd, Miss Frederick's director, as an advisor on French sets.

Lytell, Filming Crook Play, Finds Model Penitentiary

A CHANGE distinctly for the better has come over American prisons since O. Henry wrote about Jimmy Valentine and Paul Armstrong made his famous play from the short story, "A Retrieved Reformation." This improvement was so noticeable as to evoke comment when Bert Lytell and his company journeyed recently to the State Penitentiary in Florence, Arizona, to photograph the prison scenes in "Alias Jimmy Valentine," the new Metro production starring Mr. Lytell.

Although the superintendent permitted a number of the prison inmates to participate in some of the yard scenes, the Lytell company was obliged to furnish the striped prison garb for the convict-actors and also to teach them the lock-step, which is unknown in this correctional institution. Twenty-five of the Arizona convicts donned the old-time striped suits, now not worn, and were lined up for the "Alias Jimmy Valentine" scenes.

When "Alias Jimmy Valentine" was finished a print of it was shown in the chapel of the Arizona Penitentiary on Good Friday and delighted the 300 prisoners—more than forty of them "lifers"—who applauded it vociferously.

Fight Fans Flock to See Pathe's "Daredevil Jack"

NOWADAYS the sporting fraternity starts its discussions and conjectures regarding the forthcoming championship prize fight in club rooms, billiard parlors or on street corners and ends them at the movies, and sporting writers, instead of passing on rumors anent the physical condition of the present title holders, put on their brown derby hats and venture abroad in search of some real facts at the cinema show.

This invasion of the sporting pages of daily newspapers and periodicals by the motion picture was made under the leadership of one having no less significant a title than "Daredevil Jack."

When Jack Dempsey announced that he was going to be the star in a Pathe serial the sporting writers found in the news an almost inexhaustible supply of material for quips and humorous observations with which to spice their columns. But now we have articles by special writers in which the fight fans are supplied with information under headlines reading "movies show Dempsey is in wonderful condition."

Moreover, when the fistic fans gather for debate the conversation no longer centers about a report from some bold adventurer into the hinterlands usually serving as the retreat for a champion between ring appearances, but the topic is a recital, vivid and enthusiastic, of the wonderful physical condition, the speed and marvelous form displayed by Jack Dempsey as he disposed of a flock of villains in the first episode of "Daredevil Jack."

American's "House of Toys" Has Big Appeal for Women

ACCORDING to S. S. Hutchinson, president of the American Film Company, "The House of Toys" will make a strong appeal to women fans," says its producer. "It was planned and produced with the idea of appealing to women," said Mr. Hutchinson. "It is a play every woman will take her daughters and her husband to see."

"The slogan which appears on all the posters, 'Is Your Husband Faithful?' and the sub-title of the feature, 'The Story of a Gamble in Matrimony,' are captions which will interest and attract women generally." To the exhibitors Mr. Hutchinson says: "Play up these points of appeal strongly in all your advertising and publicity and your house will play to stand-up business."

Seena Owen carries the leading role. Pell Trenton heads a strong supporting cast. Helen Jerome Eddy, George Hernandez, Marian Skinner, Henry Barrows, Lillian Leighton and Perry Banks complete a strong cast.

O'Brien's Next Being Completed.

Final scenes for Eugene O'Brien's forthcoming Selznick production of "The Figurehead," being produced at the Selznick west coast studios are nearing completion.

Production Manager Harry Rapf, of the Selznick west coast studios, is reported as sparing neither time nor money in making the production complete in every detail.

Fourth Moore Well Under Way.

The fourth Owen Moore Selznick production, "Stop That Man," from the pen of George V. Hobart, the playwright in the course of production at the Selznick west coast studios, is new well under way, it is announced this week. Owen Moore, in the story, is said to portray the role of a young American artist studying in Paris.

Supporting Mr. Moore are Nell Graif, Henry Miller, Jr., and Dagmar Godowsky, daughter of the world famous Russian pianist.

"Luck of the Irish" Breaks Records in Canton Theatre

THE LUCK OF THE IRISH," an Allan Dwan production, presented by Mayflower Photoplay Corporation, is having a lively career throughout the country as a "wrecker of records," its most recent achievement being the smashing of the house record of the Alhambra Theatre in Canton, Ohio, established some time ago when hour and fifteen minute shows were given.

Picked Good Title.

Much of the success of the big Mayflower-Realart special has been attributed to its name, exhibitors who watch such things closely claiming that this production has the "box office name" par excellence of the year. This, according to reports, is based upon its timeliness and its familiar phrasing.

The production is founded on the story by Harold MacGrath and had a successful eastern premier at the Capitol Theatre in New York and in the West at Grauman's million dollar theatre in Los Angeles. Since then it has played big time throughout the country, with a particularly strong representation during St. Patrick's Day week.

300 Day Booking on Talmadge Film.

Since the initial showing in Philadelphia on January 26 of "The Daughter of Two Worlds," featuring Norma Talmadge, the First National exchange in that city has booked the attraction for more than 300 days, with not an open day to blur the booker's book. In the time already booked there were eight weekly runs, three of these theatres, the Imperial, Great Northern and Regent, at Allentown, Pa., changing their policy of two features a week to that of a weekly run.

Mortimer to Direct "The Misfit Wife."

Edwin Mortimer has been selected to direct the forthcoming Metro production, "The Misfit Wife," from the play by Julie Herne, which will be interpreted by a noteworthy cast, featuring Alice Lake. This drama of Miss Herne's was adapted for the screen by Lois Zellner. Mr. Mortimer was appointed a member of the general staff at the Metro studios in Hollywood a fortnight ago and is already deep in his preparations for the production of "The Misfit Wife."

Wanda Lyon Supports Max Linder.

The work of Wanda Lyon, the former beauty of the Winter Garden, who plays the leading role opposite Max Linder in "The Little Cafe," makes it certain that she will be regarded as a new star of some magnitude and will be heard from in the near future.

Made Good on Stage.

Miss Lyon will be remembered not only for her work in the several Passing Shows, but also for her success in Al Jolson's show, "Robinson Crusoe, Jr." She was a comedienne of the lightest type in musical comedy, and on the screen her work with Linder gives her training an excellent chance to show itself.

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Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Trailed by Three
(Frankie Mann and Stuart Holmes—Pathe Serial)

M. P. W.—Attended by a wealth of mystery and rapid action.
N.—A rattling good show if the first three episodes are any criterion.
T. R.—Serial seekers will find that the film gives ample satisfaction.
E. H.—It is replete with excitement and intense moments.

The River's End
(Lewis Stone—First National)

M. P. W.—Will fill the eye and grip the mind of the wearer of flannel shirt and boiled shirt alike—whether in hamlet or in town.
N.—Rich production given vivid northwest story.
T. R.—Hearty congratulations are due Marshall Neilan for the high water mark of success he attains with this production.
W.—Is surely a Box Office bet. It has all the elements of a B. O. success.

Sinners
(Alice Brady—Realart)

M. P. W.—Is a convincing piece of work.
N.—The picture is charming in its atmosphere and backgrounds and the acting of Miss Brady and her players is entirely capable.
T. R.—Far above the average.
W.—Nothing definite in theme or drama about this.

Partners of the Night
(Pinna Nesbit and Wm. B. Davidson—Goldwyn)

M. P. W.—Has a humanizing motive and the sum of its values class it as good entertainment.
N.—Detective story carries an adequate punch.
T. R.—The subject is ever interesting and well handled in the present instance.
W.—Well enacted production that holds to the finish.

Old Lady 31
(Emma Dunn—Metro)

M. P. W.—Emma Dunn repeats stage success in Metro adaptation of Rachel Crothers play.
N.—Tears and laughter in excellently produced comedy-drama.
T. R.—Emma Dunn delightful in "Old Lady 31."
W.—Unusual and very pleasing comedy with human interest touches.

The Lone Hand
(Roy Stewart—Alexander)

M. P. W.—The production is well constructed, bubbles with the story heroism of the old West, and displays interesting action for every foot of the film.
N.—A good western with many thrilling and gripping moments.
T. R.—For the fan who enjoys the unlimited heroism of the West, the dance-halls, stage-coaches, coyotes and other well-known assistants, you can do no better than to give them genial Roy Stewart and "The Lone Hand."
W.—Just an old-fashioned western depends too much on riding and shooting.

King Spruce
(Mitchell Lewis—Hodkinson)

M. P. W.—Good melodramatic entertainment.
N.—Ought to please everyone except the matinee girl, but Mitchell Lewis has appeared in better productions.
T. R.—Those who love the great outdoors will find this feature decidedly interesting.
W.—Average feature but doesn't make most of the story.

Her Five-Foot Highness
(Edith Roberts—Universal)

M. P. W.—Universal five-reel subject features Edith Roberts in delightful story.
N.—Will bet by except as to logic.
T. R.—The picture is clean and agreeably wholesome and harmless.
W.—Indistinctive comedy-drama made from very ancient idea.

The Harvest Moon
(Doris Kenyon—W. W. Hodkinson)

M. P. W.—It has many qualities to please lovers of mystery and romance.
N.—Star makes play entertaining.
T. R.—The story remains dull and obscure in spite of the greatest attention given to charming settings, capable players and artistic camera work.
W.—Unnecessary details and ordinary direction fail to get this by.

Dr. Jekyll and Mr. Hyde
(John Barrymore—Paramount-Artcraft)

M. P. W.—It has opened its New York engagement with every indication of becoming one of the greatest artistic and financial successes the screen will ever own.
N.—Screen acting in its highest form presented here.
T. R.—Ranks not only as a Barrymore triumph but a silent drama classic of unusual strength.
W.—John Barrymore's performance a tremendous drama in itself alone.

Desert Love
(Tom Mix—Fox)

M. P. W.—Is one of the best of recent Westerns.
N.—Tom Mix furnished plenty of thrills.
W.—Thrilling stunts put weak Western story over.
E. H.—Replete with those familiar qualities that make this star's western dramas excellent box office assets.

The Blue Pearl
(Edith Hallor—Republic)

M. P. W.—A truly thrilling photodrama.
T. R.—Clever criminal mystery story.
W.—Here's a very distinctive and entertaining mystery picture.
E. H.—It offers the wide-awake exhibitor many unique avenues of exploitation.

Shore Acres
(Alice Lake—Metro)

M. P. W.—Transforms old stage favorite to a splendid screen spectacle.
N.—Famous New England drama, well adapted.
T. R.—A credit to director Rex Ingram and all concerned in its production.
W.—Announce the date that you play it. That should be sufficient.
E. H.—Bring a well-beloved American stage play to the screen without loss of thrill or sentimental appeal.

The Blood Barrier
(Sylvia Breamer and Robert Gordon—Pathe)

M. P. W.—As a melodramatic subject this may be strongly recommended.
N.—Action and suspense will hold.
T. R.—It is a good melodrama of the kind that makes no pretenses toward being anything but an hour's suspenseful and exciting entertainment.
W.—Comprehensive treatment of complicated story.
E. H.—A very interesting and plausible picture.

Nurse Marjorie
(Mary Miles Minter—Realart)

M. P. W.—The clean, wholesome quality of the Realart production, "Nurse Marjorie," cannot be denied.
N.—Old English atmosphere pleases.
T. R.—Makes mild but agreeable entertainment.
W.—Insufficient story material causes this to drag badly.
E. H.—Containing an abundance of quaint humor, makes good entretainment.

The Cup of Fury
(Helene Chadwick and Rockliffe Fellows—Goldwyn)

M. P. W.—The play as a whole is convincing.
N. Trite and unconvincing theme; direction is poor.
T. R.—As a whole the picture will rank a little ahead of the average play.
W.—Story out of date and full of loop holes.
E. H.—Is the initial Eminent Authors production and if succeeding screen plays of this series are up to the standard set by this one exhibitors need have no qualms about booking them.

The Woman and the Puppett
(Geraldine Farrar—Goldwyn)

M. P. W.—The picture is an artistic masterpiece.
N.—Single track idea overwhelmed with romance.
T. R.—Vibrates with color and melodramatic appeal.
W.—Good production may cover up poor story.
E. H.—The adaptation has been handled proficiently from every angle.

My Lady's Garter
(Wyndham Standing and Sylvia Breamer—Paramount)

M. P. W.—The production is wholesomely attractive, and develops among its other attributes a comedy vein.
N.—Mystery melodrama which should get by.
T. R.—Caught the public favor in both serial and book form, and, translated into film guise, it promises to win an even higher degree of popularity.
W.—Bang up detective mystery melo, with genuine spectacular thrills.
E. H.—It is a mystery story of more than usual interest.

The Virgin of Stamboul
(Priscilla Dean—Universal)

M. P. W.—A fine spectacle of generous treatment, with some stirring ensembles and a dash of melodrama to give it flavor.
N.—It is a big feature and will be well liked.
T. R.—The real thing in thrills.
W.—It lives up to all the fine things they've been saying of it.
E. H.—A splendid production from whatever angle considered, a box office power and a fine piece of entertainment, its history should be an enviable one.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

PROTESTS against the use of stage plays as foundations for screen dramas continue to get into print from time to time. An editorial in the last issue of the Exhibitors Herald is expressive of the writer's satisfaction that, in his estimation, the majority of moving pictures that must admit their descent from the spoken drama have very little of which to boast. To his mind, the moving picture men have been fooled, nine times out of ten, into buying an inferior article at a greatly inflated price. And yet producers keep right on buying the screen rights of nearly all of the stage successes and will continue to do so, for many a long day to come.

The reasons for this are obvious: Stage plays show the quantity and quality of the drama in them and its effect on an audience during one performance—and drama is about the hardest thing to corner that is necessary to the moving picture business; the screen must utilize material from every possible source; finally, the monetary returns from this class of pictures is the best excuse for listening to the voice of the play broker when he invites the moving picture producer to bid for the screen rights of any of the Times Square hits. Seated in an orchestra chair, the movie man follows the play from start to finish, and knows what he is buying when the performance is over. He also knows that, properly adapted in film form, a play with a real punch in it will give the picture public something different and prove quite as entertaining as the best of the simon pure movies that are not cursed by the bar sinister of the stage. Talk about the struggle that is being waged to get control of the world's supply of oil! The story is the gasoline of the screen, the motive power that must be gathered in from every possible source.

The Literary Digest in a recent article headed "Fears of the All-Devouring Movies" suggests a possibility that will put a different aspect on the question of acquiring the screen rights to stage successes. The article starts off with this cannibalistic forecast:

"Certain animals have been known to devour their offspring, but did one ever hear of the reverse happening, when the offspring ate up the parent? The movie seems to be developing an appetite that will not be content until it has swallowed the whole theatrical industry."

The prediction of such a state of affairs in the amusement world is not to be taken seriously, of course; but, if it ever should come to pass, the producer would have no one to blame but himself for paying exorbitant prices for the "fake success with phantom advertising values," and no one but himself to pay the price to.

After all, there are forces at work in the moving picture industry that are stronger than the men that control it. New and greatly improved methods of producing moving pictures will give larger freedom to the creative minds that are the real builders of screen product. The present system is both costly and clumsy. A better knowledge of the subject on the part of producer and exhibitor is bound to result advantageously for all concerned.

WEITZEL.

IN THIS ISSUE.

The False Road (Paramount).
Would You Forgive? (Fox).
Paris Green (Paramount).
Carmen of the North (Hallmark).
The Gift Supreme (Republic).
Dollar for Dollar (Pathe).
Don't Ever Marry (First National).
Captain Swift (Vitagraph).
The Toll Gate (Paramount).
Bullet-Proof (Universal).
Leave It to Me (Fox).
The Strange Boarder (Goldwyn).
Comments.

"The False Road"

Enid Bennett Appears as an Expert Little Safe-Cracker in Paramount, Produced by Thomas H. Ince.

Reviewed by Mary Kelly.

A CROOK story minus the many breathtaking turns and melodramatic climaxes usual in such tales is the Paramount picture "The False Road." Interest hinges on the reformation theme, rather than on the machinations and fate of a clever set of high class thieves. This angle may increase the effect of plausibility, but it seems that a few more thrills could have been inserted to advantage. The inner workings of such a band, as well as the featuring of unusual character types, always prove fascinating to the public, and some of these opportunities have been neglected in "The False Road."

Enid Bennett has the role of "the Innocent," one of the prettiest but most hardened members of a gang of safe robbers. As far as the necessity for appearing innocent is concerned, Miss Bennett is highly successful and true to type, but she is not so convincing in her hardened moods. Her personality is rather too sweet and her manner too cultured to carry off such a role. Lloyd Hughes is a splendidly clean and strong type for the part of the man who had the moral courage to shake off his old associates. Charles Smiley and Edith Yorke are very well suited to the roles of the kind-hearted country banker and his wife. The settings have been carefully planned and the photography is good.

Cast.

Betty Palmer.....Enid Bennett
"Pickpocket" Roger Moran....Lloyd Hughes
"Sapphire" Mike Wilson.....Wade Boteler
"Frisco" Minnie.....Lucille Young
Joshua Starbuck.....Charles Smiley
Mother Starbuck.....Edith Yorke
Crook Chauffeur.....Gordon Mullen

Scenario by G. Gardner Sullivan.
Direction by Fred Niblo.
Length, Five Reels.

The Story.

Roger Moran, member of Mike Wilson's gang of crooks, has just been freed after serving a two years' prison sentence. His confederates give a dinner for him, welcoming him back to their number. But he has decided to go straight and boldly announces this intention at the dinner. They leave him in disgust, and Betty Palmer, his former sweetheart, asks him why he doesn't buy a church and go into business for himself. He replies by asking her to marry him and begs her to leave "the false road." She refuses.

A short time later finds him working in a small country town for a kind-hearted banker, Joshua Starbuck. Starbuck's bank is next on Mike Wilson's list. Betty and "Frisco" Minnie are detailed to the job, as the safe is said to be an especially easy one to open. Roger's suspicions are aroused as soon as he sees the two girls in town. They evade his questions about their purpose in coming. After remaining two days to get acquainted with the Starbucks and the lay of the land, the girls make a midnight call at the bank and are successful in getting away with the funds which Starbuck had been saving for a trip to Italy to improve his wife's health.

Roger follows them to New York, shows up at Wilson's quarters and pretends that he is one of them once more. He tells Betty that the "lifting" game is the only one worth while and that he has given up the goody-goody life. She is strangely disappointed in him and tells him so. He is much affected by her attitude, and they agree to get hold of the stolen money and return it to Starbuck. Betty has great difficulty in accomplishing this, as Wilson gets wise to her intention and puts up a fight. She outwits him, however, and the picture ends with a Christmas Eve scene in the Starbuck home, at which Betty and Roger confess their past to the couple and present them with the stolen funds.

Program and Exploitation Catchlines:

"The False Road"—The Story of a Reformed Crook Whose Employer Is Robbed by the Crook's Former Sweetheart. See How He Led Her Away from "The False Road."

She Preferred the False Road, He the Straight and Narrow. See How Their Two Paths Met and Merged.

He Wanted Her to Go Straight. She Called Him a Coward. The Climax Came When She Robbed His Benefactor.

Exploitation Angles: The title is likely to be misleading. Make it plain that "The False Road" is a crook story, permeated with a strong love interest. It shows a battle between honesty and dishonesty and how two young lovers are separated because one chose the false or crooked road and the other the straight. A cut-out illustration of the two scenes, with roads labeled by mile posts and each road showing a solitary figure, on one a man, on the other a woman, might be effective.

"Would You Forgive"

Five-Reel Fox Subject Presents Vivian Rich in Expertly Made Drama.

Reviewed by Robert C. McElravy.

STRAIGHT drama which runs an entire five reels without perceptible break not often achieved. Yet this five-reel Fox production, directed by Scott Dunlap, entitled "Would You Forgive?" builds up by degrees an intensely interesting situation and "follows through" in good style. It is satisfying in story, splendidly acted and rises to a really dramatic climax.

Vivian Rich heads the cast as Mrs. John Cleveland, a role which she portrays with ease and strength. Tom Chatterton is equally good as the husband, and Ben Deely plays the other man acceptably. The theme is one of perennial interest, "Should there be a double standard for men and women?" But the motive is not intruded to the detriment of the ingenious plot, as sometimes happens with this type of production. The story is allowed to

work out its own answer, and does it very skilfully.

The introduction of plot and characters is an effective one. The young wife and husband each dip into the other's old letters and both get the just reward that is usually inflicted upon this sort of prying. Two lively "pasts" rise up to be explained and before the first half reel is completed the story is speeding along to surprising complications.

Cast.

Mrs. John Cleveland.....Vivian Rich
John Cleveland.....Tom Chatterton
Paul Horton.....Ben Deely
Clare Duval.....Lilie Leslie

Story by Julius G. Furthman.
Directed by Scott Dunlap.
Length, Five Reels.

The Story.

John and Mary Cleveland, in "Would You Forgive?" are a young married couple, with wealth and a fine home, but no children after three years of married life. The wife has moments of unhappiness over this fact, though their love for one another is strong. One day they get to going over old letters and Mary discovers that John once had an affair with a girl named Claire. He, in turn, discovers that she was almost engaged to a bank cashier named Paul Horton, who was afterward sentenced for forgery.

These revelations bring about a serious quarrel. Mary goes to an apartment house, where for the last year or two she has been keeping a child. Paul Horton, released from prison, comes to the apartment to ask his former landlady for a loan. He sees Mary and the baby together. Learning that she is married, he attempts to blackmail her. She has no money, but turns over her rings to him.

John Cleveland at once notices the absence of Mary's rings. She tries to throw him off, and even lies to him, but he notifies the police. One of the detectives employed on the case brings out the fact that Horton pawned the rings, and there is a dramatic meeting in the apartment house later. John believes the child to be that of Mary and Paul Horton. After he has charged them with this, he is almost stunned with surprise and humiliation when facts are produced which prove the adopted child as his own, the mother being the girl named Claire, who has since died.

Program and Exploitation Catchlines:

Gripping Story of a Suspected Wife's Loyalty to a Husband with a Past.

Vivian Rich Starred in Social Drama That Contains a Vital Message for Every Husband and Wife.

Vivian Rich—A New Star in the Film Ranks—See Her in This Compelling Society Drama That Tells a Story of Absorbing Interest.

Exploitation Angles: Unless you have overworked teasers lately, this stunt will help. In any case use the question angle to get the story over, starting with the question and working into the problem of the play.

"The Friendly Call"

An O. Henry Story Made Into a Fairly Good Motion Picture by Vitagraph.

Reviewed by M. A. Malaney.

MOST every O. Henry story has a little twist at the end that makes the spectator laugh and gives him a delightful surprise. "The Friendly Call," produced by Vitagraph, is no exception. There is considerable mystery to the little plot, which keeps one anxious. It's all about two men, fast friends, who call upon each other when in trouble. A woman becomes infatuated with one; he wants to to get rid of her and calls upon his friend, who falls in love and marries her. They don't get along together, so the husband sends for his friend, and he takes her away secretly, although with the husband's approbation.

There are but four characters. All do excellent work. The principals are Roy Applegate and Walter Miller. All of the scenes are laid in the Southwest, and some fine "shots" of the locality are introduced. The mountain and lake scenes are beautiful. There is nothing in "The Friendly Call" that could possibly prevent it from being a pleasing number on the programs of the best theatres. Like all O. Henry stories, it is very human.

The Cast.

Simms Bell.....Roy Applegate
Mrs. Bell.....Julia Swayne Gordon
William Ames.....Denton Vane
George Ringo.....Walter Miller

Directed by Thomas R. Mills.
About 2,000 Feet.

The Story.

Simms Bell and George Ringo were friends. They were a strange pair, yet they never failed to do for each other when necessary. Through a strange freak of fate they were thrown together when Simms saved Ringo's life. Later, when Simms was very ill, his friend saved him from death. If one was in trouble he sent out the "friendly call" to the other and there was an immediate response. Ringo called for his friend one day. He was pursued by a woman, so he called on Bell to take her off his hands. Bell did, and fell in love and married the woman.

After a while they did not get along together, and when Bell could no longer stand the nagging he sent for Ringo. Although he did not like the idea, Ringo had to get busy. So one night he "accommodated" his friend by running away with his wife. This brought peace and happiness to Bell again, but not Ringo, and the picture ends with Bell wondering if his wife will get a divorce and marry Ringo. If he does not get rid of her any other way, the chances are that he (Bell) will have to take her off his friend's hands again.

Exploitation Suggestions and Catchlines:

Let Her Scold; Let Her Yell—That Was This Man's Idea of Keeping Out of an Argument with His Wife.

He Eloped with His Friend's Wife as a Favor to the Friend.

What Is the Biggest Favor a Man Can Do for His Friend? This Man Ran Away with His Friend's Wife.

"Paris Green"

New and Amusing Material in Charles Ray's Latest Paramount-Artcraft Picture Produced by Thomas H. Ince.

Reviewed by Edward Weitzel.

THERE is nothing deadly in "Paris Green." The latest Paramount-Artcraft picture produced by Thomas H. Ince and starring Charles Ray has but few serious moments and many humorous ones. It gets away at a snappy start that is refreshingly original and contains large slices of new and amusing material. After the fashion of most Julian Josephson scenarios, the characters run strongly to rural types, but there is a clever intermingling of scenes in Paris and life on a New Jersey farm. Several of the situations are delightfully funny and, save for a few moments after the hero has proposed to and been accepted by the charming little French heroine, the entire story is wholesome and in good taste. The sight of the father and mother of the young chap and the uncle of the girl, prompted by a pair of elderly gossips, putting the wrong construction on the innocent embraces of the newly engaged couple is an unpleasant situation that never should have been allowed in the plot.

Love—According to Hoyle.

"It's in the book," says Charlie Ray in his Paramount, "Paris Green."

For the most part "Paris Green" has the usual excellent Charley Ray cast, and the star himself works with the same old sincerity and is just as entertaining as ever. Ann May as Ninon Robinet is dainty and winsome, and Gertrude Clair is the real thing as Luther Green's mother. This sterling actress knows how to touch the heart and win the affection of any body of spectators. Bert Woodruff puts too much of the comedy rube into his performance of Mathew Green. Just because the father of the returned soldier boy is a farmer, it is not necessary to deprive him of a fair share of brains. The Ray following will take to "Paris Green" like a Sunday School picnic to pink ice cream.

Cast.

Luther Green.....Charles Ray
Ninon Robinet.....Ann May
Mathew Green.....Bert Woodruff
Sarah Green.....Gertrude Clair
Jules Benoit.....Donald McDonald
"Hairpin" Petrie.....Gordon Douglas Mullen
Edith Gleason.....Norris Johnson
Malachi Miller.....William Courtright
Mrs. Miller.....Ida Lewis
Andre Robinet.....Otto Hoffman

Story by Julian Josephson.
Directed by Jerome Storm.
Length, 4,259 Feet.

The Story.

The closing days of the war find Luther Green making his one and only stay in Paris on a time limit of fifteen minutes. From his slight acquaintance with the place his comrades call him "Paris Green." During his short stay Luther meets Ninon Robinet, a young French girl, and gives her his New Jersey address. He picks up four or five French words that he doesn't know how to use correctly, but is supposed, by his fond father and mother, to be a master of the language when he arrives home. They have also heard of the gay goings on in the French capitol, and so have the neighbors, and Luther is credited by his old friends with having cut up in Paris somethin' scandalous.

There is a large crowd at the depot to greet the returning soldier, but Luther misses the train and steps quietly into the old home late that night while his mother and father are trying to conquer their disappointment at his non-arrival. The scene next morning when Luther sits down to a home breakfast is one of the best in the picture. Dressed in a new suit of civilian clothes, Luther goes to call on Edith Gleason, his old sweetheart, and finds that she has consoled herself during his absence by finding a new beau.

In the meantime Ninon has started for this country to visit her uncle in New York. A crook on the ship plans to kidnap her when they land and hold her for ransom, her uncle being a rich importer. She is forced into a taxicab, but succeeds in escaping and finding her way to the New Jersey station nearest the Green farm.

Luther starts for the city the same night to hide his grief at his sweetheart's faithlessness and meets Ninon at the station. Neither can understand the other's language, but the ex-soldier takes the girl home and she is made welcome by his mother. Before her uncle arrives to claim her Ninon falls in love with the farmer lad and he with her. The day he proposes, with the aid of a French-English dictionary, the uncle appears on the scene. The crook and his pal also turn up and make another attempt to carry

off the future Mrs. Green. They steal the importer's auto as well as his niece, but Luther mounts his father's fastest horse, takes a short cut, heads off the abductors and rescues his sweetheart in fine style.

Program and Exploitation Catchlines:
They Called Him "Paris Green" Because He Used His Three or Four French Words Incorrectly—Then He Came Home and Found His Sweetheart Had Another Beau—See What It Was, Though, That Brought Him New Life.
Amusing Comedy-Drama, with Charles Ray in the Role of a Soldier Who Returns Home to the Farm and Finds His One and Only Sweetheart Has Been Stolen—He Doesn't Try Very Hard to Get Her Back, Either—Why?—Just See "Paris Green" and Find Out the Reason.
Charles Ray Might Be Called "Paris Green," but He Knew Enough to Get a Sweetheart While He Was a Soldier in France—When She Came to America They Tried to Kidnap Her—He Gets Her, Though, by Riding His Father's Fastest Horse—A Riot of Fun from First to Last.

Exploitation Angles: Play up Ray, but use the odd title. Launch your campaign with a big "Are You a Potato Bug?" and in much smaller type explain that paris green is fatal to bugs, but is fine entertainment for all others. Give a hint of the situation from which the title is evolved, but hold back the rest of the story, making "Fifteen Minutes in Paris" one of your slogans.

"Don't Ever Marry"

Amusing First National Farce-Comedy Produced by Marshall Neilan.

Reviewed by Louis Reeves Harrison.

RUNNING along the lines of comedy, "Don't Ever Marry" reaches the extravagance of farce at times. There is a true comedy situation as a base, and a wealth of incidents grouped around it. Rich in material of the laughter-producing kind, the main line of action can only be followed by close attention. The complications, while intimately related, are really those of the stage farce, diversified both in character and in characterization. The director is to be congratulated for bringing into any sort of continuity so many and diverse incidents.

The strong and outstanding characterization is that of high-strung and peppery old Colonel Whynn, just returned from the war and still fond of the smell of gore. Tom Guise's impersonation of the role is so intense that it is felt to be true to the nature of the autocratic male in a position of wealth and power. The lead, Joe Benson, enacted by Matt Moore, is one of large opportunity only partially grasped, though fairly acceptable as a whole. The balance of the cast is well selected.

With settings admirably chosen and some bright subtitles to enliven the story, "Don't Ever Marry" is well worth being called a First National Attraction.

Cast.

Jos. Benson.....Matt More
Dorothy Whynn.....Marjorie Daw
Colonel Whynn.....Tom Guise
Mrs. Whynn.....Adele Farrington
Mr. Dow.....Thomas Jefferson, Jr
Mrs. Dow.....Mayme Kelso
Barbara Dow.....Betty Bouton
Myra Gray.....Christine Mayo
John Sitterly.....Herbert Standing
Bill Fielding.....David Butler
Bell Hop.....Wesley Barry

Story by Edgar Franklin.
Scenario by Marion Fairfax.
Directed by Marshall Neilan.
Length, Five Reels.

The Story.

The injunction, "Don't Ever Marry," is disregarded by good-natured Joe Benson. He is ready to wed Dorothy, pretty daughter of choleric Colonel Whynn, when his proposal is emphatically rejected by the old Colonel, and he weds Dorothy secretly, the Justice agreeing not to report the ceremony until after his vacation. Joe engages the bridal suite in a hotel. By mistake the flowers he orders are confused with those intended for a funeral. They are suggestive, as the old Colonel has threatened to kill him.

Through Joe's kindness of heart other ladies arrive at the suite before Dorothy, one of them a friend who is hiding her marriage. She pretends she is Joe's wife, with distressing complications. Then appears a divorced lady friend, in dread of her murderous ex-husband. All now conspire to put poor Joe in such a state of mind that he is forced to pretended temporary insanity to keep from being wedded to the wrong girl. He barely escapes bigamy, to be confronted by the ex-husband, who insists that his former wife shall be treated right.

Again and again Joe tries to get away with Dorothy, but he only succeeds when the Colonel becomes unpleasantly complicated with the divorced lady. Only then are matters so adjusted that Joe and Dorothy can make a successful getaway on a bridal train with their friends. The happy four, now rearranged according to the dictates of their hearts, are at last free to do their billing and cooing.

Program and Exploitation Catchlines: "Don't Ever Marry"—Why?—Just See This Highly Amusing Marshall Neilan Production for the Answer.
He Loved the Girl Dearly—But Her Colonel Father Objected—But You Couldn't Fool with Joe Benson—'Cause He Went and Married Her Secretly—See the Resulting Fun in This Farce Comedy.
He Was Married to His Sweetheart—But How Could He Ever Get Away from the Many Pests That Kept Hounding Him?—Leave It to Joe Benson—He Finds a Way in "Don't Ever Marry" a Smashing Comedy.

Exploitation Angles: Whoop this up as Marshall Neilan's first comedy, and make all the use you can of the title, starting with teasers. The press sheet will give you all the lines you want. Use them, particularly the earthquake line.

"The Woman God Sent"

Zena Keefe in a Selznick Picturization of Sophie Irene Loeb's Story of a Fight Against Child Labor.

Reviewed by L. B. Skeffington.

IN these days of great industrial strife a picture which bears even remotely on the subject of child labor has the elements of timeliness. The Selznick special, "The Woman God Sent," does not deal with the questions now in the foreground of labor difficulties, but it does deal with the capital and labor question, and portrays a campaign to eliminate child labor. Labor leaders, as well as reformers, have long classed child labor as one of the greatest curses of industry, and there has been much printed and written on the subject. For these reasons the picture presents a vital subject.

"The Woman God Sent" is filmed from the story by Sophie Irene Loeb, long noted as a virile newspaper writer and a leader in various campaigns for child welfare and industrial reform. In some respects there is not much essentially new in the picture. "The Woman God Sent" is a love story, filmed in an industrial setting. There is a skein of propaganda running through it, the moral being that the child labor question in real life might work out as in the picture.

Cast.

Margaret Manning.....Zena Keefe
Jack West, Sr.....Warren Cook
Jack West, Jr.....Joe King
Senator Mathews.....William Fredericks
Pat Kane.....William Gudgeon
Rosie.....Louise Powell
Joe.....William Magner
Mason.....Duncan Penwarden
Jim Conelly.....John P. Wade

Story by Sophie Irene Loeb.
Scenario and directed by Larry Trimble.
Length, Seven Reels.

The Story.

Mary Manning is reared in an atmosphere of drab factory life. Early in life her mother died and she has never known her father, Jim Connelly, a tool of a powerful political machine. Bridget and Barney Flinn bring up Margaret as their own child. Being poor, she is soon sent into a factory. The evils of such a life makes a deep impression on Margaret, and she spends here evenings in the night schools, acquiring an education, in order that she may be qualified to attack the evil.

A campaign to abolish evil and to introduce reforms is undertaken, and Margaret's leadership gradually forces her to the front. With the assistance of Fred Mason, she fights to have a bill passed which would remedy matters. She goes to Washington. There Jack West, son of a wealthy politician, is drawn to her and joins her campaign. When he announces that he will marry her, his father opposes this on the score of her humble birth.

Jim Connelly is back of the fight against Margaret's bill, and Senator Mathews joins her side. The senator desides to combat Connelly, and begins a searching inquiry into his past, in the hope of finding something to discredit him. It is disclosed that Connelly is Margaret's father. On top of this, Pat Kane plots to disgrace Margaret and wreck her plans by apparently showing that she has been bribed by interests opposed to her bill. The proof of this is so strong tht Jack almost loses faith in Margaret.

All ends well when Connolly admits that he is beaten and is proud of the stiff fight that his daughter put up against him. Senator West is satisfied with her birth, while Jack realizes that she is the one and only girl for him. The bill is passed and untold thousands of factory slaves are benefited.

Program and Exploitation Catchlines: "The Woman God Sent" Won Against the Political Machine.
Sophie Irene Loeb's Greatest Expose of Factory Slavery.
Showing the Greatest Evil in American Industrial Life.
A Powerful Story of Love, Politics, Capital and Labor.

Exploitation Angles: In every town there are certain people who are strong for child labor reform. Interest them in this picture. If possible invite ministers, club women, labor leaders and newspaper men to a preview. Ask the ministers to mention the subject in their sermons. Have the labor men address their unions about the picture, as union men oppose child labor as being unfairly competitive. Women's clubs might use the subject for a discussion and announce it in the press. Sophie Irene Loebs has written many books and book stores will be glad to cooperate in a window display.

"Carmen of the North"

Anna Bos Makes Her American Debut in a Hallmark Drama of Contraband and Coquetry.

Reviewed by Mary Kelly.

CARMEN of the North" has same atmosphere, plot and characters as "Carmen" of operatic fame. One woman's treachery, another's faithfulness and a man's weakness are the dramatic factors that furnish the love interest, the pathos and the thrills. Most of the action takes place amid scenes of smugglers' dens and of cafe life in Holland.

Aside from the star, there is nothing definitely new in the feature. Miss Bos is gifted with charm and personality, has beauty of a rather heavy type, and discretely manages a role which might easily prove disgusting were she less discriminating. Smoothness is somewhat lacking in the introduction of new scenes. There are abrupt changes in locale, natural scenery and costumes that are not satisfactorily accounted for. Greater care in the directing could have improved these effects. The supporting cast is not entirely professional, but includes an excellent actor in the person of the leading man who has sensitively portrayed the stages of deterioration of a man's character.

Length, Five Reels.

The Story.

In a small country town in Holland lives Joseph, his mother and his betrothed, Mary.

He is suddenly called to military service and bidding good-bye to his sweetheart he promises to return to her as soon as he is mustered out. He is assigned to military police duty in a town where "Carmen," a bewitching young cigarette maker, lives and lures. She gets into a dispute with one of the factory girls and, in a burst of fury, injures her with a pair of scissors. Joseph is summoned to arrest her. He succeeds in resisting her coquetish glances to the extent of handcuffing her and putting her in prison.

She persists, however, in exerting her wiles until he, madly infatuated, consents to setting her free. For this act he is disgraced, imprisoned and finally dishonorably discharged. Carmen has hastened to the smugglers' headquarters and here he traces her. In the meantime Mary is growing anxious, not having heard from him for weeks. She decides to start out in search of him. Carmen's charm has proved too strong for Joseph to resist. He has forgotten honor and duty because of her. One night as he is jealously watching her flirtations with the military police whom she is detaining so that the smugglers can get over the border. Mary comes to him. But he refuses to return with her.

Carmen's affection for him is very fleeting. She soon gives him up for Dalboni, a popular opera singer whom she meets in a cafe. She is married to him. Joseph, broken down and disheartened, comes to the theatre where Dalboni is singing. He finds Carmen, pleads with her and when she laughs at him, he attempts to kill her. For this he is imprisoned for two years. Mary makes up her mind to forgive him and upon being released he faces a happier future.

Program and Exploitation Catchlines: Home, Mother and Sweetheart Were Forgotten in His Mad Infatuation for "Carmen of the North." And then Retribution Came. See How He Nearly Brought About His Own Destruction.

"Carmen of the North" was as Treacherous as She was Attractive. She Could Hate as Well as Love.

A New Vampire Makes Her Appearance on the American Screen. Anna Bos, Beautiful, Bewitching, Versatile.

Exploitation Angles: Exploit the new star. This is the most unusual feature of the production. The love interest is the strongest element of the plot.

"The Gift Supreme"

Bernard Durning and Seena Owen Are Featured in Stirring Drama Made by Macauley Photoplays, Inc.

Reviewed by Margaret I. MacDonald.

IT is safe to say that the Inter-Ocean Film Corporation has a good bet in the foreign rights of "The Gift Supreme," a six-reel production made by C. R. Macauley Photoplays, Inc., and distributed in this country by Republic. The picture has been carefully directed. The story, adapted from the original by George Allan England, is interpreted by a cast of well-known and capable players.

One of the attractive points about the picture is the interesting characterization, which includes many different types. The accidental meeting of the principals, and the unhappy events which help to roughen the path of true love, provide plenty of color and suspense. The fight in the restaurant which leads to the final rounding up of the villain in the dope-selling scheme, is one of the most spirited punches of the picture.

Scenes depicting the struggle with a victim of dope, who has been shut in a room and deprived of the drug for several hours, could be cut to advantage. Bernard Durning plays the role of the lover, Bradford Chandler Vinton effectively. Seena Owen, although always an attractive figure, gives rather a colorless interpretation of the role of Sylvia Alden. Lon Chaney and Tully Marshal play up to the standard of former triumphs. The production promises well for the box office.

Cast.

Bradford Chandler Vinton..Bernard Durning
Eliot Vinton.....Melbourne McDowell
Martha Vinton.....Eugene Besserer
Sylvia Alden.....Seena Owen
Irving Stagg.....Tully Marshall
Merney Stagg.....Lon Chaney
Rev. Ebenezer Crowley Boggs,..Jack Curtis
Dopey Dan.....Dick Morris
Mrs. Wesson.....Anna Dodge
Lalia Graun.....Claire McDowell

Story by George Allan England.
Direction by Ollie L. Sellers.
Length—Six Reels.

The Story.

In "The Gift Supreme," the chief characters are a young woman, Sylvia Alden who, since her father's death, has striven to pay money which is being extracted from her illicitly by Eliot Vinton, a man who swindled her father, and Bradford Chandler Vinton, the son of Eliot Vinton.

Sylvia, while engaged in mission work in the slums, meets young Vinton by accident. In the course of events they become engaged, without knowing the former unhappy associations of their parents. When Bradford's parents learn that he is about to marry a mission singer, they are horrified, and the elder Vinton resorts to unscrupulous measures in an effort to separate them. A crook investigator is employed, who obtains the signatures of a couple of loose women on a report of Sylvia's character, which states that she had lived at a huse of ill-fame, and that she has a young son.

In the meantime Bradford, disgusted with his father's actions, has opened a restaurant in the slums. Here the investigating gang also find their way. The outcome of the affair is that in a struggle with one of the gang Bradford is wounded and taken to the hospital, where Sylvia is in training. His father and mother are sent for. On their arrival they find that their son's life has been saved by the sacrifice of the girl in giving her blood for transfusion purposes.

Program and Exploitation Catchlines: Stirring Love Story with Seena Owen.

What Is "The Gift Supreme?"—See This Appealing Melodrama for the Answer.

See the Tremendous Battle in the Restaurant Where the Villain Is Taken in Hand—Where His Dope Scheming Practice Is Brought to an End—This Is Just part of a Gripping Love Story.

Exploitation Angles: Offer this as a melodrama, playing on the well chosen cast for appeal. Use lithographs and stills for your advertising punch.

"Dollar for Dollar"

Frank Keenan Featured in New Five-Reel Pathe Release of Dramatic Strength.

Reviewed by Robert C. McElravy.

THE Frank Keenan subjects usually probe a little deeper into life than most features, and this Pathe release, in five reels, entitled "Dollar for Dollar," is in line with former successes. It tells a tragic and generally pathetic story of the "under side of things," softened at the close by brighter scenes.

Ethel Watts Mumford, author of the original story, has taken as her theme the sad variation between human ideals and human practice, a condition which is only too true to everyday life, as any one of vision must admit. It requires a greater effort to be good than to be bad, for the reason that the human tribe loves each other for its weaknesses rather than its strength. So in this story we have three distinct and well imagined characters—Marcus Gard, a milionaire who has made his money both by hook and by crook; Mrs. Marteen, a society blackmailer, and Victor Mordant, a wealthy bigamist. Not a very pleasant assortment of characters, on the face of it, but each made human and understandable by their protagonists—Mr. Keenan, Kathleen Kirkham and Harry Van Meter. Gertrude Claire also does a strong piece of work as Mrs. Mordant.

The development of the plot is skilful and dramatic. The photographic effects are clear and there are some attractive outdoor camping scenes of timely appeal. The subject is a strong one of its kind.

Cast.

Marcus Gard .....Frank Keenan
Mrs. Marteen.....Kathleen Kirkham
Dorothy Marteen.....Kate Van Buren
Victor Mordant.....Harry Van Meter
Teddy Mordant.....Jay Belasco
Mrs. Mordant.....Gertrude Claire
Lewis Denning.....Larry Steers
Thomas Brencherly.....Harry Kendall

Story by Ethel Watts Mumford.
Directed by Frank Keenan.
Length, Five Reels.

The Story.

Marcus Gard, in "Dollar for Dollar," is a millionaire who has made his wealth by shady methods. He is at heart a good fellow, but has succumbed to the tricky practices of certain forms of "big business." His rival is Victor Mordant, who also has made much money in Wall Street. Mordant, as Gard discovers, is a bigamist, having an insane wife incarcerated in a private sanitarium.

Mordnt's son, Teddy, is by his second wife and therefore illegitimate. Marcus Gard is fond of Teddy, in spite of his hatred of the father, and takes an interest in the young man's affection for Dorothy Marteen, a pretty young society girl.

Gard suffers a shock when Dorothy's mother calls at his apartments by appointment and victimizes him in a blackmailing scheme. Mrs. Marteen explains, by way of palliating her method of acquiring a living, that Gard was the cause of her husband's business ruin and death. Gard is forced to see the truth of this and instead of hating Mrs. Marteen he feels sorry for her.

The climax of the story is reached when Victor Mordant is mysteriously killed. Gard suspects Mrs. Marteen of the crime, since she also hates Mordant, but it develops that the dead man's insane wife did the deed. Two love matches follow the tragic death of Mordant.

Program and Exploitation Catchlines: Marcus Gard Is a Millionaire Who Made Millions by Shady Methods—He Has a Rival in Victor Mordant—The Latter Is Found Murdered—Who Did It? See This Dramatic Production—It Reveals the Murderer.

Frank Keenan Starred in Story of Unusual Dramatic Strength Telling of the Sad Variation Between Human Ideals and Human Practice.

Pathetic Story of Human Appeal, with Frank Keenan in the Role of a Millionaire Who Has Made His Fortune by Anything but Fair Methods.

Exploitation Angles: Play up Keenan and appeal to his rapidly growing circle of followers. Offer the story as "An interesting study of big business and little parasites" and do detail advertising on some of the angles, notably the characters of the three chief figures in the play. The title offers good opportunity for a hook-up page or windows.

"The Toll Gate"

Paramount Presents William S. Hart in a Strong Impersonation, in a Dramatic Story.

Reviewed by Louis Reeves Harrison.

THE TOLL GATE" is a piece of screen artistry. It displays William S. Hart's personality to advantage. It holds interest on story merit alone. Its conclusion is satisfactory instead of being a sacrifice to the conventional ending. Well linked continuity and skill of direction cause it to run smoothly. There is sincerity and good taste shown in the selection of backgrounds. It is the story of an outlaw without an attempt to gloss over his character. To the contrary, while it shows his better traits in sympathetic moments, it does not avoid the truth as to his bitter vindictiveness and small store of scruple. In other words, it is consistent from beginning to end. There are some highly sensational incidents in the story, but they are not faked and are within reason.

Hart is supposed to be at home in the role of an outlaw, but his skill of portrayal is far from being merely a question of type. He represents the combined daring

and cunning of the American fighting male. He not only looks the part, but he acts it with keen intelligence. There constantly shines in his eyes the combined pugnacity and caution of the true gunman of the West. He is ably supported by a cast chosen to fit the roles. Especially is this true of Anna Q. Nilsson. Toward the close of the play her pathetic submission to the power of circumstances is very effective. The entire product, as presented at the Rivoli, is one of the best of its kind. It is sure to win wherever it is shown.

Cast.

Black Deering.....William S. Hart
Mary Brown.....Anna Q. Nilsson
The Sheriff.....Jack Richardson
Jordan .....Joseph Singleton
"The Little Feller"..Master Richard Headrick
Story by William S. Hart and Lambert Hillyer.
Directed by Lambert Hillyer.
Length, 5,590 Feet.

The Story.

"The Toll Gate" through which Black Deering passed into the life of an outlaw was one which shut him out of the natural joys of life. From that moment he plunders until he becomes the leader of a desperate band in the Southwest. Finding that the forces arrayed against him and his followers is bound to win in the end, he announces his belief that it is time to disband. Jordan, second in command, urges one more hold-up for the sake of getting funds, and the band is with him. They stop a train and begin an attack, only to find that they have been betrayed. They are shot down to a man by troops on the train. Deering is captured and securely tied. He feigns unconsciousness and discovers that Jordan has betrayed the band for a reward. He makes a vain attack on the scoundrel in the express car. Later he escapes, throwing himself out of the train while it is in motion. His one thought is revenge.

It is an exhausted outlaw who rides into a small town where Jordan has opened a cantina with the proceeds of his treachery. Deering is hungry, weak and without ammunition. In spite of these disadvantages, he burns Jordan's place to the ground, robs his enemy of funds and makes a clean getaway. He is followed by two posses, one of Mexicans under Jordan and another under a manly sheriff. Deering reaches a high bluff over the border and dives from it to rescue a child. It proves to be that of a lonely woman, Mary Brown. In return Mary protects him from the sheriff's men. Deering is tempted to revenge himself on her when he finds she is Jordan's wife, but his better nature prevails. He kills Jordan in a conflict, but escape from the sheriff is impossible. He sees that the lonely widow is provided for. Permitted to go, because he is over the border, he rides away into a new life, ready to meet what it may bring, a changed man but not a hopeless one.

Program and Exploitation Catchlines:

He Was a Bad Outlaw—A Black Bandit—Then the Sheriff "Got" Him—See What Happens Then in This New and Original William S. Hart Thriller.

See the Daring William S. Hart as the Bandit Deering—The Terror of Three Counties—He Holds Up the Train—Leaps from a High Cliff—Burns Out His Foes and What Not in "The Toll Gate."

He Threw Away His Freedom to Save the Life of a Child—That's William S. Hart in This Romance of the Border.

Exploitation Angles: Boom this as one of Hart's best; a story which gives him ample opportunity in a role well suited to him. Don't overpraise, but make your patrons realize that this is a little better than the Hart average. You can also use Miss Nilsson and Jack Richardson to advantage, but for the most part play on Hart and the story.

"Bullet-Proof"

Harry Carey Featured in Five-Reel Universal Subject of Melodramatic Appeal.

Reviewed by Robert C. McElravy.

A CHANGE in characterization for Harry Carey occurs in this stirring five-reel subject, entitled "Bullet-Proof." Instead of appearing as "Cheyenne Harry," he is cast as a young Canadian, Pierre Winton. The number contains some interesting new situations and is highly picturesque in settings. The hero has a genuine case of "love at first sight," which develops into a real romance, despite the first catastrophe to the pair. The rock slide which enveloped the two is so realistically done that it almost brings a laugh when the principals appear again. Such impossible incidents are unnecessary and lacking in conviction. Beatrice Burnham does some exceptionally pleasing work in her portrayal of the fiery little daughter of Jim Boone.

The picture will appeal to Harry Carey's admirers.

Pierre Winton.....Harry Carey
Father Victor.....W. Y. Ryno
Father Jacques.....Fred Gamble
Mary Brown.....Kathleen O'Connor
Jim Boone.....J. Farrell McDonald
Jackie Boone.....Beatrice Burnham
Dick Wilbur.....Bob McKenzie
Three Bandits.....{ Joe Harris / Captain Anderson / Charles LeMoyne
McGuirk .....Robert McKim
Story by John Frederick.
Scenario by Lynn F. Reynolds.
Directed by Lynn F. Reynolds.

Length, Five Reels.

The Story.

Pierre Winton, in "Bullet-Proof," is studying for the priesthood, under the guardianship of Father Victor, when his own father, whom he has never seen, sends for him. He reaches his sire just in time to learn that he was shot by an outlaw named McGuirk.

After Mr. Winton's death Pierre vows to have vengeance upon the murderer. He leaves Father Victor and rides away with the latter's gift of a luck charm. During a hard storm Pierre seeks shelter with a girl named Mary Brown. They instantly fall in love, but their romance is cut short by a rock slide, which apparently buries them both. However, each escapes, thinking the other dead, and they do not meet again until the night of a masquerade ball.

By the time this event is reached Pierre has joined forces with the Boone gang, which has also sworn to exterminate McGuirk. Jackie Boone, daughter of the leader, loves Pierre, but he still remembers Mary. During the dance McGuirk makes a raid upon the cabin of the Boone gang, killing most of the members. Pierre and Jackie return to find the dead bodies. Pierre now takes up the pursuit and finally kills McGuirk in a gun duel. He wins Mary Brown and Jackie's heart turns to Dick Wilbur, another survivor of her father's band.

Program and Exploitation Catchlines:

Did You Ever See a Man That Was "Bullet-Proof"?—That's What Harry Carey Is in His Latest Melodramatic Production.

Pierre Winton Reaches His Father in Time to Determine That He Has Been Shot by an Outlaw—He Vows Vengeance Upon the Murderer—See How He Finally "Gets" the Outlaw in "Bullet-Proof."

Vivid Story of a Young Canadian Who Sets Out to Kill the Outlaw That Murdered His Father—During His Search He Meets a Pretty Young Girl, With Whom He Instantly Falls in Love—But a Landslide Comes and—For the Remainder of This Thrilling Picture See "Bullet-Proof," with Harry Carey.

Exploitation Angles: Let Carey carry the story, merely announcing that he is to be seen in another play of vivid action. Use posters as freely as you can, even if you have to cut your newspaper space a little.

"Captain Swift"

Earle Williams Featured in Vitagraph Film Adaptation of C. Haddon Chambers' Play.

Reviewed by Margaret I. MacDonald.

A CLEARLY told story characterizes the Vitagraph adaptation of C. Haddon Chambers' stage play, "Captain Swift." In spite of the fact that the character of the hero does not fit in with recognized standards of consistency, the average person will find entertainment in following the story of the man accused of many crimes, from the Australian desert to the homes of the rich in London's most fashionable section. Here with the shadow of a regrettable past hanging over him, he meets and loves one of England's fair young women and carries himself with unbelievable composure through trying circumstances.

Earle Williams is not particularly colorful in his interpretation of the character of Captain Swift, but presents a handsome, well-dressed figure in London's exclusive set. With one or two exceptions, the cast is not one that stands out. Edward Martindale, Downing Clarke and James O'Neill are noticeable for the excellent character portrayal. Florence Dixon is pleasing as Stella Darbisher, and Adelaide Prince has a correct conception of the role of Lady Seabrook.

Clearness of outline, as before said, is a strong characteristic of the production.

Cast.

Captain Swift.....Earle Williams
Stella Darbisher.....Florence Dixon
Gardiner.....Edward Martindale
Lady Seabrook.....Adelaide Prince
Sir Hugh Seabrook.....Downing Clarke
Harry Seabrook.....Barry Baxter
Mabel Seabrook.....Alice Calhoun
Marshall .....James O'Neill
Ryan .....Herbert Pattee
Adapted from the play by C. Haddon Chambers.
Scenario by Lucien Hubbard.
Direction by Tom Terriss.
Length, Five Reels.

The Story.

The story of "Captain Swift" follows the career of a man who is first presented in flight from a pursuing posse on an Australian desert. Swift is a notorious outlaw who is accused of many crimes, including murders as well as robberies. On the desert he crosses the path of a dying prospector, whom he carries on his back for miles, only to find when at last a stream of water is reached that the man is dead. In a moment of inspirtion he changes clothes with the dead man, leaving the identity of Captain Swift with the corpse.

Some time later he turns up in London, on intimate terms with one of its best families. The home of Sir Hugh Seabrook is open to Phil Dare, otherwise Captain Swift, at all times, and he falls in love with Stella Harbisher, the daughter of a friend of the Seabrooks, who resides with them while her father is absent in Australia.

A detective on the trail of Swift finally comes up with him, gaining his clue from Seabrook's butler, who has been mixed up in Captain Swift's early family relations. The discovery that Lady Seabrook is Captain Swift's mother, and that he is innocent of the crimes laid against him, with the exception of the bank robbery, finally leads to the dismissal of the detective through the intervention of a friend. He tells the whereabouts of the stolen money and is forgiven by his sweetheart, who swears that she loves him in spite of his one crime.

Program and Exploitation Catchlines:

He Was Tired of Leading the Life of an Outlaw—And He Had a Price Upon His Head—So He Changes His Identity—That's What Earle Williams Does in "Captain Swift"—See What Happens Then.

How Would You Feel About It if You Discovered Your Fiance Was a Reformed Bandit? Would You Be Willing to Marry Him.

This Question Is Answered in "Captain Swift," with Earle Williams.

Is It Possible for a Man to Be a Hero and a Bandit at the Same Time? See "Captain Swift," with Earle Williams—He's Both.

Exploitation Angles: "Captain Swift" is probably forgotten by a majority of the present day theatregoers, but it will pay to recall the stage success to the old-timers and by so doing establish it in the minds of the new generation. Make Williams carry the bulk of the exploitation.

"Leave It to Me"

William Fox Presents William Russell in an Amusing Light Comedy.

Reviewed by Louis Reeves Harrison.

THERE is more than one bright idea in "Leave It to Me." The story has many of the elements of a corking good farce-comedy or light comedy, one in which the main idea need not be taken seriously. Wherever the director leaves it to the spectator to see the joke by suggestion the effect is one which will evoke laughter. There is an attempt, however, to disregard the story's amusing features for the sake of such extraneous matter as bathing scenes, which have nothing to do with the story development. Padding of this kind and that of an obscure chase in automobiles is far from comedy and of no particular intrinsic interest. It is the true material and its development that count.

William Russell makes good use of his chances when he is well in the foreground, where the revelation of his perplexities can be easily seen. He is supported by a fairly good cast, notably by Eileen Percy, as Madge Earle; Lucille Cavanaugh, as Viola Devore, and William Elmer, as Red Kelly. The total values of the comedy are, however, high enough to bring laughter and sustained interest. It may be safely estimated as genuinely good entertainment.

Cast.

Dickey Derrickson.....William Russell
Madge Earle.....Eileen Percy
Dot Derrickson.....Marcelle Daley
Tom Burroughs.....Hal Cooley
Viola Devore.....Lucille Cavanaugh
Red Kelly.....William Elmer
Stephen Holmes.....Harvey Clark
Mrs. Stephen Holmes.....Milla Davenport

Story by Arthur Jackson.
Scenario by Julius G. Furthman.
Directed by Emmett J. Flynn.
Length, Five Reels.

The Story.

Dick Derrickson's fiancee, Madge Earle, is dissatisfied with his idleness. He must go to work if he would make her his bride. He buys a detective agency where there is nothing to do, but Madge discovers the ruse. He therefore sends the former owner to import some crooks who will steal and turn their loot over to him to restore. Meanwhile a chum calls. He is engaged to Dick's sister, but he fears a vamp to whom he wrote ardent letters in days gone by. Dick says, "Leave it to me." He engages a crook to steal the letters. He has them ready for his chum, when the vamp calls to tell him that she has been robbed of some valuable letters. They are on Dick's desk. She picks them up to emphasize "If I can only lay my hands on those letters!" and discovers them. A struggle. She has hidden them. Dick insists that she must disrobe. His fiancee appears and Dick has barely time to hide the vamp.

Now comes the crook, jimmying his way into the place. He finds the vamp an old pal. They agree to make a clean-up at the chum's wedding by kidnapping him. The wedding is ready and no groom. Dick says, "Leave it to me." An attempt at general robbery is discovered and the crooks chased by the wedding party. All escape but one, the crook who holds Dick's chum bound and gagged. Now fortune favors Dick. After one or two foolish attempts to corner the crook, he sits down on a chest to think. There is a sound. He opens the chest, saves the bridegroom and catches the crook, to his everlasting glory. He has at last won his way to the heart of his practical fiancee.

Program and Exploitation Catchlines:

They Tried to Break Up Dick's Wedding by Inaugurating a General Robbery—The Party Chase the Thieves—Dick Catches the Big Crook, but How Does He Do It? The Way It's Done Will Bring a Big Laugh—See "Leave It to Me," with William Russell.

Amusing Light Comedy-Drama, with William Russell.

All That William Russell Says in His New Production Is "Leave It to Me"—And They Leave It to Him—His Sweetheart Didn't Like It Because He Wouldn't Work—So He Went and Bought a Detective Agency—And Then the Fun Began.

Exploitation Angles: If you have a mailing list, start this off with postcards merely written "Leave it to me. Bill." Follow in about two days with the first announcement of the title and play hard on Russell. Play up the title for a local catchline. It will work for you.

"The Strange Boarder"

Goldwyn's Latest Will Rogers Picture Leads the List.

Reviewed by E. H. Mayer.

THE Goldwyn production, "The Strange Boarder," starring Will Rogers, is by far the best picture Rogers has yet produced. It contains all the elements of success. It is a real picture, full of love interest, thrilling action and comedy of the kind which only Will Rogers knows how to put over. The story is well told and holds the spectator throughout.

The star is better than ever, if such a thing is possible, and contributes much to the success of the picture. His son, Jimmy Rogers, lends capable support and arouses much admiration, especially from the fair sex. Irene Rich, James Mason, Lionel Belmore and Doris Pawn fill their parts in a highly acceptable manner. "The Strange Boarder" should be a big winner anywhere.

The Story.

Sam Gardner, in "The Strange Boarder," has great faith in the honesty and better nature of his fellow men. He disposes of his ranch and with his son, Billie, goes to Chicago, where he is separated from his money by two money sharks. He puts up at a boarding house, where he meets Jane Ingraham, who takes an interest in both he and his son.

He decides the only quick way to recover a little money is to visit a known gambling house, which he does. Here he is spotted by the two men who had taken his money and they tell Jake Bloom, who conducts the place, to put him out. When they put Sam out he decides that they are peeved because he has been such a consistent winner.

"Kittie" Hinch, a hard-hearted gambler who has taken quite a fancy to Sam, gets angry at Jake Bloom when he pays attention to his wife. "Kittie" in one of her rages kills Jake. At the murder trial the circumstantial evidence points toward Sam, and his coolness and native shrewdness baffle the police, although they believe he is guilty.

His love for Jane gives him hope, and with sheer faith in himself he battles on. He is freed, wins the girl of his heart and finally sets himself to rights in the world.

Program and Exploitation Catchlines:

He was Stranded in a Big City—Swindled—Betrayed and What Not—Did He Give Up and Feel Bad About It?—Not Will Rogers—He Kept on Smiling and Started All Over Again.

Entertaining Story of an Optimist with an Abundance of Faith—And It Was Faith That Pulled Him Through Many Trying Circumstances.

Will Rogers Kept on Smiling—The Smile That Wins—Although "Broke," He Had That Supreme Quality Known as Faith—And Then After Plugging He Is Finally Rewarded.

Exploitation Angles: Hang this on Will Rogers hooking up with the stock gambling angle. Tell them to see what Rogers thinks of oil stocks. If there is much oil stock advertising in your local papers try to get a special display on the financial page.

"Hall Room Boys" Comedies

"Oh, Baby!" and "This Way Out," Attractive Two-Reel Comedies for the Average Exihibitor.

Reviewed by Margaret I. MacDonald.

A COUPLE of "Hall Room Boys" comedies seen recently which will appeal to the average audience are "Oh, Baby!" and "This Way Out." They consist of two reels each and are released by Hall Room Boys Photoplays, Inc. The first, "Oh, Baby!" employs, in addition to the stars, Neely Edward and Hugh Fay, a very clever child of not more than three years of age. The story of the picture follows the adventures of the Hall Room Boys after they have won as a prize a life-size baby doll. Their very particular friends, the Misses Millionbucks, request that they bring the doll to a reception which they are holding. Before the reception takes place, however, a real baby is left at the door of their room, and the situation is covered by dressing the baby in the doll's dress suit.

Some of the events at the reception are amusing, and one or two which lack the requisites of ordinary refinement can be easily eliminated. The funniest part of the picture is where the boys are nabbed before they are able to return the baby to its parents for an offered reward. It turns out, however, that the child belongs not to riches, but to a fruit dealer's wife, who already has twelve children and refuses to shoulder the responsibility of the thirteenth.

"This Way Out" finds the Hall Room Boys in rivalry over a pretty girl. One of them pretends to be a stockholder in the department store in which they are both only ribbon clerks. Many amusing events happen in the struggle for the inside track. This comedy contains few objectionable features and will meet with the approval of the mapority of moving picture audiences.

Comments

THE CAPTIVATING CAPTIVE (Christie).—This comedy is not out of the ordinary, but is fairly entertaining. A young girl shows her brother, Jack, a character picture of her pretty friend, in which she wears glasses, and looks otherwise unattractive. When the young lady comes to visit, Jack sends himself a fake telegram to come to New York. As he is leaving the house the pretty girl is arriving. He suddenly changes his mind, but when he reaches the house she is being entertained by a couple of other young men. In the course of events he kidnaps her, and at the conclusion they are happily married.

ARE BRIDES HAPPY? (Christie).—A very entertaining comedy in which a young girl about to be married "exhibits no bad habits except an aunt." The aunt declares her intention of accompanying the young couple on their wedding trip, an arrangement which does not meet with the young man's approval. They try to evade the aunt when she is on her way to buy the trousseau, and are married in an automobile. In the search for her neice the aunt comes to the same hotel, where some funny, farcial scenes in which the hotel detective participates take place.

HER PERFECT HUSBAND (Christie).—An amusing situation forms the basis of this comedy in which a young wife seeks to enter her husband in a "Perfect Man" contest. The husband, eager to make good, hires a trainer, and brings him home and introduces him to his wife as a distant cousin. The trainer's uncouth manners afford some comedy, and the climax of the picture shows him, with two associates, trying to get away with the silverware. His pupil, now expert in the art of boxing, knocks all three out, and then notifies the police. This is a clean cut comedy that most audiences will enjoy to the utmost.

THE GUN GAME (Western), May 1.—A two-reel Western melodramatic subject, written by W. C. Tuttle and directed by Art Flaven. Josephine Hill and Bob Reeves play the hero and heroine. This is developed with plenty of plot and action and has a strong climax of a sanguinary sort. It would no doubt be more satisfying to the spectator if the shooting of the crooked partners had been acidental rather than by deliberate contrivance of the hero; his arrangement seemed too safe for himself and pretty cold-blooded. The action and development are good.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 43; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1005; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.

FOX ENTERTAINMENTS.

Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray & Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell).
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-597.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458.
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich).
The Dead Line (George Walsh).
Love's Harvest (Shirley Mason).
Forbidden Trails (Buck Jones).
The Spirit of Good (Madlaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.
A Waiter's Wasted Life.
Dangerous Eyes.
The High Diver's Last Kiss.
Should Dummies Wed?
Mongrels.

MUTT AND JEFF.

The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.
The Bicycle Race.
The Bowling Alley.
Nothing But Girls.
The Private Detective.
The Wrestlers.
The Paper Hangers.

FAMOUS PLAYERS-LASKY

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4822 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol. 43; P-1527; C-R; Vol. 44; P-134.
Huckleberry Finn (Super Special)—L-7,156 ft. Vol. 43; P-1290; Ex. 886; C-R Vol. 44; P-455.
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L-4,707 ft. Vol. 43; P-1837; C-R 455; Vol. 44; P-
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid—L-4330 Ft.; Vol. 43; P-2003; C-R-Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)-L-4823. Vol. 43; P-1837.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur)-L—5, 143 Ft. Vol. 44; P-560.
Thou Art the Man (Robert Warwick). L-5003 ft. Vol. 44; P-459.
The Cost (Violet Heming—5,547 Ft.). Vol. 44; P-141.
The False Road (Enid Bennett—Ince).
Terror Island (Houdini)-L—5813 Ft.
The Toll Gate (Super—Special—William S. Hart)-L—5590 Ft.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239.

May.

Why Why Change Your Wife? (Cecil B. DeMille Special)-L—7, 175 Ft. Vol 43; P-1678.
Mrs. Temple's Telegram (Bryant Washburn)-L—4, 138 Ft.
The Sea Wolf (George Melford Special)-L—6,797 Ft.
The Dark Mirror (Dorothy Dalton)-L—6084 Ft.
The Dancin' Fool (Wallace Reid)-L—4, 124 Ft.
A Lady in Love (Ethel Clayton).

Comedies.

Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.
April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).
May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'er Go (Sennett).
May 30—Beating Cheaters (DeHaven).

Paramount-Burton Holmes Travel Pictures.

(One Reel.)

Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.

Paramount Magazine.

(One Reel.)

Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of Stage and Screen.
May 30—A Jungle Honeymoon.

GOLDWYN DISTRIBUTING

Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 43; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460.
The Palliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1842.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva); Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels)—Vol. 44; P-302.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43. P-777.
$30,000 (J. Warren Kerrigan). Vol. 43 P-1286.
The Dream Cheater (J. Warren Kerrigan)—Vol. 43; P-2013; C-R-Vol. 44; P-299.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels), Vol 43; P-2177.

PATHE EXCHANGE, INC.

Releases for Week of March 7.

In Walked Mary (June Caprice). Vol. 43; P-1681; C-R 2002.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaied).
Fresh Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 21.

Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli). Vol. 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel). Vol. 44; P-461
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels)—Vol. 44; P-139; C-R-Vol. 44; P-299.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trailed By Three (The Mystry Pearle Featuring Stuart Holmes and Frankie Mann—Three Reels).
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer-Robert Gordon—Six Reels)—Vol. 44; P-300.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel).
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton—Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 3 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby-Allan Sears—Seven Reels). Vol. 44; P-600.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan).
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News No. 36 and 37 (May 5—May 8).

ROBERTSON-COLE

The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118; C-R Vol. 44; P-455.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R; P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
February—Juda (May Allison).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P. 135.
April—Dangerous to Men (Viola Dana); Vol. 44; P-598.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).
April—Nothing But Lies (Taylor Holmes—Six Reels).
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 23.

The Prince of Avenue A (James Corbett). Vol. 43; P-468.
No. 9 of The Lion Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 8, Hearst News.
No. 8, International News.
No. 54, New Screen Magazine.
No. 8, Universal Current Events.

Releases for Week of March 1.

The Peddler of Lies (Frank Mayo and Ora Carew). Vol. 43; P-776.
No. 10 of The Lion Man (A Perilous Plunge).
No. 4 of Elmo the Fearless (The Flames of Death).
Jaguar—One Reel).
Officer, Call a Cop (Lyons-Moran—One Reel.
Major Allen's Animal Hunt (The Story of the
His Woman (Stage Women's War Relief—Julia Arthur—Two Reels).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 4.
International News No. 9.
New Screen Magazine No. 55.
Universal Current Events No. 9.

Current Film Release Dates

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Releases for Week of March 8.

The Forged Bride (Mary MacLaren).
No. 11 of The Lion Man (At the Mercy of Monsters).
No. 5 of Elmo the Fearless (The Smuggler's Cave).
Wives and Old Sweethearts (Lyons-Moran—One Reel).
My Dog Pal (Lois Nelson—Two Reels).
Runnin' Straight (Hoot Gibson and Virginia Faire—Two Reels—Western).
Hearst News No. 10.
International News No. 10.
New Screen Magazine No. 56.
Universal Current Events No. 10.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44; P-140; Ex. 571.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren). Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran — One Reel).
International News No. 17 (Shipped April 13).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
The Texas Kid (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

Releases for Week of April 19.

Her Five Foot Highness (Edith Roberts). Vol. 44; P-302.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons Moran—One Reel).
A Jazzy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

Releases for Week of April 26.

Locked Lips (Tsuru Aoki), Vol. 44; P-601.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Accord Serial—Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Ladie Fingers (Century Lions Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
International News No. 21 and 22 (Shipped April 27 and 30).
New Screen Magazine No. 63.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43; P-1287.
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597.
Captain Swift (Earle Williams).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The Flaming Clue (Harry T. Morey). Vol. 44; P-136; C-R 455.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith).
The Sea Raider (Harry T. Morey).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).
The Fly Cop (Two Reels). Vol. 44; C-462.

BIG V COMEDIES.

(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).

O. HENRY FEATURES.

(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Musicale.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5993; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078. Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1289.
The River's End (Marshall Neilan). L-6584; Vol. 43; P-1523; Ex. 570.
In Search of a Sinner (Constance Talmadge)-L—5458 Ft.; Vol. 43; P-2005; C-R, Vol. 44; P-134.
The Inferior Sex (Mildred Harris Chaplin)-L—5695 Ft.; Vol. 43; P-2175.
The Family Honor (King W. Vidor).
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-460.
April 4—Polly of the Storm Country (Mildred Harris Chapini).
April 11—Don't Ever Marry (Marshall Neilan Production).
April 18—The Love Expert (Constance Talmadge—John Emerson—Anita Loos Production).
April 25—Passion's Playground (Katherine MacDonald).
May 3—The Yellow Typhoon (Anita Stewart).
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1842; C-R-Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
Footlights and Shadows (Olive Thomas). Vol. 43; P-1119.

Current Film Release Dates

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The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2002.
The Woman Game (Elaine Hammerstein)—Vol. 43; P-2176; C-R-Vol. 44; P-299.
Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R Vol. 44; P-455.
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien); Vol. 44; P-598.
The Shadow of Rosalie Byrnes (Elaine Hammerstein).
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.
Distributed by Select Exchanges.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves & Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.
March—Just a Wife. Vol. 44; P-458.
March—Blind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.
Twelve-Ten (Marie Doro). Vol. 43; P-16; C-R, P-1619.
The Amazing Woman (Ruth Clifford). Vol. 43; P-1293.
The Blue Pearl (Edith Hallor—Six Reels). Vol. 43; P-2177.
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling.
Mothers of Men (Claire Whitney). Vol. 43; P-2005.
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventuress.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).

REALART PICTURES

Special Features.
The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts), Ex. 889.

Star Productions.
Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P. 465; C. R. Vol. 44; P. 134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.
Women Men Forget (Mollie King). Vol. 43; P-2009.
The Inner Voice (E. K. Lincoln). Vol. 44; P. 140.

A. H. FISCHER PRODUCTIONS.
The Amazing Lover (Grace Darling).

SOL LESSER.
Sky Eye. Vol. 43; P-298; C-R, P-1619.

UNITED ARTISTS.
Sept. 2—His Majesty the American (Douglas Fairbanks). Vol. 42; P-245.
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 887.
April 25—Down on the Farm (Mack Sennett). Vol. 44; Ex. 573.

GAYETY COMEDIES.
Why Cooks Go Cuckoo (George Ovrey).
Dry and Thirsty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotism (George Ovey).
Rough on Rubes (Vera Reynolds).
Silk Stockings (George Ovey).
(One Reel.)
Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.
(One Reel.)
A Looney Honeymoon.
Kids and Kidlets.
Fair but False.
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.
(Two Reels.)
Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

CHESTER OUTING PICTURES.
(One Reel Each.)
Good Indians in Wonderland.
Some Speed to Suruga.
Mountains and Soul Kinks.
Every Day Is Fiesta.

EQUITY PICTURES.
Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362; Ex. 2122.
The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1800; C-R-Vol. 44; P-299.

CAPITAL FILM COMPANY.
(Two Reels Each.)
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).
Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.
March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013).

Kattejohn Comedies.
March 22—Cabareting Under Difficulties.

ARROW FILM CORPORATION.
Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
Children Not Wanted.

ALGOOD FILM CORPORATION.
The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

FROHMAN AMUSEMENT COMPANY.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.
$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.
The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.
Feb. 10—Passing the Buck.
Feb. 24—Can You Beat It?
March 9—Breaking Into Society.
March 23—Oh, Baby!
April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.
The Serpent's Tooth.
Speeding Thru Dixie.
Royal Ease.
Collossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.
Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.
The Long Arm of Mannister (Henry Walthall). Vol. 42; P-245.
Atonement (Grace Davison). Vol. 44; P-457.
Hidden Code.
Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis); Vol. 44; P-599.
Nobody's Child (Jose Collins—Godfrey Tearle).

FACTS AND FOLLIES SERIES.
(One Reel Each.)
In the Sweet Dry and Dry.
My Kingdom for a Meal.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.
Texas Guinan (Two Reel Westerns).
"Alice Howell" (Two Reel Comedies).
"Billy West" (Two Reel Comedies).
"Moranti" Comedies (One Reel).
"William Franey" Comedies (One Reel).
"Burrud" (Sunset) Scenics.

S. L. K. SERIAL CORPORATION.
The Fatal Fortune Serial.

D. W. CRIFFITH.
The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

TYRAD PICTURES, INC.,
729 Seventh Avenue.
The Red Viper (Six Reels).
Man and Woman.
Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.
Determination (All-Star—Ten Parts).

VICTOR KREMER.
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.
The Superman (Six Parts). Vol. 42; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.
The Log of U-35. Vol. 43; P-470.

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).

JACOB WILK,
1476 Broadway.
10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ROMAYNE SUPER-FILM CO.
Culver City, Cal.
Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.
Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.
A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.
The Lost City (Juanita Hansen). Vol. 43; P-775.

PROJECTION

By F. H. RICHARDSON

The Questions on Optics

11. WHAT is the relative light giving power per watt of energy taken from the line, of an arc fed by D C through a motor generator set and A C taken through an "Economizer"? (P. 293-4).

12. What law is involved in distance of crater from lens, and how does it operate? (P. 157-8).

13. What is the limit of distance of crater from lens? As close as it can be set without undue lens breakage.

14. What direct effect on light economy has poor lamphouse ventilation? Ans.—It raises the temperature inside the lamphouse, thus compelling the placing of the crater further from the lens to keep down breakage.

15. What are the requisites of a good condenser lens? (P. 127-8).

16. What objections are there to a thick-edge condenser lens? (P. 127).

17. Why should condensers have a true, well polished surface? (P. 127).

18. Should the surface of a condenser lens be ground? (P. 126-7).

19. Does color in a condenser lens do harm? (P. 128).

20. Name the various reasons why condenser lenses should be set as close together as possible without actually touching each other. (P. 115, plus the fact that lens charts are based on E F of condenser combination when lenses are set that way.)

Some Real Mazda Dope

Recently our old friend, Leo Smeltzer, chief projectionist, Kearny Theatre, San Francisco, told us he was getting "excellent results" with Mazda.

Now the editor knows Smeltzer, and that he is a thoroughly competent projectionist, whose opinion in such a matter is worthy of serious consideration, hence we asked Uncle Sam to convey to him a message requesting further, detailed information concerning the propostion as a whole, and certain details thereof as well.

Here is his reply:

Answering your query as to clearness of details in my Mazda projected picture (We asked him if he did not lose much of the finer details of photographic shading through weakness of illumination. Ed.) as compared with when we used an arc, will say that prior to installation of Mazda we used 33 amperes D C through rheostats, and outside the softness of the light as compared to the arc the picture is absolutely as good, even to the finer details.

I do, however, notice a hesitancy in the light piercing the dark blue tones some producers inflict on their titles, for which they should be arrested and summarially dealt with, or at least their service refused.

We have discarded D C entirely, using A C through choke coil transformers, wound evenly for volts and amperes, the same being, of course, in series with the lamps.

By the way, I find it a good scheme to drop the core of the coil to normal on leaving for the night, so that next day the lamps will be started on low amperage and gradually warmed up.

Chief Trouble With Lamps.

I find the worst trouble with the lamps themselves to be an imperfect seal. The manufacturers tell me they have as yet been unable to produce a perfect seal, which will withstand the high temperature.

Another thing, the present type of holder, or socket is entirely too light in construction for perfect radiation of heat.

So far I have not burned out more than one filament, though I have been obliged to discard some lamps after fifty days on account of discoloration of the glass—turning black—to such an extent that the light value was injured.

My opinion, based on experiment, is that the addition of a metal ring about one-half inch thick and one inch wide, clear around the top of the socket, and retained in close contact therewith by means of screws, would solve some of the difficulty. For one thing it caused the lamps to last longer.

One of the things which cuts lights heavily, and which must be very carefully guarded against, is a dirty reflector. This should be washed off with clean water occasionally. (Wonder about what friend Smeltzer means by "occasionally." Might be quite a stretchable term. Ed.)

My shutters are 2-blade, reduced to the limit (Hugely important with Mazda. With a comparatively weak illuminant the shutter may be reduced decidely more than with a brilliant light. Moreover the yellowish tint of the light, as compared with arc illumination, adds to the possibility for shutter reduction. Ed.) and BOTH blades are perforated and set at extreme end of shaft, so as to catch as nearly as possbile an exact focal image of lamp filament (aerial image of condenser—Ed.) projected through pin-hole in dowser.

The shutters should go two inches further out, but there is nothing to hang them on, which is a serious fault in present machine construction. (You can get extra length shutter shafts from the manufacturer. Ed.) Even so little as one-sixteenth of an inch with respect to distance from lamp filament to condenser surface makes or mars the screen results.

Another thing, the spot is much hotter, or seems so, and will fire any bits of film which lodge in aperture more quickly than will the arc; also it heats up the whole gate and aperture to such an extent that the film often buckles if threading is done too quickly after shutting the projector down.

Awaiting With Interest.

I am awaiting, with considerable interest, the advent of a fifty ampere, or at least a 1,500 watt lamp, believing it will place Mr. A C transformer, mercury arc rectifier et al on the shelf for good and all, while at the same time consuming less wattage than the regulation arc. Saving in current has been about (average) $35 per month, with results as above set forth. Of course, no projectionist is afraid of work, but should some future one desire to sleep on duty the Mazda offers wonderful opportunity.

Mazda Manufacturers Attention.

The attention of manufacturers of Mazda equipment is pointedly directed to Mr. Smeltzer's remarks, because Leo Smeltzer is no tyro.

From what he says with regard to illumination I take it he regards the Mazda, when properly and expertly handled, to be the equal of a well handled thirty ampere D C arc, BUT notice, take note, set it down that Smeltzer is a *projectionist*, NOT an "operator." He knows his business. He understands how to take advantage of proper shutter location and blade reduction.

If he did not he most emphatically would NOT get the results he is getting. Make no mistake on that point. That would not, of course, be any fault of the Mazda, but of the man himself.

BUT it would be well for those making Mazda installations to take note and, after setting the shutter at or as near the aerial image as possible, to reduce its blade to the last limit of possibility.

It means a LOT more light in many, if not most cases, and unless either the installer or the projectionist gets that light the reputation of the Mazda will suffer.

I cannot agree with Smeltzer's perforating stunt. In that we are sure he is in error.

He gains no actual picture light by perforating the master blade, and surely there is no very bad inclination to flicker. That heat radiating ring sounds good to us.

Mazda Users Take Note.

We believe the time has arrived when we should welcome data from projectionists using Mazda equipment. Let us hear from you with your ideas as to faults in equipment, possible remedies and how you regard the Mazda as compared with arc light for projection.

We submitted this to the Argus Lamp & Appliance Company, which corporation suggested that already some of it was rather out of date, and that before publication we go to Lynn, Mass., and look over the whole Mazda proposition in its latest developments. To this we agreed, but one thing after another has delayed the proposed visit for so long a time, with no certainty of making it in the immediate future, that we have decided to release this matter.

We will follow, of course, with what we finally find in Lynn at a later date. Meanwhile, we will welcome short notes on experience of theatre managers and projectionists who are using Mazda, especially as to how the audiences have accepted it and what faults are found in the equipment itself.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you ofe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

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The ROBERT-MORTON
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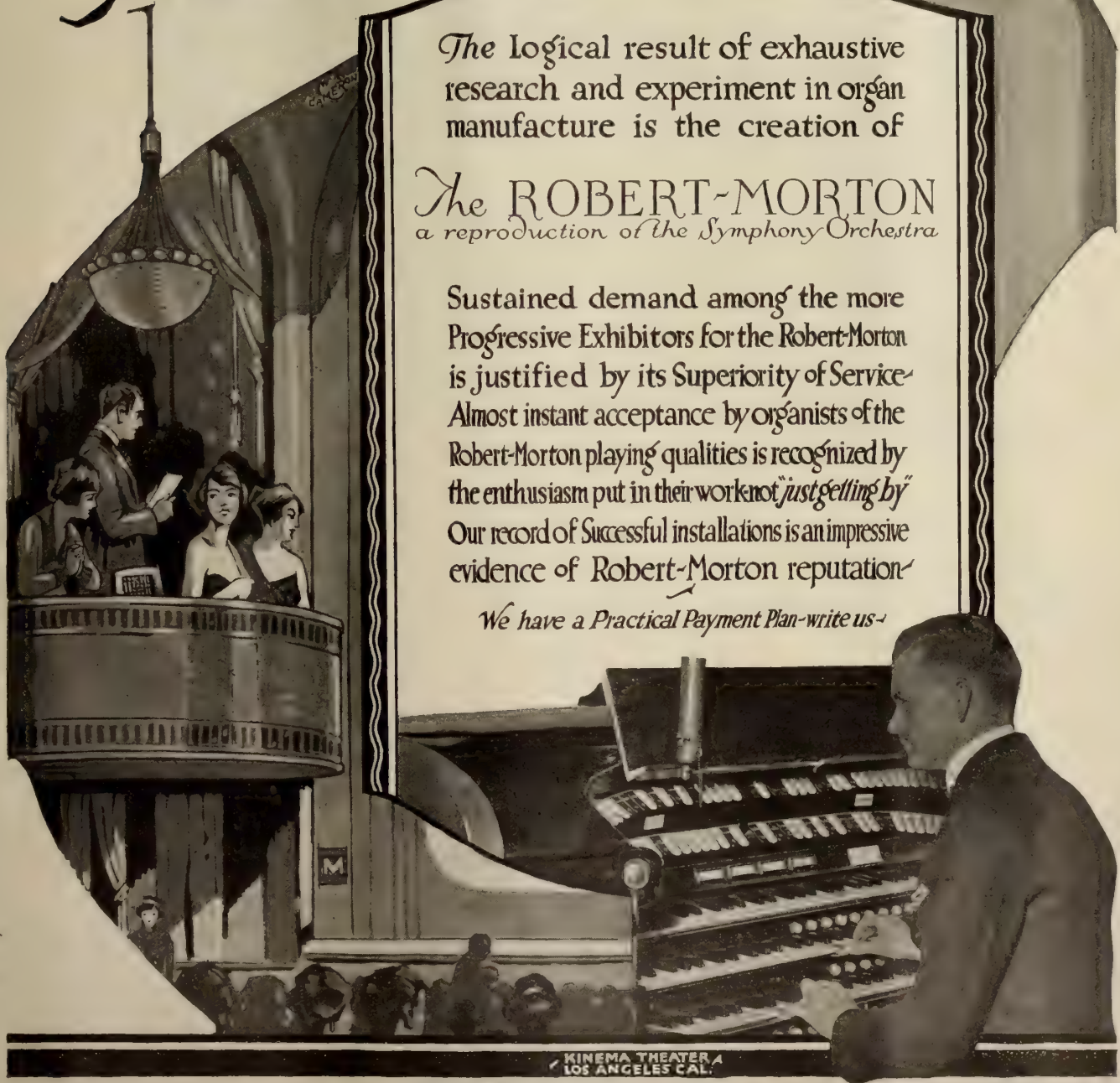

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Give Us the Location

The following letter from Carl Ellis, Harlem, Montana, is typical of many this department receives:

Find enclosed twenty-five cents for second question booklet. Can you tell me where I should apply for admission to the Projectionist and Stage Hands' Union? Have desired to join for quite some time, but lacked the necessary information. Have been projecting pictures for eight years, and think it about time I joined. Also what are the requirements and fees for joining?

When asking such questions for Heaven's sake give me the exact location of your town. Sometimes I am able to find it and sometimes not. Harlem is not listed in the towns of Montana on my atlas, and I just simply cannot spare time to search the whole state map.

A man is always within the jurisdiction of the union he is nearest to in distance. Montana has unions in Helena, Butte, Anaconda, Billings, Great Falls, Lewiston and Missoula that I can think of offhand.

You belong in the one you are nearest, but it is not at all certain the union you are eligible to will take you in.

As to requirements for joining, why you must have been within the jurisdiction of the union you apply to for not less than six months. You must be working as a projectionist and must be able to pass such explanation as the union may see fit to impose, which in most cases I have personal knowledge of amounts to very little.

The cost of joining varies, different unions charging different initiation fees. Some are as low as ten dollars and some more than a hundred.

Well Put, Indeed

Recently Betty Flack, a member of the spring graduating class of the Greenport, Long Island, schools, wrote the editor of this department asking information as to the early history of the moving picture industry, that subject having been given her as the theme of her graduating paper.

We sent Miss Flack such data as was at hand, and she in return mailed us a copy of the paper she prepared, at the ending of which was a sentence we think would call for something more than a mere passing glance if it came from the pen of a seasoned writer. From a school girl it is remarkable. It reads:

The world has been conquered by the motion picture, because it has given to the world something its heart and mind desired; something which has made the world brighter, better and happier.

Seems to us that that sentence epitomizes the motion picture in its relation to human affairs pretty thoroughly. If it is original with Miss Flack, as we have no reason to suppose it is not, she is entitled to distinct credit for having put a long story into one perfectly worded sentence.

Projectionists Not Admitted

The Society of Motion Picture Engineers has decided it would be unwise to admit to membership any one not a recognized engineer in some branch of the industry. This matter was discussed at some length at the Pittsburg meeting when the admission of projectionists to membership was broached.

Long Focal Length Condensers

At last we have found a place where condenser lenses of any desired length, up to even the most extreme requirement of the high amperage chart, may be had. Cannot quote prices but the lenses may be had from C. & A. Matisse, 551 116th street, New York City.

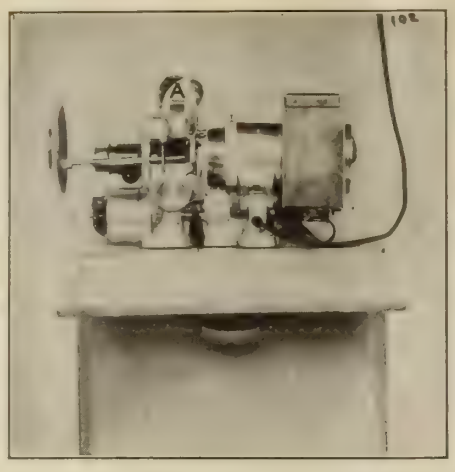

Figure 1. Cosmograph Projector.
This model is for standard film.

The Cosmograph

Dwyer Brothers and Company, of Cincinnati, are placing on the market a new, and in many respects a unique portable projector of the now familiar "suitcase" variety. It is to be known as the "Cosmograph" and is designed for use in class rooms, for semi-private entertainments, for advertising purposes, and home projection.

The Cosmograph will be made in two sizes, one for regular standard, and one for narrow width standard film, which is, it seems to us, a distinct recommendation, in that it leaves to the purchaser the choice as between the use of inflammable and non-inflammable film and puts such hazard as may lie in the use of inflammable film squarely up to the user.

Narrow Width Projector Is Small.

The narrow width standard projector is quite unique in the matter of size. It is the smallest and lightest really practical and substantially built motor driven projector we have ever examined.

Complete, with motor, it is something like fourteen inches long by a foot in height. The castings are all of aluminum and the whole machine weighs only seventeen and a half pounds, though the addition of the carrying case brings the weight up to twenty-two pounds.

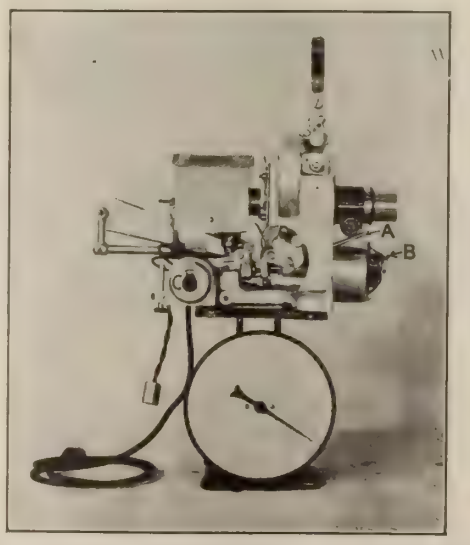

Figure 2. Standard Cosmograph Projector.
Weight, 17½ pounds. A—framing lever; B—motor speed control; C—switch, controlling both motor and lamp.

Projection light is supplied by means of a tubular "Mazda," which gives what seems to be very satisfactory screen brilliancy.

Regular Projector Is Larger.

The regular Cosmograph, used for standard film, is a considerably larger machine, but it nevertheless fits into a carrying case eighteen inches long, a foot high and eight inches wide, same being substantially constructed of wood, and lined with fireproofing. The case is neat in appearance, though we incline to the view that the purchaser would prefer the "leather" covered case to varnished oak.

When ready for action the projector rests on top of the case, to which it is rigidly anchored. When projection is under way both reels are within the carrying case and entirely enclosed. The frame of the projector is of aluminum, which makes for lightness. As will be seen in the accompanying illustrations, the motor is attached to the front of the projector, just to the right of the objective as we look toward the lamphouse. It is of the "universal" type, and is direct connected to the mechanism by means of a universal joint.

Control of Speed.

Control of projection speed is accomplished by rotating the brushes upon the commutator, the handle used for this purpose being located immediately under the objective. The framing lever also is located immediately under the objective, but the one does not interfere with the other.

The lamphouse is of heavy Russian iron, 6.5 inches square by four deep, front to back. Back of the 400 watt Mazda lamp is a silver-surface glass reflector, rigidly secured in place. The condensers ordinarily used are of the corrugated type, but there is provision for instant change to either plano convex or meniscus bi-convex, if those lenses be preferred.

Combination Projector.

The lamphouse swings over from moving picture to stereopticon, which latter is incorporated in very excellent form. Both the light and the motor are handled by a single four-point snap switch, conveniently located on the working side of the projector.

The take-up is of the friction disc type, similar in action to that employed on professional projectors.

Both reels are in the carrying case when projection is in process. The path of the film is up out of the case, through a fire trap, over what corresponds to the upper feed sprocket of the professional projector, on up, forming upper loop as at "A" figure I, down through the stripper plates, which correspond to the "gate" or "film trap" in other projectors, over the aperture, to the intermittent sprocket, over the lower sprocket and through a fire trap back into the case and onto the take-up reel. The feed reel and take-up reel as almost side by side. Rewinding is accomplished by changing the position of the reels, throwing the gear shift out and starting the motor.

There Is No Gate.

The Cosmograph has no "gate." Instead are two "stripper plates" of spring steel. By means of a convenient arrangement these plates may be pulled outward sfficiently to relieve all tension, whereupon the film is slipped down through across the aperture to the intermittent sprocket.

This arrangement should work well. It saves both manufacturing cost and space in operation. The mechanism is equipped with the usual governor controlled automatic fire shutter.

The intermittent movement is encased in

A Federal Electric "Silveray" Sign Never Fails To Draw a Crowd

Its exquisite suggestion of warmth; its irresistible appeal of attraction; its powerful display of the people's favorite star; draws many people to your theatre.

The Federal Electric "Silveray" sign is as beautifully brilliant by day as by night. It is an exceptionally attractive sign, made for attractive playhouses, to make them more attractive.

"Easy To Change"

It takes only a minute to change the letters. Your announcements are always right up to the second—and always correct.

"12 Months to Pay"

The first payment brings this cheerful, tireless and silent salesman to your theatre. You have 12 months to make the remaining payments. During that time the sign works 24 hours a day for you—and at only a very small cost for electricity. Progressive theatre owners who aim to please the people cannot afford to be without this sign. Fill out and mail coupon today.

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Please send me full information on the Changeable Letter Silveray Sign for my theatre and your 12 months to pay plan.

Sign to project over sidewalk?.....Width of sidewalk.....

Letters on one side or both sides of sign?.....Sign to be attached to Marquise or Canopy?.....

Sign to be erected flat against building?.....

Name ..... City..... State.....

Street and Number.....

Name of My Theatre.....

(MPW-5)

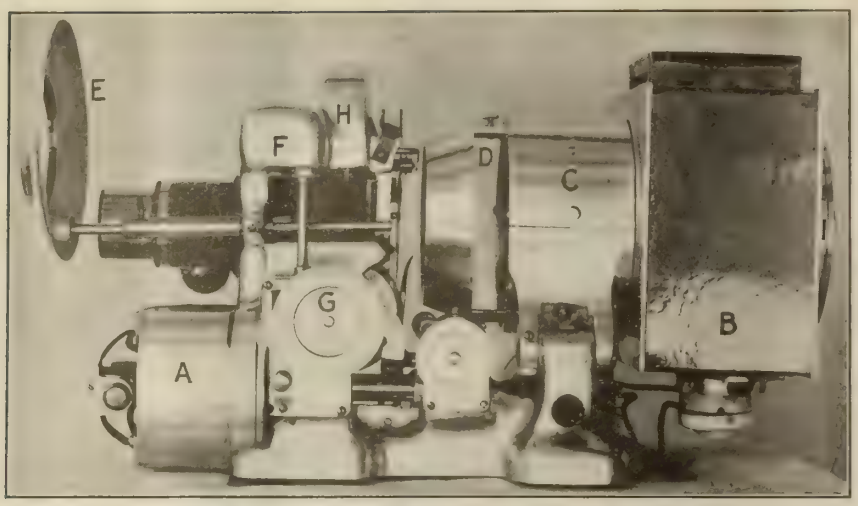

Figure 3. Cosmograph Projector for Standard Film.
A—motor; B—lamphouse; C—condenser casing; D—slot for slide carrier; E—stereo lens and its carrier; F—one of the gear casings; G—flywheel; H—shutter housing; I—reflector back of lamp.

an oil well. All gears are also encased and packed in grease.

Due to the construction of the mechanism objectives of any diameter or any focal length may be used.

We have viewed the projection of a picture with the Cosmograph and must in justice say it compares very favorably in screen results with other projectors of its class.

The Cosmograph is welcomed to the projection field by this department as offering a new and worthy addition to the family of Portable Projectors.

A Simple Chinese Puzzle

Daniel Graney, New York City, is puzzled by the lens chart No. 2. Says that to him it is a Chinese puzzle.

Well, brother Graney, it is very easily explained. Chart No. 2 is intended to tell you the correct distance to place the revolving shutter from the aperture in order that it will cut the light ray at its point of least diameter, which is the aerial image of the condenser.

By setting the shutter at the aerial image it is posible to reduce the master blade of the shutter to its least possible width, and thus secure the maximum of illumination on the screen.

First, let me explain exactly what the aerial image of the condenser is. The objective has what are termed "conjugate foci points." These points are respectively the object and image. On one side of the lens it is the distance from the optical center of the lens combination to the object, and on the other side it is the distance from the optical center of the lens to the image.

The objective acts literally as a photographic lens. It photographs the film in the aperture, the image being formed at or on the screen. If there were no screen then it would be an "aerial image." In this instance the first distance is short and the second long. As you lengthen the distance from object to lens you automatically shorten the other distance.

Photographs Front Surface.

The objective also photographs the front surface of the condenser, but in that instance the object (condenser) is much farther away from the lens than is the case with the film; hence the other conjugate length (distance to screen) is immensely shortened, and will be just a few inches from the lens—sometimes, as with very short focal length lenses, even inside the lens barrel.

But at that point there is an image of the condenser surface formed, which you may see quite clearly if you hold a sheet of black paper (black because the image is so brilliant that you could not see it clearly on white paper) at the point where it is formed.

In lens chart No. 2 the distance of the aerial image from the aperture is indicated, and since the aerial image is the point at which the revolving shutter should be set, it therefore is the position of the revolving shutter, with this proviso that, owing to the fact that brother Griffith based his calculations of disance on a simple, instead of a compound lens, all these distances are about one inch long.

In other words, one inch should be subtracted therefrom. Lens chart No. 2 is of no large value, anyhow. It was merely given for the sake of completeness. I have wished sometimes that it had been omitted, because the correct position of the revolving shutter may be ascertained in a number of other ways, and quite a few seem unable to understand its workings.

A Typical Example.

Taking a typical example, say a five-inch E F objective, or projection lens as we then called it, with a nineteen inch distance from center of condenser combination to aperture, it is worked out thusly: First we find the five-inch E F lens in the left hand column, it being the fifth from the top.

We then find the nineteen inch column in "Distance from Condenser to Aperture," and where the two cross we find just nothing at all, but in the next column, which is for the 20-inch distance, we find 11.25 inches as the distance of shutter from aperture, from which one inch should be subtracted for error, leaving 10.25 as the correct distance where the lens is five inch E F, and the distance 20 inches.

We also find that the size of the aerial image will be sixty-nine hundredths of an inch high by nine-tenths of an inch wide. This, too, was put in merely for the sake of completeness. It has no large value to the projectionist, except that he be advanced far enough that he can lay out his shutter blade width with the data, and few can do that as yet.

Distance Is Little Altered.

But all this is for twenty inches instead of nineteen. But if we go way back to the fifteen inch column we find the distance is altered but a little more than a quarter of an inch, so the difference as between the nineteen and twenty we may discard as negligible, insofar as concerns distance.

If the distance were seventeen we would add the fifteen and twenty distances together and divide by two for the right distance, because fifteen is just half way between.

It would, in fact, be very easy to compute the precise distance in the case under consideration by subtracting 11.25 from 11.6 and then adding one-sixth of the result to 11.25. True, the aerial image changes very much more with added or lessened distance, but that you can only use in calculating shutter blade width by geometry, which I think few will attempt.

Flexible Calsomine Screen

It has been suggested that a cloth screen may be coated with calsomine and still remain sufficiently flexible to roll on a roller by mixing about a quarter of a cake of common yellow soap in each bucket of water used for the white fish glue sizing and the same amount in each bucket of water used for the calsomine.

Of course, one would hardly use a full bucket of water for either the size or calsomine—certainly not for the latter, and a proportionately less amount of soap should be used.

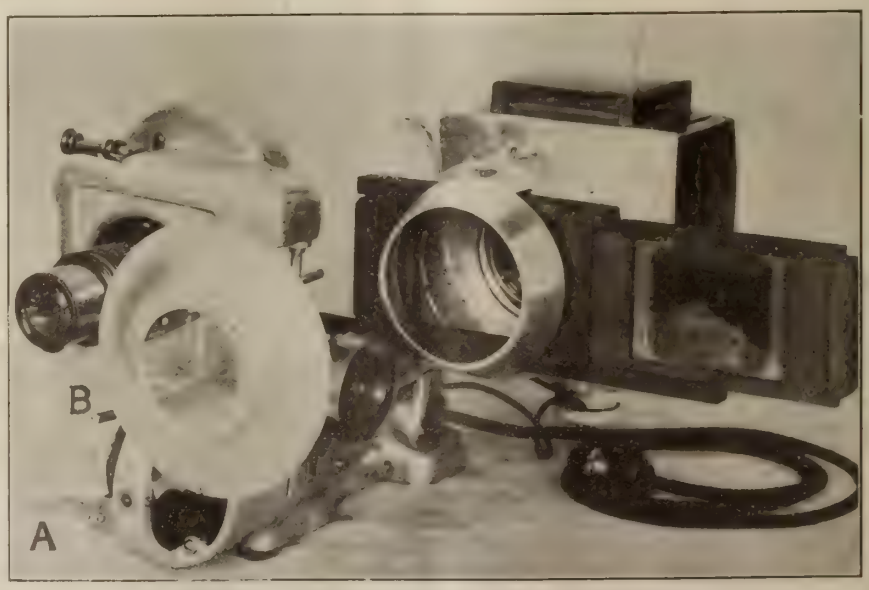

Figure 4. Cosmograph Set for Stereo Projection.
A—speed control; B—framing lever.

Columbia

Columbia Silvertip Combination Carbons for D. C.

THE Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the center.

The Columbia Silvertip Lower is unique for its current carrying capacity. Small in diameter, it does not shadow the crater of the positive.

Write for information

NATIONAL CARBON COMPANY
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Canadian National Carbon Co. Limited, Toronto, Canada

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How to Cash in on Catering to the Thirsty Kid and the Tired Shopper

"BAW I wanna dink." You exhibitors know the cry and you have been dreading its greater prevalence during the coming warm weather.

And you are not the only ones who do not like it. Those in the immediate vicinity of the thirsty youngster commence to audibly find so many extenuating reasons for the late Mr. Herod's actions that the kid's mother, becoming visibly embarrassed withdraws with her progeny and the house has lost the good will of several patrons.

It's a feature of the psychology of happy childhood to become suddenly and inordinately thirsty at the most inconvenient times and wise mothers, reckoning on this, often hesitate to enjoy the pictures as often as they would like, solely for this reason. The unwise ones who do not wake up to the fact often become a storm centre that ruins a feature picture and the proprietor's peace of mind.

But, once let the mothers know that proper drinking facilities are a feature of your picture theatre, there will be a sudden and gratifying increase of family attendance at the matinee shows.

Pure Box Office Velvet.

And the increased attendance will not be confined to mothers and kids either. Many a tired and thirsty shopper who has arrived at that stage where soda fountain decoctions are but an aggravation will figure that a long, satisfying drink of pure cold water from a new and sanitary cup combined with a few minutes restful contemplation of your pictures is the best possible wind-up of her afternoon. All of which will be pure velvet to the box office.

And, it is the simplest matter possible to add such an extra attraction to the features of your picture theatre. The Individual Drinking Cup Company, of 220 West Nineteenth street, New York, furnish a santiary cup vender particularly adapted to picture theatre service.

Where this system is installed the patron may obtain a drinking cup at a cost of one cent, thereby allowing the house to cash in on a big attraction.

The vendors are of glass and nickelplated metal, attractively constructed, and occupy but thirty-one inches in height and four and one-half in width, standing out but five and one-half inches from the wall.

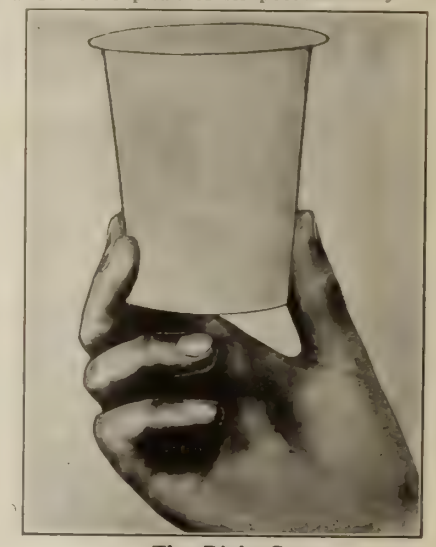
They may be installed on the rear aisle or at intervals along the side aisles, according to the seating capacity of the house. The cups are packed in sanitary, dust-proof cartons and the dispensers keep them equally well protected until a pull of the feed lever, which any child can operate, brings one into the patron's hand.

The Cups Are Attractive.

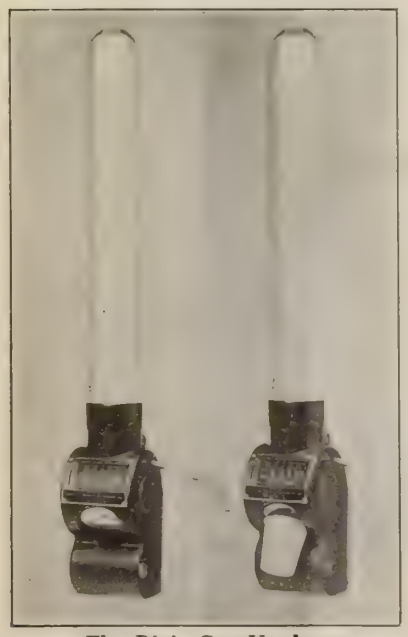
The cups are neat and attractive and absolutely sanitary and immediately impress the drinker with absolute confidence in their cleanliness.

No small amount of the patronage enjoyed by the big chain of Exchange Buffet restaurants of New York City is due to the fact that these eating places are equipped with the Individual Drinking Cup Company's dispensers and cups.

The exhibitor who installs this device and then capitalizes its possession by featuring it on his screen, in his newspaper advertising and programs and in his out-door and lobby displays will find that he is cashing in, not only on increased patronage but also on the liberal revenue afforded by the sale of cups.



The Dixie Cup.
Water from this clean, new tumbler will taste particularly good.



The Dixie Cup Vendor.
Showing machine at rest and vending cup after insertion of coin.

If You Are Building or Renovating These Ornaments Will Interest You

FOR the benefit of the exhibitor who contemplates the erection of a new house or the dolling up of his present theatre, we illustrate some typical examples of what may be obtained in the way of plastic relief ornaments.

These are stock designs and may be ordered in just the quantity required for each individual theatre. Each item may be obtained in several styles of ornamentation and design and in varying dimensions to harmonize with the architecture and decorative scheme of the house.

Number 2545 is a bracket for use under balcony boxes where the rise from a lower to a higher floor level occurs between boxes. It has a projection of forty-six inches, a drop of thirty inches and is eight inches wide. The leaf design at sides combined with beaded effect of under surface and the drop button make it particularly ornamental.

Attractive Fan Brackets.

Illustration Number 2471 shows an attractive fan bracket or shelf. It is nine inches wide, projects eleven inches and has a drop of nine and one half inches and combines practical utility with beauty.

For the proscenium arch columns, number 2412 shows a pleasing design. This has a fifty inch drop, projects thirteen and one half inches and is eighteen inches wide. The ornamentation of wreaths and leaves is pleasing.

For use over the jambs on the auditorium side of entrance doors from foyer to auditorium number 2404 shows what may be obtained in the way of ornamentation. The specimen illustrated projects six inches has a drop of twenty-three and one half inches and ten inches wide.

The flower and leaf design of number 2360 is for use as a centre piece on balcony facia. The ornament is thirty-four and a half inches wide at top, tapering to a twenty inch bottom width, and drops twenty-seven inches. The style shown would be in harmony with elaborate interior decorations.

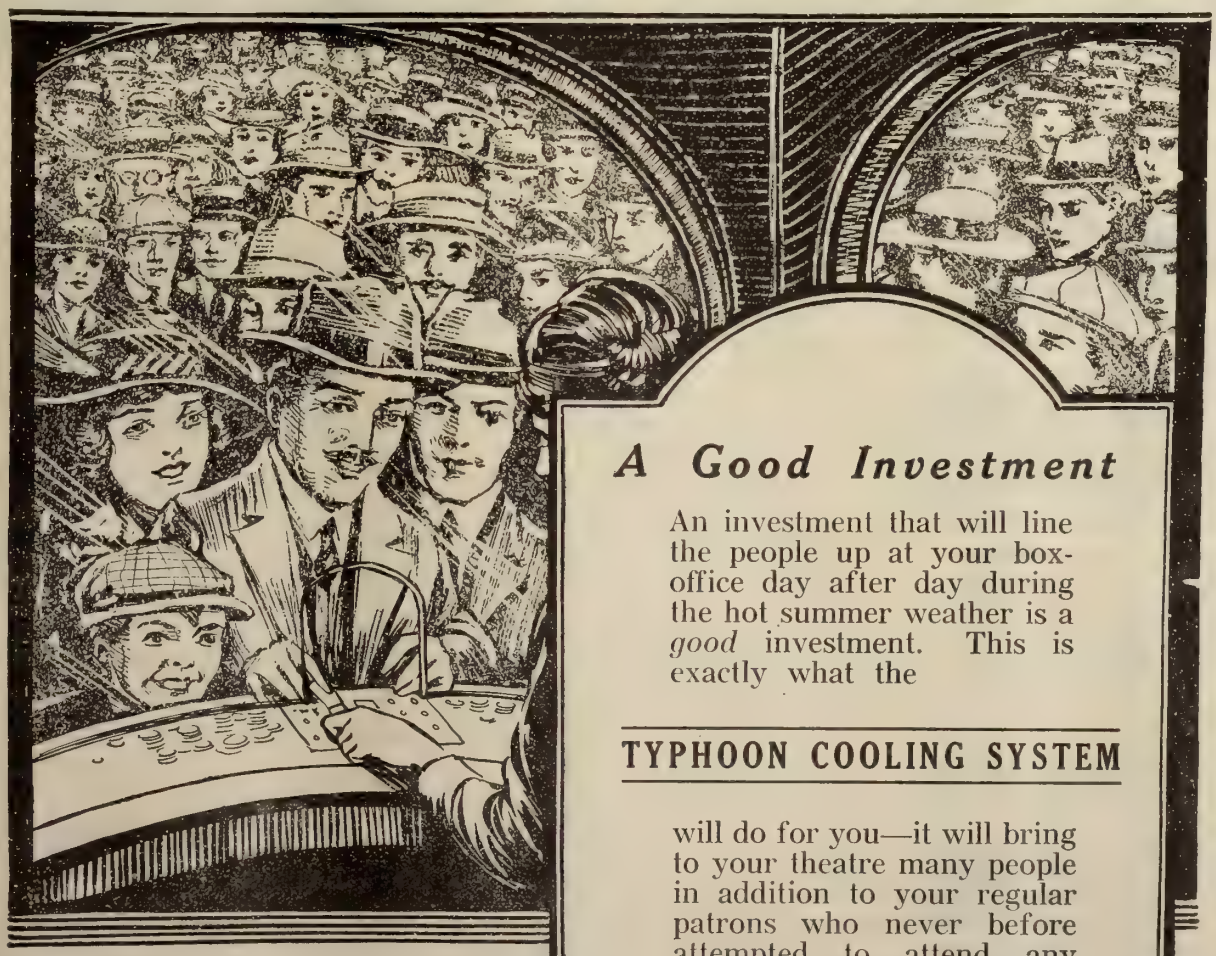
For a centre piece to be used over the procenium arch, number 3516 is a suggestion. The design shown measures thirty inches in width and is twenty-three and one half inches high.

Ventilating Grilles.

Figures 4503 and 4524 show two designs of ventilating grilles. The former is a basket weave design, with a centre rosette. It is thirty nine inches in diameter with a three inch relief.

The second grille has a rosette border design and is forty-four and one half inches

TYPHOON COOLING SYSTEM



A Good Investment

An investment that will line the people up at your box-office day after day during the hot summer weather is a *good* investment. This is exactly what the

TYPHOON COOLING SYSTEM

will do for you—it will bring to your theatre many people in addition to your regular patrons who never before attempted to attend any theatre during the summer months.

—*Install* **TYPHOONS**

Send for Catalog "M"

Typhoon Fan Company

ERNST GLANTZBERG, President

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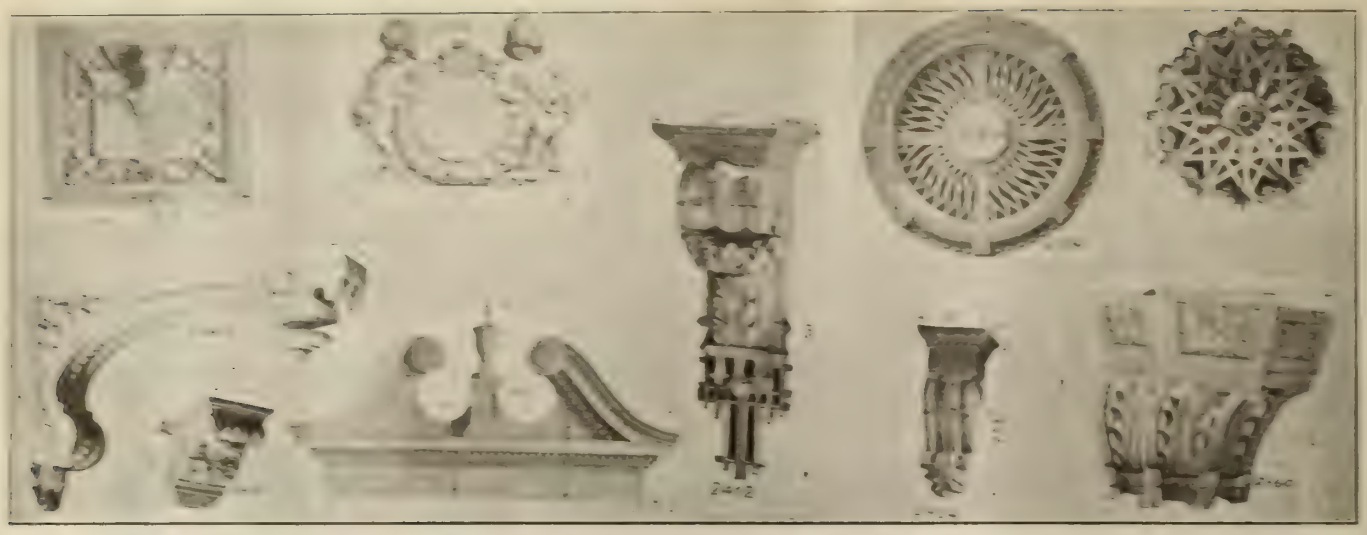
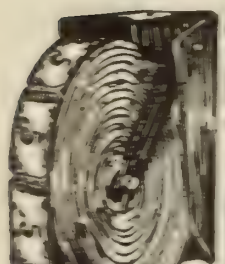


Architectural and Decorative Ornaments Suitable for the Picture Theatre.

These are individual examples of types of stock designs covering many different treatments and varying in dimensions.



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1,807 film exchanges	$7.50
513 manufacturers and studios	4.00
303 machine and supply dealers	4.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

in diameter. The central boss measures nine inches.

Number 5406 shows an ornamental panel, thirty-seven inches high by forty-one and a half inches wide with a relief of one and a half inches.

Figure 5951 shows a cornice top to be used over doors or for poster frames. It measures fifty-seven inches over all, forty-seven inches clearance.

These ornamental fixtures are illustrations of typical designs that may be obtained ready for installation.

Each is simply representative of a wide choice in design and dimensions. They are the products of the National Plastic Relief Company, 130 Main street, Cincinnati, Ohio, which has issued a handsomely illustrated seventy page book showing its line of architectural and decorative ornaments.

Here Are Some More Typhoon Sales Worth Blowing About

During the past week, the Typhoon Fan Company of New York has received orders to equip the following theatres with the Typhoon cooling and ventilating system.

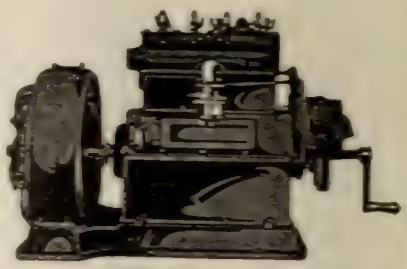
Warner Theatre, Lock Haven, Pa.; Lyric, Toledo, Ohio; Elite, Anderson, S. C.; Fort Smith Theatre, Fort Smith, Ark.; Garden, Paterson, N. J.; Colonial, Philadelphia; Tampa, Tampa, Fla.; Warner, Columbia, S. C.; Tivoli and Empire Theatres, Macon, Ga.; Liberty, Albany, Ga.

Ernest Greenhalgh, president of the Typhoon Fan Company, who is at the present on a trip through the southern states, reports that never before have theatre owners shown so great a desire to prepare their planning from summer discomfort.

Marcin Wrote "Blind Love."

Gerald F. Barnes's photoplaying production, "Blind Love," starring Lou Tellegen and Anna Q. Nilsson, "Throughout Now and Then" and "Fancy" is a screen version of one of the best successful plays of Max Marcin, author of "The Eyes of Youth," "The Woman in Room 13" and other stage and screen successes. Starting the screen of Barnes will produce a screen version of "The Girl from Rector's."

Pictures printed in Moving Picture World are genuine with authority, for interested exhibitors, copies from the production exactly as it will be presented on the screen of your theatre. That's why our screens are dependable.



4 K. W. Electric Generating Set

6v or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

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(RODERICK ROSS)

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Write for our up-to-date price list.

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MOTION PICTURE TRADE

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EAGLE ROCK FILM

The Quality Raw Stock

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Maximum Service in the Projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.

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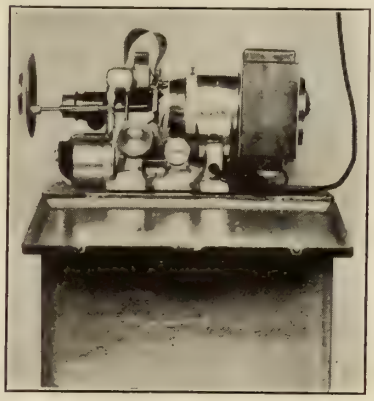
"THE COSMOGRAPH"

Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE



The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.

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DON'T THINK OF DRINKING CUPS AS AN EXPENSE

With Dixie Cup Penny Vendor Service this important part of your equipment becomes a revenue producer—a profit-maker.

DIXIE cup

Penny Vending Machines

are standardized in hundreds of theatres, picture houses, hotels, stores, on railroads and in other public resorts.

This service is safe, sanitary, popular with your patrons—profitable to you.

Dixie Cups are glass-shaped, rigid, pleasant to use and entail no waste.

Sample cups and terms on request.

INDIVIDUAL DRINKING CUP COMPANY, INC.

Original Makers of the Paper Cup

222 West 19th Street, New York

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is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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3c Per word for situations wanted and help wanted. Minimum $0.50
5c Per word for all commercial advertisements. Minimum $1.00

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AT LIBERTY—Manager, with 14 years' experience in moving picture and vaudeville theatres. Knows business from A to Z. Will go anywhere. Sober, reliable; best references; business producer. Address Christian, care M. P. World, N. Y. City.

OPERATOR—10 years' experience; any make machine. Will go anywhere. First-class projection. Five years in last place. Charles A. Bryfogle, 252 W. 44th St., N. Y. City.

YOUNG MAN desires position as assistant cameraman. Go anywhere. Box 105, M. P. World, N. Y. City.

FIRST-CLASS ORGANIST desires immediate engagement in high-class picture theatre. Experienced, expert picture player. Thoroughly trained musician of international reputation. Splendid library. Pipe organ and good salary essential. Arthur Edward Jones, Hotel Dagmar, Hagerstown, Maryland.

MANAGER, 33, eight years' experience, vaudeville and pictures. Expert advertiser-booker. Best references. Make proposition. Box 103, M. P. World, N. Y. City.

AT LIBERTY—Organist, with extensive experience in setting and playing for moving pictures, desires immediate engagement. First class house. Pipe organ only. Excellent accommodations, past and present employers. Write or wire, F. W. Lesterleigh, care Palm Theatre, Rockford, Ill.

CAMERAS, ETC., FOR SALE.

FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalog and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., etc., all at sensational money saving prices. Write for this valuable, F-R-E-E catalog today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

"BEHIND THE MOTION PICTURE SCREEN," a complete treatise on making and taking the picture, price $3.65, postpaid. BASS CAMERA COMPANY, Chicago, Ill.

C-2 DE VRY, perfect condition, ready for use, $100.00. C-90 DeVry, perfect condition, guaranteed, $150.00. Headquarters for new and used portable projectors. BASS CAMERA COMPANY, 109 North Dearborn St., Chicago, Ill.

NOW READY—The New Minor Ultrastigmat F:1.9 lens for motion picture cameras. Price in barrel, $75.00. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

FILMS FOR SALE OR RENT.

FILMS FOR SALE—One million feet, all makes, lengths and varieties, $4.00 per reel and up. Send for list. Feature Film Company, Loeb Arcade, Minneapolis, Minn.

FOR SALE.—"Million Dollar Mystery," 46 reels; "Beware of Strangers," 8 reels; "Redemption," 6 reels; "Cleopatra," 8 reels; "Flaming Italian Battlefront," 10 reels; also series "Mary Pickford" single reel specials, 15 releases, with new paper, and large selection miscellaneous features, comedies, etc., all in fine condition, with advertising. Guaranty Pictures Co., 145 West 45th Street, N. Y. City.

EQUIPMENT WANTED.

WANTED—A Five K. W. Electric Generating Set. Engine for natural gas preferred. Must be in good running order and reasonable price. John Hafner, Donora, Pa.

EQUIPMENT FOR SALE.

CRACKED LENSES won't bring people back to your house, but "Picture Theatre Advertising," by E. W. Sargent, will show you how to keep them coming. As full of ad-pep as a bottle of tabasco. 300 pages of live advertising stunts. $2.00 postpaid. The Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

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FOR SALE—Moving picture theatre; seats 430; in good manufacturing town; central Michigan; in heart of the best farming country; seven-day town; leading house in the city; small house on the side street the only competitor; no road shows; located in the center of business district; complete equipment and in good shape; showing a very nice profit. House has been established nine years. Price, $12,000. Look it over and ask questions! Box 102, care M. P. World, N. Y. City.

In answering advertisements, please mention The Moving Picture World

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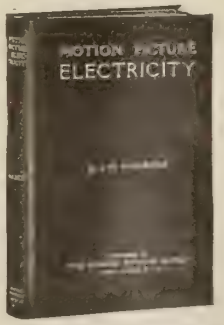
Of These Books and Find That Each One Has a Definite Place in Their Business



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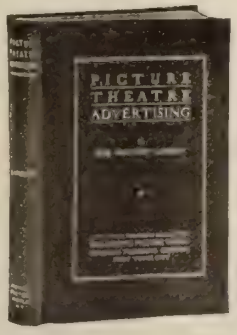

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is packed with magnetic ways of attracting the "long green" to your till. Every page is electric, with tried and provedly successful, attention-grabbing stunts.

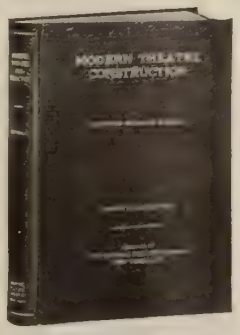
300 Pages. $2.00 postpaid.

IN THE PROJECTION ROOM

The Motion Picture Handbook

will project its individuality onto your screen in better pictures and less trouble getting them. Profusely illustrated.

700 Pages. $4.00 postpaid.



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Modern Theatre Construction

when the other three have helped you to make enough to spread out, will show you how to build, or to renovate your present house the safe, comfortable, light-cost way.

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1920 Perfected Automatic Register

Know that your tickets and cash receipts are accounted for. Protect your box office by installing the AUTOMATICKET SYSTEM. Send for your copy of our 1920 Catalogue.

DEALERS: We have a proposition that you'll "jump at." Ask for full particulars.

The AUTOMATIC TICKET SELLING AND CASH REGISTER Co.

USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD

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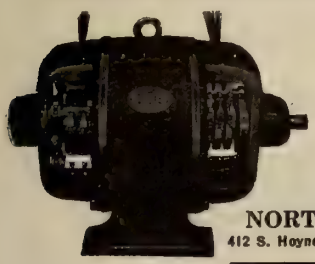

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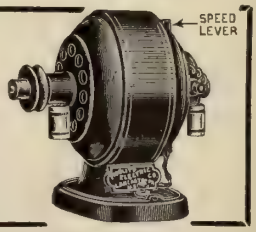
MOVING PICTURE MOTOR



This is the 1/10 H.P. Variable Speed Motor you have heard about. Thousands in use on machines successfully. Price, $22. Send us your order for careful attention and mention your kind of current.

FIDELITY ELECTRIC CO.
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B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY'S PROJECTION ENGINEER

Cinemaquipment Center, Entire Second Floor, 729 Seventh Avenue, at 49th Street, New York

Make Your Theatre Attractive with

PLASTIC RELIEF ORNAMENTS

AND

Beautiful Composition Lighting Fixtures

THE RESULT
Will Prove Astonishing—Let Us Show You How

Suggestive Sketches Cheerfully Submitted

Let Us Estimate on Your Requirements

Write for Catalogue

The National Plastic Relief Co.

330 Main St. Cincinnati, Ohio

A SMALL INVESTMENT— LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

(Patents Pending)

Price of Machine, Complete
$16.50
including ten sticks of compound

Proper Waxing of New Films—

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

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February 11th,
1920.

Power's Projectors Always Reliable

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In reply to your inquiry as to the results we are receiving from your Powers Projecting Machines, will say that it is with pleasure we are able to report that same have been giving us perfect satisfaction.

We are using two of your machines for projecting our release prints and on each of these machines we are projecting in the neighborhood of thirty thousand feet of film per day. This amount of footage is in considerable excess to that which a machine would be subject to under ordinary conditions and, taking into consideration the rate of speed which we are obliged to run these machines in order to put through the required number of release prints per day, and also the perfect condition in which these machines are now in - after being in service for two years - demonstrates to us the perfection in the manufacture of these machines.

We must have perfect projection for our releases and have found, by experience, that the Nicholas Power Machines fulfill our needs to the fullest extent.

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Famous Players-Lasky Corp.,
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By Frank V. Biggs
Laboratory Superintendent.
per J

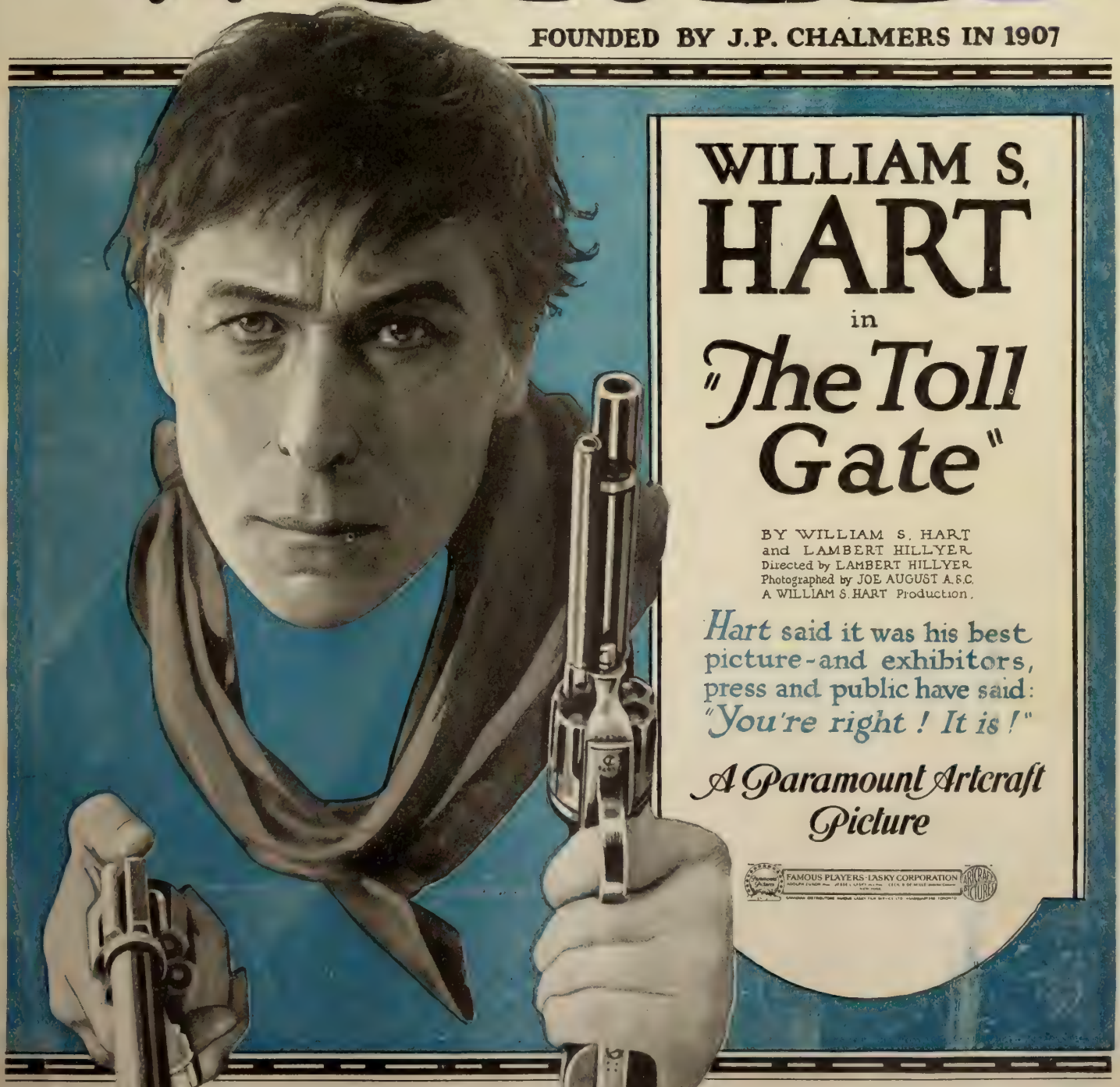
FVB/RMJ

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 44, No. 6 MAY 8, 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907



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Results!

AS long as motion pictures have been in existence distributors have been using posters. Exhibitors have used them for an exactly equal length of time. In the mind of every distributor of posters are certain likes and dislikes,—prejudices and partialities,—inhibitions and tolerances.

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PRESENTS

CECIL B. DE MILLE'S
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"Why Change Your Wife?"

Photoplay by William De Mille.

A Paramount Artcraft Picture

EVERYBODY knew that "Why Change Your Wife?" would break records. **Because De Mille pictures always do!**

At Grauman's in Los Angeles it ran to unprecedented business for seven weeks, playing to more people than any picture ever did in that city.

In Denver it ran simultaneously at the two largest theatres, breaking all records.

In a dozen other cities—everywhere it has been shown—it has produced the same results.

Now "Why Change Your Wife?" is conquering New York. It opened to tremendous business, and bids fair to break all records for motion pictures in the metropolis.

You take no chances when you show a De Mille picture. Every one is a box-office knockout!

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CANADIAN DISTRIBUTORS, FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

JESSE L. LASKY
presents

ETHEL CLAYTON

in

"A LADY IN LOVE"

A Paramount Artcraft Picture

They'll Welcome It With Open Arms!

IN "Young Mrs. Winthrop" Ethel Clayton brought tears to the eyes of audiences the country over, and sent them out of the theatre smiling.

Now in "A Lady in Love" you will find again that wonderful appeal, that power over the hearts of men and women, that emotion verity that brings tears of happiness to the eyes of the onlookers.

And every picture that has this quality is a big money maker!

By Harriett Ford and Caroline Duer **Directed by Walter Edwards** **Scenario by Alice Eyton**

Paramount Pictures

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NEW YORK

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MOUNTAIN MADNESS

By Anna Alice Chapin

Directed By Lloyd B. Carleton

Released Through REPUBLIC DISTRIBUTING CORPORATION

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"If She Guessed What I am Thinking Now" He Thought "She Would Never Speak to Me Again"

TRIS L&R

MACK SENNETT'S

BIG NEW
FIVE-REEL COMEDY SENSATION
"DOWN ON THE FARM"

—broke all house records by $3500.00 at the Kinema Theatre, Los Angeles

—opened at The Auditorium, Minneapolis, to the biggest business in the history of the city—and kept it up

—held over a second week at The Imperial, San Francisco, by its enormous success

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A Box-Office Stampede The Country Over

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The most wonderful love story the stage has known in a generation - brought to the screen by the beautiful and gifted artist who made it an international success.

Doris Keane

in Edward Sheldon's Celebrated Play

"Romance"

Directed by Chet Withey

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HIRAM ABRAMS, General Manager

It Was Midnight—

The Transcontinental
was snow-bound—
on the edge of
the Arctic.
Inside one of the
coaches sat
David Raine.
He was telling his
story. He was
running away from
a shattered romance
and tragedy. He was
trying to
lose himself.

"It was late when
I reached home—
unexpectedly," said
David.
"I heard voices from
her room.
I went in—

"No. I didn't kill them.
I don't know why
I didn't kill
the man.
He was a coward.
That man.
He crawled away
like a worm. Perhaps
that's why I
didn't kill him.
And the wonderful
part of it.
My wife.
She was not afraid.
She stood up in her
ravishing dishevelment.
And she laughed!
Yes, she laughed.
A mad sort of laugh.
A laughter of fear,
perhaps, but laughter!"

That's a word picture
of the opening scenes
in

"The Courage of Marge O'Doone"

THE BIG SPECIAL
PRODUCTION by
VITAGRAPH, made
from the great story by

**JAMES
OLIVER
CURWOOD**

The greatest living
author of tales
of romance and
adventure in the
frozen North.
It is a master story
made into a masterly
photoplay production—
with strong men and
plucky women,
half-breeds and
wolf-dogs, mystery and
breathless suspense.

With a cast of star
players, headed by
NILES WELCH and
PAULINE STARKE.
Directed by
DAVID SMITH.

Sakewawin!

In Indian that means:
"I belong to you."
That's what Marge
O'Doone,
the little mountain
pixie of the Arctic,
called David Raine.
A pretty name for
himself he had told
the girl, but he didn't
know what it meant.

But one day he
found out
And from then
on it was the fight of
his life—for Marge—the
little nymph of the
North, whose picture
had been the lure
that beckoned him
onward
through the freezing
cold and the heart-
breaking hardships of
the vast frozen
Northland.

And what a fight he
made of it!
From that point
onward, comes the
breathless moments,
the surprise and
suspense in:

"The Courage of Marge O'Doone"

Another of those
big, brawny, breathing
story dramas by

JAMES OLIVER CURWOOD

made into a
splendid
special production
by VITAGRAPH.

It is the brain-child
of a born story
teller touched by the
magic wand of
the motion
picture and made
into a pulsing, living,
human thing.

It speaks in that
language
of the universe—
romance and adventure.
It breathes mystery and
thrills, surprises
and suspense and it
strides along against
a background of
awesome
beauty—the gods'
proving ground for the
mettle of man—the
Arctic.

It's a story that will
stick to the ribs—if you
know what that means.

Written by:
JAMES OLIVER CURWOOD

Produced by
VITAGRAPH

Directed by
DAVID SMITH

CONCEDED THE

The verdict of two

Dear Mr. Christie:

WE DO NOT hesitate for a minute to say that "Save Me Sadie" is the very best laugh producer we have ever shown in this theatre except possibly those comedies for which we pay fifteen hundred per cent more than yours cost.

Christie Comedy means something to our patrons because the goodness of your product is consistent. They are clean, really humorous, full of fast action, and have definite, clean cut stories of merit. You very evidently take more pains in selecting stories, casting characters, selecting types and directing every one bundled than does any other comedy producing company.

Very cordially,

FLORENCE THEATRE,
Pasadena.

D. H. Schuhmann.

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CHRISTIE *stands for*

CHRISTIE'S twelfth two-reel comedy PETTICOATS AND PANTS now leads in popularity throughout the country, following the success of SHADES of SHAKESPEARE, A ROMAN SCANDAL, HER BRIDAL NIGHTMARE and others, which played the

BEST THEATRES EVERYWHERE

BEST COMEDIES

first run theatres

Dear Mr. Christie:

THE enclosed copies of the Sunday Sentinel and Milwaukee Journal show without a doubt that the popularity of Christie Comedies is without a parallel. The manager of the Merrill Theatre after screening "Petticoats and Pants" voluntarily raised his rental prices and stated that it was the best two-reel comedy the Merrill had ever run. This covers a large amount of ground inasmuch as the Merrill has run many two-reel pictures featuring the best known stars of comedy.

MID-WEST DISTRIBUTING COMPANY,
Ralph Wettstein, Manager.

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J. PARKER READ JR.
presents
LOUISE GLAUM
in
SEX
By C. Gardner Sullivan
Directed by Fred Niblo

"SEX"
ACCLAIMED BY EXHIBITORS
as the surest
and biggest
MONEYMAKER IN TEN YEARS

"SEX"
HAILED BY PRESS AND PUBLIC
as the
peerless picture
OF THE DAY

"SEX"
properly presented means much more than the asset of an hour;
it means A LASTING ADDITION TO THE FAME OF YOUR HOUSE

The ceaseless demand for bookings SPEAKS LOUDER than volumes of advertising

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MITCHELL LEWIS
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From the novel by HOLMAN F. DAY
Directed by Roy Clements

Mitchell Lewis in a part which fits him like a glove-homespun honesty and heart of gold.

With the first turn of the crank your audience is plunged into the very midst of things and their hearts are kept vibrating with thrill and emotion to the very close of the curtain.

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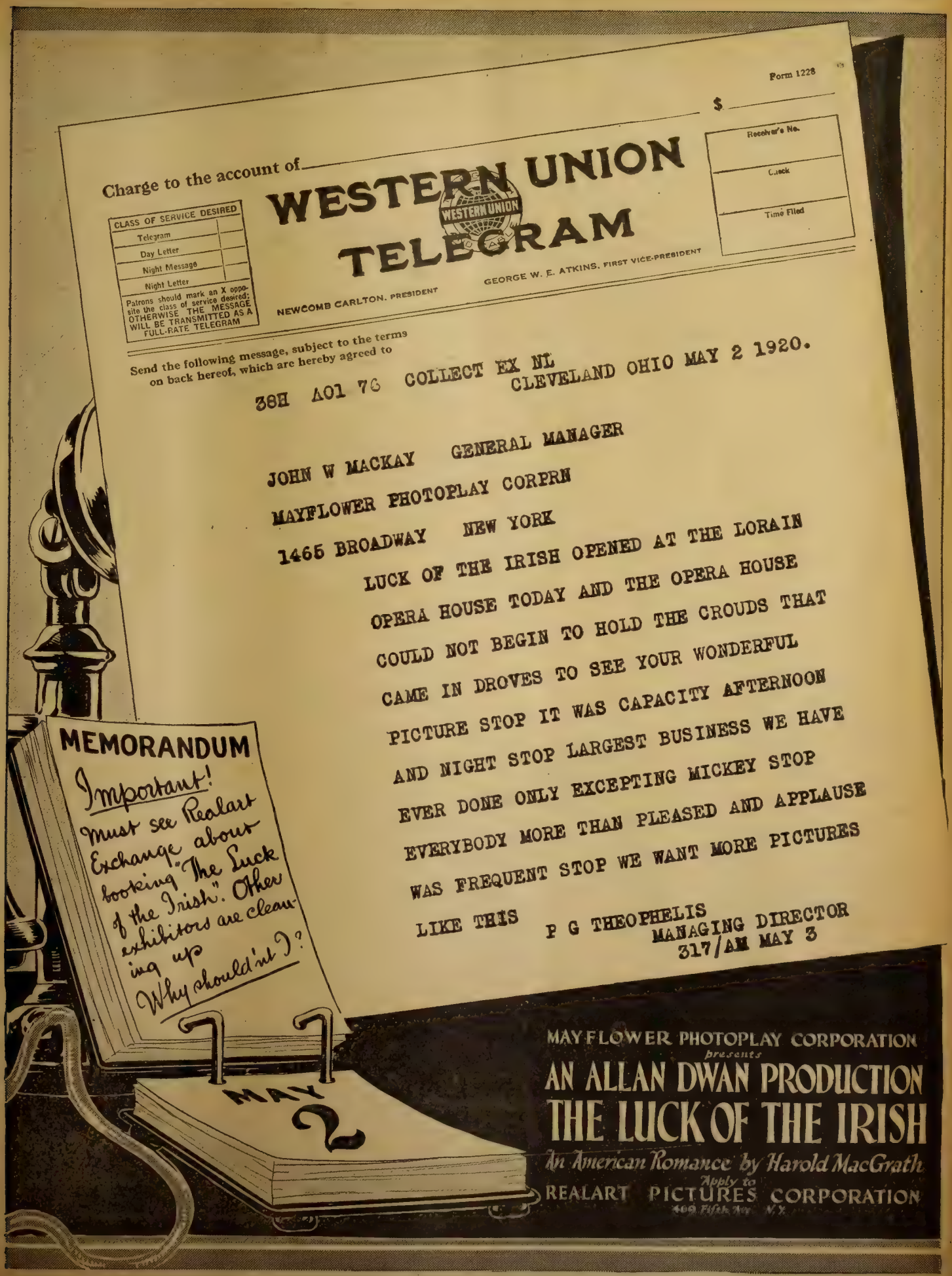
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CLEVELAND OHIO MAY 2 1920.
JOHN W MACKAY GENERAL MANAGER
MAYFLOWER PHOTOPLAY CORPRN
1465 BROADWAY NEW YORK
LUCK OF THE IRISH OPENED AT THE LORAIN
OPERA HOUSE TODAY AND THE OPERA HOUSE
COULD NOT BEGIN TO HOLD THE CROUDS THAT
CAME IN DROVES TO SEE YOUR WONDERFUL
PICTURE STOP IT WAS CAPACITY AFTERNOON
AND NIGHT STOP LARGEST BUSINESS WE HAVE
EVER DONE ONLY EXCEPTING MICKEY STOP
EVERYBODY MORE THAN PLEASED AND APPLAUSE
WAS FREQUENT STOP WE WANT MORE PICTURES
LIKE THIS
P G THEOPHELIS
MANAGING DIRECTOR
317/AM MAY 3
MEMORANDUM
Important!
Must see Realart Exchange about booking "The Luck of the Irish". Other exhibitors are cleaning up
Why shouldn't I?
MAY 2
MAYFLOWER PHOTOPLAY CORPORATION
presents
AN ALLAN DWAN PRODUCTION
THE LUCK OF THE IRISH
An American Romance by Harold MacGrath
Apply to
REALART PICTURES CORPORATION
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CASTLES IN THE AIR
He Pictured for Her a City Pinnacled in the Clouds, But His Words Were Selfish Lies and Finally His Structure of Deceit Toppled About Her in the Sordid Realism of Shattered Dreams.
* * *
Your Audiences Will Throb With Sympathy For This Disillusioned Country Girl.
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An R. A. Walsh Production
Based on the famous stage play
By Paul Armstrong and Wilson Mizner
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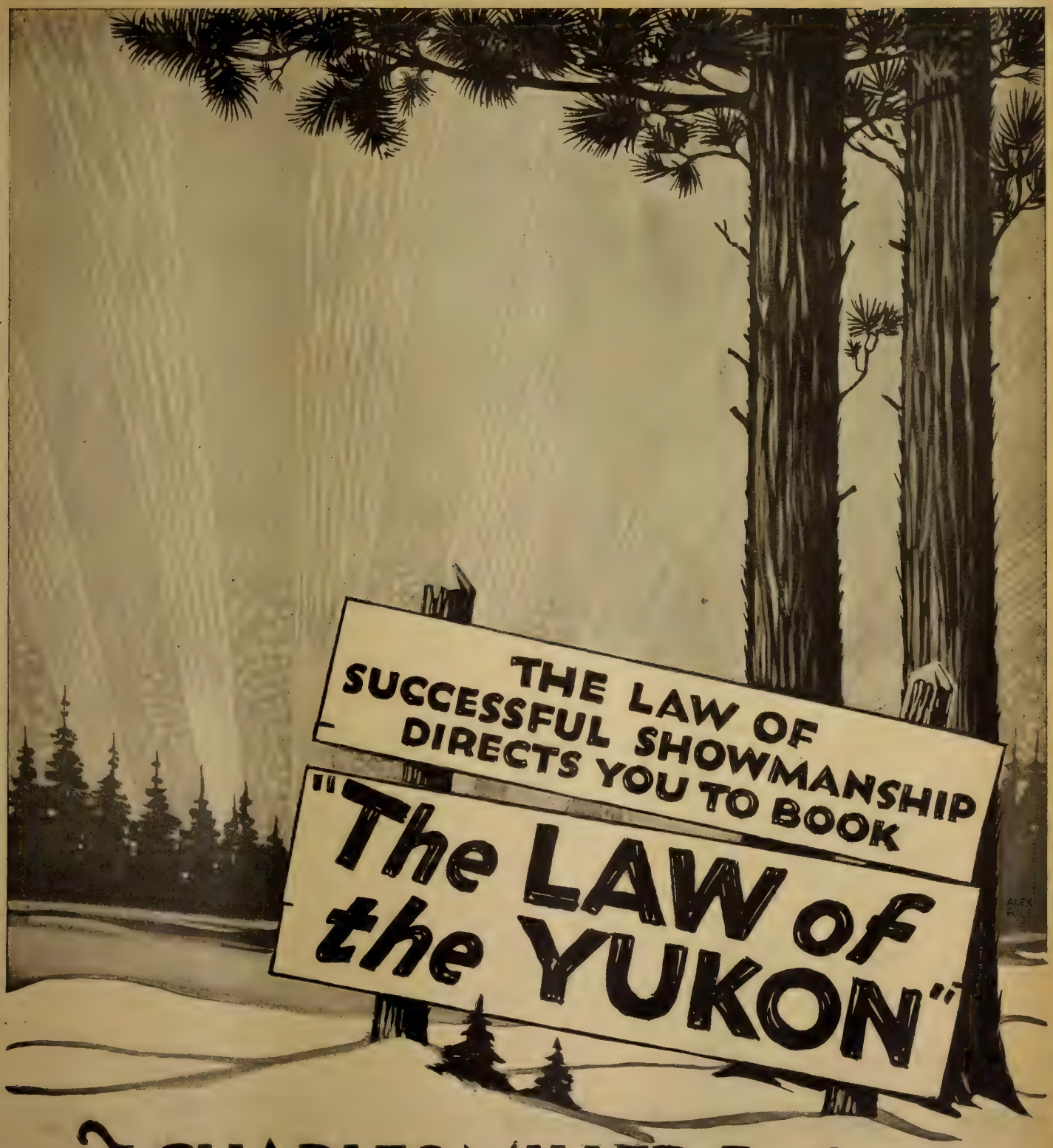

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REALART PICTURES

TOM MOORE is one of America's greatest showmen

You are safe in banking on his "knowledge of WANDA HAWLEY'S ability"

CAPITAL $ 2,000,000

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TOM MOORE, PRESIDENT.

GENERAL OFFICES RIALTO THEATRE BUILDING. FRANKLIN 3730

WASHINGTON, D.C.

April 10, 1920

Mr. J.S. Woody, General Manager,
Realart Pictures Corporation,
469 Fifth Avenue,
New York City, N.Y.

Dear Mr Woody:

I booked Miss Wanda Hawley in " MISS HOBBS" because of my knowledge of Miss Hawley's ability through my observance of her in recent DeMille productions. I am heartily in favor of Realart's policy of declining to ask exhibitors to sign a Hawley series contract at the beginning. I also, on account of knowing the producer, the star, the story and the director, feel quite confident that a preview of " MISS HOBBS" is not necessary, because Miss Hawley's entire future and success with Realart hinges on her first production, and realizing this fact I feel quite certain that " MISS HOBBS" will reach my fullest expectation, not forgetting, in the meantime, the good treatment accorded me by Realart executives.

Very truly yours,

MOORE'S THEATERS CORPORATION.

By Tom Moore.

President.

TM:WG

Now available — the first production only

MISS HOBBS

by-Jerome K. Jerome
Scenario by-Elmer Harris
Directed by-Donald Crisp-

for particulars see nearest Realart exchange

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PICTURES CORPORATION
469 Fifth Avenue-New York

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CHARLES RAY

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"45 Minutes from Broadway"

The first of a series of pictures specially produced for

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which are bigger and better box office attractions than anything in which he has yet appeared. The stories are taken from best sellers, stage successes and specially selected vehicles.

With Charles Ray's popularity and these extra quality pictures you have a drawing card that cannot be excelled.

Watch for This Series!

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When First National Speaks Out

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ANITA STEWART

In Harold Mac Grath's
Greatest Adventure Story

"The Yellow Typhoon"

—and this popular actress's greatest picture — the kind that makes them grip their seats and gasp. It moves every minute and holds the suspense to the end.

Directed by EDWARD JOSÉ

Screen Version by Monte M. Katterjohn

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Loud, It Means Every Word Of It

"Top Speed Action

Crowds at New York Strand held in tense suspense, then explode with laughter as comedy situations unfold with lightning rapidity.

MARSHALL NEILAN'S

"DON'T EVER MARRY"

Proves winner with Broadway audiences.

From the story by EDGAR FRANKLIN
Adapted to the screen by MARION FAIRFAX
Photographed by Henry Cronjager and David Kesson
Lighting effects by Howard Ewing
Technical Director, Ben Carre

The Greatest Laughing

Fast and Furious"

—*Motion Picture News*

Read what the experts say!

TELL YOUR FRIENDS

"A comedy of situation. Lack of space prevents us from giving the detailed comment that it deserves, but it will be safe to recommend it to all sorts of friends. There are chuckles planted and smiles are very thick. A competent cast."—*New York Tribune.*

AN AMUSING COMEDY

"An amusing comedy screened by Marshall Neilan."—*New York World.*

IT'S HILARIOUS

"A hilarious comedy."—*New York Sun and Herald.*

BRISK AS THEY MAKE 'EM

"An exceptionally bright farce, brisk as they make 'em, and adorned by two pretty girls, Marjorie Daw and Betty Bouton. Matt Moore plays with energy. Wesley Barry, the bell hop, is the Chaplin of the future."—*New York News.*

SHAKE WITH LAUGHS

"The cause of a vast amount of laughter at the Strand Theatre. A good company."—*New York Evening Post.*

FINE SCREEN TALENT

"Enough screen talent in the cast to adequately care for all the comedy."—*New York Evening Sun.*

MIRTH PROVOKING COMEDY

"A creditable offering. There is scarcely a moment when the action isn't proceeding at top speed. A cast of conspicuous ability and you can classify it as a fast moving, mirth-provoking comedy. The complications are fast and furious—exceedingly fascinating."—*Motion Picture News.*

WHOOP THIS UP

"Whoop this up. There is a true comedy situation and a wealth of incidents grouped around it. Rich in material of the laughter producing kind. The director is to be congratulated. 'Don't Ever Marry' is well worth being called a First National attraction."—*Moving Picture World.*

LIVELY AND DYNAMIC

"Clever comedy replete with numerous farcical situations, skillfully handled. Matt Moore invests the hero role with lively humor and dynamic energy. Marjorie Daw is charming. Make the most of the all-star cast."—*Exhibitor's Trade Review.*

A HILARIOUS COMEDY

"A hilarious affair—funny, bright and entertaining. An excellent cast."—*New York Morning Telegraph.*

IT'S A BIG HIT

"Mrashall Neilan puts 'Don't Ever Marry' over as a big hit. You can promise the best in the feature comedy line. It contains a very unusual quota of real laughs. Just as attractive from its end as 'The River's End' from the dramatic angle."—*Wids.*

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A First National Attraction

Knockout of the Year

"COMEDYART"

Selected from the World's whole market as the *only* short subject for use with the American Premiere Presentation of "The Woman He Chose," at the Zeigfield Theatre, Chicago.

These successful Exhibitors investigate, they know that a film is BEST, or they dont book it; they have booked,

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COMEDYART is within *your* reach, but if you want choice dates, quick action is necessary. Address nearest branch

Special Pictures Corporation
H. W. HELLMAN BLDG. LOS ANGELES

Book Them Now!

Polly Moran
Two Reel
Comedie

"Illiterate Digest"
Novelty Weekly
by Will Rogers

Filmed by Special Arrangements with Goldwyn Pictures Corporation

"Smiling Bill" Jones
One Reel
Comedie

Grace Cunard
Two Reel
Western

for State Rights wire

MARION H. KOHN PRODUCTIONS, Inc.
1600 Broadway Joe Brandt Gen. Rep. New York

Samuel Goldwyn and Rex Beach

Present

"Out of the Storm"

Adapted from the Famous Novel
"THE TOWER OF IVORY"

By Gertrude Atherton

Directed by
William Parke

Distributed by

Goldwyn Pictures Corporation

Margaret Styr—greatest prima donna in Europe—faced the bitterest problem that ever blackened a woman's life. The story of her wondrous career, of her sordid past, and of the love that lifted her to sublime heights is told in a picture that teems with realistic action.

UP IN
MARY'S
ATTIC
WITH
EVA NOVAK
and
HARRY GRIBBON
WILL BE READY SOON
FINE ART PICTURES, INC.
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A COMMON LEVEL

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Six reels of stupendous spectacles!
The greatest feature since "Cabiria," "Quo Vadis" and "Intolerance."
A money maker in every section of the country BUT

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THIS PICTURE NEEDS NO EXPENSIVE BOOST!
A SINGLE SHOWING SELLS IT AT ONCE!
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TRANSATLANTIC FILM COMPANY OF AMERICA (Incorporated)

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729 SEVENTH AVENUE NEW YORK CITY

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BILLY FRANEY

FUNNY FILM FELLOW FRANEY,
FAMOUS FOR FAST, FURIOUS
FUN FEASTS FILLS FULL
THEATRES AND THE BOX OFFICE

A Thousand Laughs—A Laugh
a Foot—Released One a Week

RELEASE DATE MAY 17th

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REELCRAFT

REELCRAFT PICTURES CORPORATION (R. C. CROPPER, Pres.) 729 SEVENTH AVENUE, NEW YORK CITY

NEVER BEFORE!

CHICAGO'S NEWEST AND MOST BEAUTIFUL THEATRE OF THE SILENT DRAMA

BARBEE'S LOOP THEATRE MONROE AT DEARBORN

TOMORROW 1:30 TO 11 P.M.
AND ALL NEXT WEEK

THE WOMAN HE CHOSE

PRAISED AS AN ASTOUNDINGLY DIFFERENT AND WHOLLY WORTH WHILE MOTION PICTURE BY
EVERY CHICAGO NEWSPAPER CRITIC

PRESENTED IN A MANNER BEFITTING ITS DIGNITY AND BEAUTY BY MEANS OF OUR UNSURPASSED FACILITIES IN SYMPHONY ORCHESTRA, LIGHTING EFFECTS AND OTHER SPECIAL FEATURES FOUND NOWHERE ELSE IN CHICAGO'S LOOP
PIANO INTERLUDE BY HANS HANKE

LAST TIMES TODAY
MACK SENNETT'S LATEST FIVE PART COMEDY
"DOWN ON THE FARM"
11 AM TO 11 P.M. AT No. 2 THEATRE

These two advertisements appeared in the Chicago Daily Newspapers.
SATURDAY, APRIL, 24, 1920

SUCH A CIRCUMSTANCE IS UNPRECEDENTED IN THE HISTORY OF CHICAGO'S FIRST RUN THEATRES

ZIEGFELD
NOW
LAST TIMES TODAY
THE PHOTOPLAY SENSATION OF THE AGE
THE WOMAN HE CHOSE
COMING TOMORROW
NORMA TALMADGE
-IN-
'The Woman Gives'
NEXT DOOR TO THE BLACKSTONE

WITH SCORES OF FIRST RUN PICTURES FROM WHICH TO CHOSE, BARBEE'S LOOP THEATRE SELECTED

"THE WOMAN HE CHOSE"

MR. STATE RIGHT BUYER, IS THERE NEED TO SAY MORE?

TO FOLLOW AN EXTENSIVELY ADVERTISED FEATURE, EVEN THOUGH IT MEANT ABANDONING ITS ESTABLISHED FIRST RUN POLICY.

U.S. AND CANADIAN RIGHTS CONTROLLED by MICKEY FILM CORP.
220 S. STATE ST. CHICAGO

SALES UNDER DIRECTION
H.O. MARTIN

A TIP
ACT
QUICK

Attractions Distributing Corporation

Is Gratified to Announce to the Trade
the Election of

B. P. SCHULBERG

as
President and General Manager
and the Election of

B. P. FINEMAN

as Vice-President in Charge of Productions
and Los Angeles Headquarters

To Stars, Directors, and Other
Independent Factors—
AT YOUR SERVICE

IN NEW YORK:

B. P. SCHULBERG

Longacre Building

IN LOS ANGELES:

B. P. FINEMAN

MacDonald Pictures Corporation Studio
Georgia and Girard Streets

Specialized and Personal Sales or Exploitation
Service and General Representation

The Greatest Box Office Attraction Ever Produced!

SCENE FROM THE CARPENTIER PRODUCTION

If he was not a great hero of the world war;

If he was not the idol of two continents as a result of his magnetic personality:

If he had not received more favorable publicity than was ever granted an individual:

GEORGES CARPENTIER

would prove a strong box office favorite anyhow through his superb portrayal in the great American society drama

produced for

ROBERTSON-COLE

directed by

John G. Adolfi

A Million Dollar Attraction

MOVING PICTURE WORLD

From the British Point of View

WE are told that there is a great stirring of the waters among the cinema makers of foreign lands, and a glance through the trade journals of the distant countries across the Atlantic confirms the report. The keynote of most of the articles is the claim that the best of their several products will compare favorably with the American pictures. Glad to hear it! The more prosperous the moving picture business the world over, the better for us all. The following item reprinted by The Bioscope of London, England, from the Toronto Film Trade Journal, describes the reception of a British made picture at Ottawa, Canada:

"It is evident that the sympathy and sentiment of the crowd was aroused toward the British pictures, while the exhibitors who saw the presentation, and who looked upon it more from the box office point of view, regarded the release as being among the best things that has ever been brought from England. One newspaper man declared that the picture equalled the productions of well-known American companies."

All of the above is very flattering to the pictures made under the stars and stripes. But our British cousins have not lost their clearness of preception, when it comes to discovering the weak points of the American made article. Kinematograph has a correspondent who writes to the editor of the English publication on the subject of "American Film Sub-titles" in this pertinent fashion:

"If the wonder of British kinema patrons is aroused as to who is the responsible person for the wording of American film sub-titles, it is surely quite pardonable. When one sees commonplace words such as 'necessary,' spelt 'neccesary,' on famous serials, one *must* wonder why literary men are not employed to see to these small, yet important matters.

"Punctuation is also in some cases neglected. It is familiar to see such sentences as: 'Not a false move John.' This read with the omitted comma, conveys its intended meaning: 'Not a false move, John.' There is no reason why greater care should not be exercised over spelling and punctuation, as these are important features in raising the standard of a production."

All of which is referred to the makers of the errors.

Here are a few English opinions on the running of a moving picture theatre, taken from The Bioscope:

"The show business differs from many others inasmuch as the staff and manager are more together, and in many shows are much of a family circle. A tactful manager can always hold the respect of his staff, and that respect is reflected in the attention given to patrons. The patrons feel they have an interest in the show, it becomes a part of their family life, and we look forward to the time when the phrase 'our family cinema' will be as familiar as 'our family doctor.'

"Many exhibitors feel that it is not business-like to give a pleasant 'good evening' to the members of the staff as they enter the show, or to pass a cheery word during the performance; others remember that the staff have, amongst other things, stomachs, and even go so far as to give them a cup of tea during the interval."

The American exhibitor has introduced many innovations in the management of the moving picture theatre, and the "family cinema" is already a result of his foresight. As to "giving the staff a pleasant good evening or passing a cheery word," it is quite likely that this is a general custom in the States, and it costs nothing, at any rate. But the cup of tea during the interval is an entirely different kettle of fish. Not that the expense would be too great, but the taste on this side of the pond runs strongly to ice cream sodas and nut sundaes—unless too powerfully influenced by regretful remembrances of the lately departed 2.75 per cent.

No Increase in Prices

THE industry is sticking by its guns. A canvass made this week by Moving Picture World reveals the gratifying fact that the big Broadway picture houses are not contemplating an increase in prices, thus taking a stand opposite to that of several legitimate producers who have announced a five-dollar-a-seat policy for the fall.

The attitude taken by the directors of New York's finest picture theatres was that their function was to provide entertainment at as reasonable figure as possible, and that to this end they would not revise their scale of fees upward simply because it was being done in legitimate quarters.

The picture belongs to the public. It must be reached by the public as often and as cheaply as possible if it would keep its place as the greatest modern entertainer and educator.

With the Independents

THE announcement that the Associated Producers, Inc., has formed its own distributing company with Oscar A. Price as president, and F. B. Warren as general manager gives the independent producing directors a direct route for their output that must materially strengthen this branch of the moving picture industry. New methods and new blood in the indepedent field cannot but stimulate that competition that is the life of every pursuit. Another article in this week's issue tells of the arrival of an entirely new factor among the independents—the producing manager. As time and experience develop additional recruits in this branch of screen activity the independents will not be able to enroll them all under their banner. The services of these men will also be sought by the old and firmly established producing and distributing companies, and the cause of good pictures will be assisted by new and powerful allies. Expert knowledge of every department of picture making is necessary for the man who is the court of last appeal while the literary adviser, scenario writer, director, camera man and film editor are engaged in their several tasks. Pictures frequently reveal slight or important discrepancies, traceable to this or that department, that should have been caught at their inception. The producing manager who devotes his time solely to supervising the making of his pictures is the best guarantee that all such discrepancies will be corrected before the films reach the public.

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Snappy News Secured from Sundry Sources

"Standee Bill" Fizzles When Its Sponsors Fail to Appear

IN view of the fact that no person appeared at the recent hearing before the Congressional District of Columbia committee in favor of the bill introduced by Congressman Loren E. Wheeler, of Illinois, which would have prohibited "standees" in Washington theatres, it is not believed that the committee will make a favorable report.

Jack S. Connolly, Washington representative of the National Association of the Motion Picture Industry, had charge of the hearing for all the theatre and amusement interests. A meeting of the theatre managers was held prior to the hearing and Mr. Connolly was invited to be chairman of that meeting as well as preside at the hearing.

All the arguments at the hearing were in opposition to the bill. Congressman Wheeler, when asked to make a statement to the committee, refused to do so. The committee of managers which has had charge of the campaign against the bill is made up of Roland Robbins, of the Keith Theatre; Tom Moore, of the Moore Enterprises; Charles Linkins, of the Empire Theatre, and Lawrence Beatus, of the Marcus Loew interests.

Harry M. Crandall, president of the Associated Exhibitors of America, also owner of a chain of motion picture theatres in Washington, made the principal argument against the bill.

Says Foundation Film Title Conflicts with "Blind Youth"

THE United States Circuit Court of Appeals, of New York, has granted the National Picture Theatres, Inc., an injunction restraining the Foundation Film Corporation from using the title, "The Blindness of Youth," on the ground that it conflicts with the plaintiff's production of "Blind Youth."

Lewis J. Selznick, speaking for National Picture Theatres, Inc., said: "We do not wish to visit harm nor injure the exhibitors who have booked 'The Blindness of Youth,' but we will insist that any exhibitor who will book 'The Blindness of Youth' will do so at his peril. We wish to be fair in the matter and also wish it understood that we are going to stand on the rights guaranteed National Picture Theatres, Inc., by the United States Circuit Court of Appeals."

Pigeonhole Advertising Tax Bill.

Congress will not consider at the present session the bill recently introduced in the House of Representatives, contemplating a 10 per cent. tax on advertising. This prediction is based on statements made by the leading members of the House, who, in common with all of their colleagues, have found their mail full of letters protesting against the adoption of the bill.

"The demand for such a law," said Republican Floor Leader Mondell, "comes from the fact that in their effort to escape the payment of income and profits taxes many business men have been spending almost unlimited sums in advertising. The objection to the bill is that it would not only lay a very heavy burden on the tax-dodging advertising, but would lay an equally heavy burden on legitimate advertising. Such a condition would be undesirable. Off hand, I can see no probability of Congress taking any such action as contemplated by this bill."

New York Repeals Daylight Saving.

The New York State Legislature finally repealed the daylight saving law after a strenuous fight. The legislators of rural districts will find commendation in their own districts, but those from the cities will probably be condemned. Governor Smith, according to some of his closest friends, may yet slay this proposed law, in which proprietors of motion picture theatres are interested.

N. A. M. P. I. Annual Report Tells Important Activities

THE annual report of the National Association of the Motion Picture Industry, Inc., which reviews a variety of accomplishments along many lines of interest and importance to the trade, has been completed and is now being issued. Besides the minutes of the third annual meeting on August 5, 1919, President William A. Brady's address, the board of directors' meeting and Executive Secretary Frederick H. Elliott's report, it contains highly interesting committee reports on censorship, Sunday opening, film exchange building, fire prevention regulations, organization of F. I. L. M. clubs, film theft, legal and legislative and transportation.

Among the most notable reports are those of the first two committees mentioned. Work of the greatest good has been done by the censorship committee, headed by Gabriel L. Hess, of Goldwyn, and the Sunday opening committee, headed by Arthur S. Friend, of Famous Players-Lasky Corporation. This can fairly be said without detracting any from the meritorious work of the other committees, because of the overwhelming importance of the work entrusted to Mr. Hess's and Mr. Friend's committees.

Emerson Nominated as Actors' President.

John Emerson has been nominated for the presidency of the Actors' Equity Association, according to an announcement by the nominating committee of that organization. Wilton Lackaye was nominated as vice-president, Grant Stewart as recording secretary, and Richard A. Purdy as treasurer. The tenure of office is one year.

Helen Price.
Playing in "The Isle of Destiny" for Character Pictures.

Picture Theatre Attendance Still Increases, Tax Shows

TAXES collected on admissions to moving picture theatres and other places of amusement during February totaled $6,167,717.42, according to a report just secured by the Washington Bureau of Moving Picture World from the commissioner of internal revenue, an increase of $1,411,532.52 over the collections for the same month of last year.

This brings the collections from the admission tax for the first eight months of the current fiscal year to $47,404,376.08, an increase of $17,564,303.42 over the corresponding period of the fiscal year 1919. During February the bureau also collected $295,923.07 from the rental tax and $22,958.87 from the seating tax.

Total collections by the bureau during the month aggregated $177,783,952, making the total for the first eight months of the fiscal year $3,119,863,891, nearly three times the collected total for the same period of last year, which was $1,090,000,577.

Among the items collected during the month were $11,660,473 from freight transported, $60,058 from express matter, $7,991,435 from personal transportation, $489,192 from seats, berths and staterooms, and $1,014,639 from telegraph and long-distance telephone messages.

Exchange Rate Gives Germans Advantage in Scandinavia

GERMANY is already showing itself as a competitor of the United States film market, according to John Lundquist, manager of the Scandinavian office of David P. Howells, Inc. He arrived last week from Stockholm to spend two months at the Howells executive offices in New York.

"German films as well as French pictures are coming into the Scandinavian market in increasing numbers," said Mr. Lundquist, "and a few British productions are being released. Probably Germany, which is the most serious competitor of the United States in the Scandinavian market, would not have been able to make the inroads it has, but for the big discrepancy in exchange rate between the United States and the countries of northern Europe."

As an evidence of the favorable exchange rates under which Germany is operating in the Scandinavian territory, Mr. Lundquist cites the fact that last February it took 5 kroner, 50 ore in Swedish money to buy an American dollar, while 5 kroner would buy 100 German marks.

First Film Filed as Court Exhibit.

For the first time, a moving picture film is to be filed with the United States Supreme Court, as an exhibit. Although, in cases involving moving picture patents, films were once before filed as an exhibit, the films in the previous case were filed as film and not as photographs.

In the present instance the Bass Petroleum Company, of Texas, has filed several hundred feet of film, together with a projecting machine, at an expense of several thousand dollars. However, the property involved is worth several millions, for it is in the famous Red River Boundary case, involving several hundred million dollars' worth of oil lands over which the States of Texas and Oklahoma are fighting for possession, and in which the United States and a large number of private individuals have direct interests.

Exhibitors Erase Old Scores at Chicago and Raise Curtain on Cleveland's Stage

Picture Showmen in Attendance at Large Convention Called by Willard Patterson Now Look to Coming Gathering in Ohio to Build National Body—Producer Exhibitors Denounced—Some Stormy Scenes

TWO hundred exhibitors from practically all parts of the United States with the exception of the Far West gathered in convention at the Congress Hotel, Chicago, April 25, and remained in session two days. The main object of the assemblage was to take up the question of the acquisition of theatres by producing and distributor organizations. The call had been sent out by Willard C. Patterson, of Atlanta, Ga., backed by Sig Samuels of the same city. It is said Mr. Samuels spent $3,000 in financing the convention.

Adolph Zukor, president of Famous Players-Lasky Corporation, was also in Chicago, having recently returned from Europe and immediately gone west.

The result of the two days' sessions was the election of three officers and the appointment of a committee delegated to meet independent producers with the object of learning how far the latter would go in co-operating with them, and with instructions to report at the national convention called for Cleveland on June 8, 9 and 10. The sessions as a whole were marked by amity and a desire to accomplish something definite. On Tuesday morning, however, there were exciting moments, and for a few minutes there were indications that New York representatives again would walk out of the convention as they did at St. Louis last year.

Calmer counsels prevailed, however, and the sessions in the afternoon showed that the clearing of the atmosphere had had a most beneficial effect.

The outstanding feature of the convention was that it served as a curtain raiser for Cleveland. Its influence is bound to be felt at the coming Ohio gathering. Many of the old antagonisms were cleared up, men who for a year had been hostile toward each other were shaking hands, and there were predictions that there was in sight no tangible reason why a real national organization should not be created in Cleveland.

The situation in the South, as it was outlined by delegates from that section, received the most attention. One delegate from Florida insisted there were left practically but five independent exhibitors in the state. The charge was made that while the attack of the interests acquiring theatres now seemed centered on the South it was only a question of time before it would be extended to other parts of the country.

Whitman Bennett, for five years with Famous Players-Lasky, declared that nobody is going to be very long in suspense as to whether there was any real danger in the threatened attack. "If independence is not established within a year independents will have plenty of time to sit down and talk about it," he said.

One of the larger figures emerging from the sessions was Frank J. Rembusch, of Indiana. Mr. Rembusch has been one of the men in the center of organized exhibitor controversies flowing from the St. Louis convention. He is secretary of the National League. It was a matter of surprise to many that in spite of this he was asked to serve as chairman. It was a happy selection, nevertheless. Mr. Rembusch's steady aim all through the two days was to give every one a square deal, to carry out the wishes of the body. He was patient and he was self-effacing. He went the limit to remove misunderstandings. The vote of thanks extended to him just prior to adjournment was well deserved.

In attendance at the convention was a host of film men. Added to all those in attendance at the annual assembly of the First National Exhibitors Circuit were Lewis J. Selznick, surrounded by Sam Morris, his general manager; C. C. Pettijohn, his aid, the three of whom were among the speakers on Tuesday; Charles Rogers, sales manager, and C. R. Seelye. Al Lichtman, general manager of Famous Players-Lasky, came into town on the official train. Fred Quimby, Associated Exhibitors; Fred B. Warren, the new general manager of the Associated Producers; Watterson Rothacker, Al Kaufman, E. W. Hammons, Joe Brandt and scores of others interested in the production and distribution of pictures, were there.

Speakers other than exhibitors at the afternoon session on Tuesday were Robert Lieber and J. D. Williams, president and general manager of First National, and General Manager Berman and Harry Levey, of Universal. All promised aid to the exhibitors in the furtherance of the objects of the gathering.

The committee of sixteen, it was announced, would shortly hold a meeting in New York.

Monday's Session.

MONDAY'S session, which was attended by about 200 exhibitors, including representatives from nearly every state in the country, opened with an address by Willard C. Patterson, president of the Southeastern Theatre Managers' Association and manager of the Criterion and other theatres, Atlanta, to whose initiative the gathering was due.

Mr. Patterson stated in his preliminary remarks that as an independent exhibitor who is up against the problem of protecting his interests from the "heavy hand of the producer-distributor" he had called this national meeting for the purpose of outlining a definite and organized fight against producers owning and buying theatres. Especially in Atlanta have the interests of independent exhibitors been seriously injured by the attempts and success of producers in buying up theatres, and thereupon operating those theatres on a percentage basis.

Concerted Action Necessary.

"This meeting is called to determine in open conference and discussion, with facts and figures to reason from, the best method of combating the danger of the producer monopoly in the theatre field," Mr. Patterson explained, "and it seems to me that the organization of a permanent national association can accomplish this better than any other method. To make our purpose felt it will require the concerted action of every independent exhibitor. We must unfurl the banner of the independent exhibitor, form a ring of

Sorry, Guenivere, But We Can't Pun About "Stair" and "Stare."
You see, Gwenn, you gotta be careful about these serial stars, especially Antonio Moreno, Vitagraph, in "The Veiled Mystery." He's working on the veil now.

steel, and contest every inch of ground. We have battled hard in this game, and to lay down now and be forced out of business because we lack an organization would be not only cowardly, but would indicate a gross limitation of our strength and brain power."

Indications are the money that is being used by producer units in building theatres, Mr. Patterson said, is none other than the hundreds of thousands of dollars which is paid to them as advance deposits on film rentals by exhibitors.

Declares for Show-Down Now.

"If this is the case," he continued, "there is neither right nor justice to the independent exhibitor, nor is there any written or unwritten law or code of business conduct that compels an independent exhibitor to support his competitors with rental moneys, especially when that competition is urged by the man or concern from whom he buys his film service."

As an initial measure toward combating this monopoly Mr. Patterson suggested a set of resolutions be drafted at the convention, asking each producer and distributing company where they stand, what they intend to do, and whether their plan is to continue this invasion of the exhibitor's rights by buying theatres and forming circuits.

"A copy of these resolutions should go to every trade paper in the country," he further stated, "and if the producers reply that they will continue to buy theatres, gentlemen, there is but one thing for us to do. We will have to stop buying their product. It's not a boycott, it's self-preservation—the first law of nature."

Elect Frank Rembusch.

Mr. Patterson's remarks were received with demonstrative enthusiasm. A number of other exhibitors gave short informel talks, urging the advisability and necessity for concerted action immediately. Mr. Patterson was then made temporary chairman.

The first action taken was the elimination of all persons present who were not independent exhibitors. Several representatives of producing companies thereupon retired. Mr. Patterson then resigned the office of chairman in favor of Frank Rembusch, Shelbyville, Ind., who was elected by the body.

A definite statement of the purpose of the convention was then obtained by popular discussion and it was agreed by a unanimous vote that the first move necessary was to form a permanent organization of independent exhibitors, the name for which was to be decided later. The advantage of such a union was clearly set forth in a statement by Mr. Rembusch to the effect that the members of this new organization could refuse to take any film service from the producers who are exhibiting competitors.

Appoint Resolutions Committee.

The appointment of a committee of seven for drafting by-laws and resolutions then followed. Those appointed represented every section of the country and were as follows: Willard C. Patterson, Criterion Theatre, Atlanta; E. T. Peter, Queen Theatre, Yeokum, Tex.; Hector Pasmezoglu, Congress and Delmar theatres, St. Louis; J. Manheimer, Park Theatre, Brooklyn; Dan Chamberlain, Minneapolis, representing the Northwest; Maurice Choynsky, Newberry Theatre, and president of the Allied Amusement Association, Chicago, and Mr. Slosman, Michigan, representing the Northern exhibitors.

Various exhibitors were then given an opportunity to express their opinions and relate their individual experiences which had a bearing on the immediate subject.

Max Steeple, of Philadelphia, as a representative of the local exhibitor league and as a pioneer exhibitor, emphasized the advisability of organizing locally, then nationally.

"There must be unity among all exhibitors in every city," he said, "before there can be any degree of national solidarity. If I, for example, should refuse to book pictures produced or distributed by one of the larger companies, and my nearest competitor should book this feature which I have refused, what would I have gained by my attitude? Nothing! I would lose money and the producer would make it. Local organization is the first essential."

Cites Instance of Concerted Action.

A description of the recent fight between Baltimore exhibitors and producers was given by Thomas D. Goldberg, Walbrook Theatre, Baltimore. Mr. Goldberg and a number of other members of the local exhibitor's league refused to book on a percentage basis, even though this meant sacrificing the opportunity to exhibit one of the most popular productions of the season. One member of their organization, owner of the largest theatre in Baltimore, booked this picture on a percentage basis, regardless of the decision of the league. Thereupon a delegation of members of the league called upon him and made plain the reason for their attitude and offered proof of the financial loss suffered by exhibitors who book on percentage. Their argument was convincing, he said. The offending exhibitor called upon the producers and offered them the sum of $5,000 for cancelling the booking. They demanded twice this amount, but he stood firm and was victorious. "Thus the value of organized opposition to the trusts was most effectively demonstrated," Mr. Goldberg said, in concluding.

Ruth and an A. W. O. L. Menagerie.
Ruth Roland does a Daniel act (Biblical reference) just to get into the spirit of a kill-or-kure serial scene for Pathe.

Flays Advance Deposit System.

The present system of producers having the use of exhibitor's advance deposit money was flayed by James G. Rhode, Rhode Opera House, Kenosha, Wis.

"This is one of the most flagrant injustices," Mr. Rhode said, "the fact that the funds now being used by producers in buying and building theatres consist of the very amounts which exhibitors have been forced to deposit with them before renting pictures. I would suggest, therefore, that one of our by-laws provide that in case exhibitors are forced to deposit first that either they realize interest at the rate of 6 per cent. from the sum paid in to the producers or that these funds be held in trust by a security company."

Further remarks on the deposit system were made by Sam I. Berman, who has been prominently identified before the New York state legislature in recent bills affecting film exhibition.

"Last season," Mr. Berman stated, "we were instrumental in passing the Sunday closing bill. This season the paramount question was the deposit system. Against us in this fight the film manufacturers exerted their most powerful forces. Our next move is to present a bill which prohibits the building of any theatres in New York on deposit money.

Urges New York Credit Bureau.

"It was recently noted that at the time of the failure of one of the big producing

Elevator Strike? Let 'Em Strike! This Is Elevating Aplenty.
Johnny Ray does hoisting a la carte in this Jiggs comedy, "Father's Close Shave," released by Pathe.

This Is Leap Year.
Tom Mix leaping from dashing horse to passenger train in new Fox release.

companies, over $200,000 belonging to exhibitors was in their possession. To remedy this situation a credit bureau should be established in New York, by which the account of every exhibitor would be guaranteed. To illustrate the immense amount of money which exhibitors are obliged to put up for deposits on pictures, a recent statement from Moe Mark, Strand Theatre, New York, revealed that this exhibitor had up $60,000 in cash deposits, an amount which was netting him nothing. This money ought rightfully to be available for exhibitors for their own use in enlarging business, and that is what we are going to work for."

At the close of the morning's session Sam Atkinson, vice-president and business manager of the Allied Amusements Association, Chicago, gave a short address of welcome to out-of-town exhibitors on behalf of the association.

Afternoon Session.

The afternoon session was devoted principally to the discussion of whether the independent producer should be asked to cooperate with the exhibitors in this fight against the monopolists. Mr. Atkinson advocated getting a statement from the independent producers first, which would make clear whether or not they intend to build theatres. H. Webster Smith, attorney and former counsel for the Whitehurst interests in Baltimore, clearly outlined a mode of procedure, as follows:

"In order to protect yourselves legally from these trusts, organize first, incorporate next, and third draw up an agreement whereby the producers are not to exhibit. Get their signature to this and your claims will always be upheld by the equity courts. If they refuse to sign, they will have no outlet for their goods. Therefore they will sign."

Other speakers were H. S. Farley, Montgomery, Ala.; William A. Steffas, Minneapolis; Thomas D. Goldberg, Baltimore; Sam I. Berman, Brooklyn; Fred C. Seegert, Milwaukee; Joseph Hopp, Chicago.

Tuesday Morning Session.

The second day's session at the convention of the independent exhibitors opened with a short, pithy speech by Whitman Bennett, now an independent producer releasing through First National, but for five years with Famous Players-Lasky. He did not hesitate to emphasize the seriousness of the situation as he saw it.

Mr. Bennett said he had been with Famous Players-Lasky five years, the last three of which as producing manager. "Before I left the company I had a great many frank talks with my oldest friend in this business, Mr. Lasky," he continued. "I often talked with him about Wall street and the impossibility of trying to find any satisfaction in my work when I had to spend half of my time answering a million fool questions about the business.

"Mr. Lasky said probably I was shadow-frightened. Only this morning a man told me he had talked with a number of exhibitors just previously and he told me he thought those who were in fear of producers were shadow-frightened. One thing is clear. Nobody is going to be very long in suspense. If independence is not established within a year independents will have plenty of time to sit down and talk about it.

"They" Won't Fight.

"I find it extremely embarrassing to say what I want to say, but I think you will agree that the fact of my presence here is a certain amount of testimony. I don't want to suggest that some of the old-timers are planning an onslaught, but I do want to suggest that these men have put themselves into the hands of men who are stronger than they are. I have heard this statement pooh-poohed around Forty-second street, but the men who have supplied the money are not showmen. And when these men say what will have to be done, my God, it will have to be done.

"When men don't give a hang about your theatre or your artists or anything else and can control thousands of theatres no moral issues can influence them. They just won't have a lot of useless and expensive fights. They'll find a way to avoid them. You can call it amalgamation or friendship among gentlemen or bankers' understanding or whatever you want to call it.

Will Independents Stay Independent?

"Before I left New York I asked my lawyer, a very capable and conservative man, if he thought coming out here to address you was a good thing for me to do. He said in reply that perhaps the independents will not stay independent; perhaps these men will themselves go out and buy theatres 'and then where will you be? You may be back in a sideshow in Coney Island.'

Artists Favor Independents.

"Now the artists want to work with the independents. They don't care to be with Wall Street. Your average artist wants to work with men they can call Bill or Jack.

"Many of the prominent artists will be with you. Some of them have already expressed a preference for being featured by small producing units. But they must be convinced of the permanency of these smaller units. That is what organization will insure.

"But in order permanently to establish independent producing units there are three portentous obstacles that must be overcome. The first of these is incompetence—the old established producing companies have the advantage of years of experience over you. The second is bad faith—there is a compelling need for mutual understanding among showmen here. And last, the big bugbear of cowardice must be disregarded. There is a natural tendency to be overimpressed by the big things that are being done in New York, and a consequent limitation of your own capabilities. This is the wrong attitude, and once corrected, you are heading for success."

A report from the committee of seven which had been appointed on Monday and which had retired the previous afternoon for the purpose of drafting by-laws and a constitution for a permanent organization here intervened. It was announced that Willard C. Patterson had been elected chairman of the committee.

Maurice A. Choynsky then made a stirring speech in which he called attention to the necessity of co-operating with the independent producers.

"There will be no chance for the exhibitors," he warned, "if the producers become exhibitors. The safest way to counteract such a calamity is to support the independent producers. This industry was made by exhibitors, not by producers, and the exhibitors are the men with the brains. They created the field for the producers.

"The problem is not a new one. For four years exhibitors have been aware of the danger. Some of them have been preparing. All of them know, by now, that

In the Spring the Film Man's Fancy Lightly Turns to—CONFERENCES.
King Vidor, producer, and Ellis Parker Butler, author, discussing "The Jack-Knife Man," Vidor's second picture for First National.

they are up against three of the most powerful producing units, that are rapidly grabbing up all that they can in the way of theatres. Are we going to support these producers, or are we going to support the picture maker who agrees not to buy theatres and thus become our competitor? We must include the independent producer among our ranks or we will have no lines on which to work. We must affiliate with those who can be of help to us, namely, the independent producers."

"Shot Heard in New York."

Sam Atkinson, general business manager of the A. A. A., Chicago, stated he had just received a report of a transaction that took place in New York on Monday, when fifty-four theatres in the East, belonging to Frank S. Black, were taken over by the Paramount organization. This later was denied in a telegram from Mr. Black.

"We have fired a shot," he said, "just by getting together here in Chicago. Already it has been heard in New York. Representatives from the trusts have been sent here and are now in Chicago waiting to know what we are doing. The question is 'How much will you give? How much in dollars and cents will you offer for the formation of this new body?'

"I have the guarantee that within thirty days we can unite with certain independent producers. If we don't take advantage of this opportunity within thirty days, we're lost. Don't think that every producer is a thief. They're not all trying to 'do' you. If we stand pat, this fight is bound to end in victory for us, because we are the ones who bring in the money that goes to make new productions."

In response to Mr. Atkinson's appeal for financial support, which was followed by several other talks of a similar nature, and by one in particular from the chairman, Frank Rembusch, in which he asked how many were willing to put up $100 for every theatre in their possession, the sum of $4,700 was rapidly raised. This amount was refunded to the subscribers later in the day, when it was decided that the first essential move before putting up money was to send a committee to the exhibitors' national convention which meets in Cleveland, June 4.

The support of certain big financial interests in New York will be forthcoming if the independent exhibitors can succeed in raising $1,000,000, acording to a report read by Oscar I. Lamberger, publicity representative of Ivan Abramson, president of the Graphic Film Company. Provided the exhibitors raise this amount, these firms have agreed to furnish $9,000,000. Out of this amount $2,000,000 will be used for making productions and securing stars, and $7,000,000 will be devoted to establishing a fund at the disposal of exhibitors for improving and modernizing their theatres. No action on the proposal was taken by the meeting, it being left to the general committee.

Much of the morning was given over to heated discussions among exhibitors who differed as to the advisability of putting up money without knowing exactly how these funds were to be used. There were spirited arguments marked by frequent interruptions and repeated calls for order from the chair. Interest was at a high pitch, and it was evident that misunderstanding rather than deliberate opposition occasioned these outbursts. Mr. Rembusch frequently reminded those present that the big need was to nationalize the discussion and not to refer to persons and local organizations. But it remained for Mr. Paterson to restore a general feeling of amity and co-operation by a few forceful words.

"We are not going to forget our real purpose in convening," he quietly reminded them, "to perfect an organization and to have the various distributors and producers go on record as to whether they are or are not going to buy theatres—that is what we are here for. I am representing many stockholders in the South who are interestedly waiting the outcome of this convention. I do not want to go back to them with the same old report which has been necessary in past experience. They have placed confidence in me and even though you may think my efforts in trying to organize are premature and misguided, I am going to ask you not to lose sight of the real incentive. Let us perfect our organization on a permanent line, and do away with ill-feeling. Let's not be defeated because of dissension."

Financial Support Promised.

Sam I. Berman echoed this sentiment and made another plea for unity. "Don't question one another's motives," he urged. "Forget politics and pull together."

Several other speakers expressed themselves similarly, following which a letter was read by Sam Bullock, executive secretary of the exhibitors' league in Cleveland, in which the purpose of the national convention in Cleveland scheduled for June 8, 9, and 10, were set forth.

Taking Notes of Her "Stolen Moments."
"Shot" from American Cinema Corporation play with Marguerite Namara.

At the close of the letter the question arose as to whether each and every exhibitor, whether representative of a local organization or not, would be permitted to attend the Cleveland convention. Mr. Bullock answered with an emphatic affirmative, stating that 15,000 invitations had been sent out, and that every exhibitor in the United States was welcome.

The morning's session closed with a motion by William Brandt, Brooklyn, to the effect that the organization be made permanent, that the money subscribed be refunded, and that a committee be appointed and sent to Cleveland. This motion was seconded and carried at the afternoon meeting.

Tuesday Afternoon Session.

The afternoon session was peaceful. The delegates were in mellow mood after the stormy scenes of the morning and the consequent expulsion from their systems of several things that for a long time had been if not uppermost at least exerted much pressure on their chests. There were speeches by Robert Lieber, president of the First National Exhibitors' Circuit; J. D. Williams, general manager of the same organization; Lewis J. Selznick, Charles C. Pettijohn, Mr. Selznick's aid; General Manager Nathan Berman, of Universal; Harry Levey, head of Universal's industrial department, and Sam Morris, all of these in large degree speaking from the viewpoint of the producer and all of them pledging aid to the exhibitors in their more vital problems.

At the end of the session, before the meeting adjourned, a committee was appointed to consult within thirty days the independent producers and submit a report to the Cleveland convention called for June 8. The committee, which is to pay its own expenses, was appointed as follows: chairman of the convention, Frank J. Rembusch; the secretary of the convention, Sig Samuels; W. C. Patterson, Atlanta; C. E. Whitehurst, Baltimore; H. W. Kress, Piqua, Ohio; Karl Kettler, Jr., West Palm Beach, Fla.; L. T. Lester, Jr., Columbus, S. C.; Dan Chamberlain, Minneapolis; Hector Pasmezoglu, St. Louis; A. F. Brettlinger, Fort Wayne, Ind.; Maurice A. Choynski, Chicago; Louis F. Blumenthal, New York; E. T. Peter, Paris, Texas; H. C. Farley, Montgomery, Ala.; John Mannheimer, Brooklyn; M. Van Praag, Kansas City.

"For the organization that I have the

The wild Bull in the China Shop Will Go Back to the Herd—Marie Dressler's Loose Marie's on the breakerage in "Tillie's Punctured Romance," while Charles Chaplin and Mabel Normand play audience in this W. H. Productions' release.

"Squatter's Right"——
To beautify this page, Mabel Normand favoring in her Goldwyn, "The Slim Princess."

honor to represent," said Mr. Lieber, "I only want to say this—that we have one real motive, and that is to make it possible for the continuance in business of exhibiting pictures by such men as so desire, to make it possible for them to do business unhampered. In wanting that we are not in any way desirous of putting anything in the way of the plans of any other organization.

Too Big for One Group.

"This business, if it is to retain the prestige that it has now; if it is to continue to have the following that it has now; if indeed it is to continue to fill the place of good amusement at moderate prices, that business must continue to grow, and it can only grow through the individual efforts of men such as you and through the individual efforts of individual producers.

"I think that this business is too big, too important, to be controlled by any one man or one group of men. If you men ever find such a condition to exist then from that minute on this business will grow less in its importance. To demonstrate the truth of this we have only to go back to the days of the Motion Picture Patents Company. Some of you gentlemen remember how those men were going to tell you just how the motion picture business was to be run and managed. They didn't succeed very well. If they had succeeded I am convinced that we would not have had the motion picture business, the theatres, of today."

"I wish I could tell you men all the things in my system," said Mr. Williams. "The things I do in the picture business I try to do in the way my past experience has taught me. You men don't know one-tenth of your strength if you will form an organization. The First National has formed an organization upon strictly these lines: the majority rules. They must follow their leaders—the board of directors. The way the majority votes is the way every loyal First National member goes. There are two things in my life that I have experienced that make me believe you can be successful. I have built in my time, I have had the pleasure and trouble of building, eighty-one theatres."

Mr. Williams told how when he was expanding in the larger cities (in Australia) a delegation of ninety exhibitors from smaller towns came to him and wanted to know his purposes as to their localities. The speaker also told of the amount of money they were paying into the exchanges he operated. His visitors reminded him of this fact. "I told them, you are not going to tell me what I am going to do," went on Mr. William. He then described how his exchange receipts dwindled from 40 per cent. a week from the small towns.

"I sent for these exhibitors and told them I would sign a pledge not to build any theatres in their small towns," said Mr. Williams. "I have heard Mr. Schwalbe tell what they did to Lubin in Philadelphia and how the General Film Company was told it must not build theatres, and how the General Film stopped building theatres.

Obey the Majority.

"You are entitled to run your theatres in your own way. The First National now has got things in such shape that we can sell you a franchise for twenty-five years and can give you a square deal. Since coming into this room I have read this printed announcement from Mr. Selznick. If I were you I would go to him and give him my support. I don't care even if the star was rotten if I thought he was going to be with me in five or ten years. I had rather run a rotten picture than play with the man who is going to destroy me. I would go to a producer-distributor and say if you are going to build theatres I won't book your pictures.

"Take it from me, boys, you can do things if you will obey the majority. We have an article in our bylaws that we cannot produce pictures. I hope you will form an organization that is powerful enough to keep the independent exhibitor independent and the independent producer independent."

"Mr. Williams has said that the majority rules," said Mr. Selznick. "Mr. Williams is wrong. The minority rules. You have got to have leaders and managers. I know of no institution where majority rules and succeeds. The First National has not been ruled by a majority. It has been ruled by two men backed up by its membership.

"Can't Ride Two Horses."

"I am not a producer of pictures. I don't know how to make pictures, but I buy brains. I am not a theatre owner and don't intend to be one. (Applause.) Any one who thinks he can ride two horses is a fool. I had rather have your side of the business. I think there is more money in the showing of pictures than in the making of them."

Mr. Selznick then said he would let his hearers in on a little secret. "I am not going broke, as some producers have told you. I am making more money than I ever have before in my life. I will make $2,000,000 more this year than last.

"I am not going to tell you how to put the producer out of business because I am a producer. But if you want me to help you I am going to do it. I am willing to join a co-operative body and give you fifty-thousand dollar pictures or two-hundred-and-fifty-thousand-dollar pictures. You have the power. The First National has worked out a proposition. The question is, are you going to take advantage of it? Any proposition is better than letting the other fellow take away your business. I am willing to meet your committee on organization and tell you what can be done.

"The Selznick organization consists of myself and two sons. We are willing to contract with you to make pictures for you for twenty-five years."

"I believe that each and every one of these co-operative propositions should be encouraged," said Mr. Pettijohn, "whether it is ours or whether it is Associated Exhibitors' or First National's or anybody else's. Every co-operative plan is good for the exhibitor when it is a plain and simple proposition."

Mr. Berman read a statement from Mr. Laemmle saying that the independent producers are in the same boat as the independent exhibitors.

Mr. Levey referred to the chain of fifty-four theatres in New England which it had been reported had been transferred to a producing company. "The same chain of theatres was offered to our company and turned down," he declared. "We feel our game is the producing game and our fight is your fight. We propose to continue along lines we have laid down and make pictures and work with the exhibitor, to offer you the resources and brains of our institution, to help you solve the problems that confront you. We have no Wall Street money. The institution is directed by two men and they will act fearlessly and honestly and they will help you all they can."

"I think the problems in this industry are very simple," said Mr. Rembusch, "that

"I Tell You the Groom Can't Find His Overalls!"
Francelia Billington, the blushing bride, gets up against Bill Russell's "saving" style in their American feature, "Slam Bang Jim."

the remedy is simple. You have been told the remedy. If you will organize into a protecting company and go to building theatres against you and competition having its time the building of theatres will be very soon discontinued."

Black Denies Theatre Sale

The letter from Mr. Blank covering the said new his theatres was then read. Mr. Blank said announced a conversation of the National League for Chicago for June 28. "It seems that after our disagreement of the last days we have accomplished something," said Mr. Rembusch just before adjournment. "We have established a permanent organization, we are going to Cleveland on exit and we are going to have everybody to go with us. I didn't anticipate being chairman. I do feel that those men from the South, though, are sincere in all the support we can give them. It may take three or even four conventions to whip the thing into line. Let us resolve here that exhibitors will not act like exhibitors any longer."

The organization was perfected by making Mr. Rembusch the permanent chairman, Mr. Samuels the permanent secretary and Dan Chamberlain was elected permanent treasurer.

The body gave a rising vote of thanks to Mr. Rembusch.

First National Re-elects Officers at Chicago; Announces Sennett Comedies

THE Associated First National Exhibitors, at their annual convention in Chicago, which opened at the Congress Hotel, April 25 and ended April 28, re-elected its entire official staff as follows: Robert Lieber, Circle Theatre, Indianapolis, president; J. B. Clark, the Rowland & Clark Theatres, Pittsburgh, vice-president; Jacob Fabian, New Jersey, second vice-president; H. O. Schwalbe, Philadelphia, secretary-treasurer.

The executive committee is composed of Moe Mark, Strand theatres, New York; Nathan H. Gordon, Gordon theatres, Boston, and Mr. Schwalbe.

The members of the board of directors are J. G. Von Herberg, Seattle; E. Bruce Johnson, San Francisco; Colonel Fred Levy, Louisville; Mr. Lieber, Mr. Schwalbe, Mr. Gordon, Mr. Clark, A. H. Blank, Des Moines, Mr. Mark and J. J. Allen, Toronto.

The old board of officers of the First National Exhibitors' Circuit was re-elected with the exception of Samuel Katz, of Chicago, who is the new vice-president. The other officers are Mr. Lieber, president, and Mr. Schwalbe, secretary-treasurer.

On Director's Board

On the board of directors are Ralph Clark, New York, and Messrs. Johnson, Von Herberg, Katz, Lieber, Schwalbe and Gordon.

Announcement was made by the officers of the Circuit that a contract has been signed with Mack Sennett for two five-reel comedy-dramas to be released by the Associated First National as Mack Sennett productions.

Beginning immediately it is stated the company will start the distribution of sub-franchises which will give to independent exhibitors throughout the country exactly the same benefits, the same sources of film supply from independent producers and the same protection against the so-called producer-exhibitor combination that has been enjoyed by the original franchise holders of the First National Circuit.

The convention of the branch managers, salesmen and exploitation men of the First National has been confined entirely to a thorough discussion of the sub-franchise system in its relation to independent exhibitors. There was practically a majority of the exhibitors at the Paterson convention present Wednesday evening at an open meeting of First National members and managers to hear the details of the sub-franchise plan and to file their formal applications for sub-franchises. It is stated 215 applications from independent exhibitors present at the convention were filed.

It is further said no one but a bona fide independent exhibitor will be granted a sub-franchise. During the sessions the delegates were addressed by Whitman Bennett, an independent producer releasing through First National, and Joseph M. Schenck, head of the Schenck Enterprises, producing Constance and Norma Talmadge Productions. Mr. Bennett covered largely the same ground as he did later before the open meeting of the exhibitors. Mr. Schenck denied that he had signed any contracts with any other organization to book his pictures at the conclusion of his agreement with First National.

Theatre Owners from all Parts of Country Attend Circuit's Conclave

Among the theatre owners attending the convention were the following:

[illegible] Fairbury, Neb.; G. A. Ward, Wabash, Ind.; L. J. Jarvis, Escanaba, Mich.; Henry Meyerson, Chicago; C. H. Vieke, Downers Grove, Ill.; Maurice Rubens, Joliet, Ill.; H. T. Loper, Chicago; H. E. La Dow, Indiana Harbor, Ind.; Herbert J. Thacher, Selma, Kan.; F. M. Gardner, Beloit, Wis.; Sam R. Pylet, Milwaukee; Fred Hinman, Cincinnati; W. H. [illegible], Salt Lake City.

G. L. Hooper, Topeka, Kan.; Joseph Hopp, Chicago; A. F. Bundinger, Fort Wayne, Ind.; J. F. Bowenerschein, Bluffton, Ind.; C. W. Mason, Fort Wayne, Ind.; Ralph W. Crocker, Elgin, Ill.; M. B. Kincaid, Kenosha, Wis.; C. S. Kone, Wausau, Wis.; E. E. Richards, Kansas City, Mo.; J. P. Adler, Marshfield, Wis.; O. J. Treulich, Chicago; James G. Rhode, Kenosha, Wis.; Owen McKwett, Racine, Wis.; Hector M. E. Pasmezoglu, St. Louis.; S. Bauer, Milwaukee; Fred C. Seegert, Milwaukee; C. F. Lewis, Danville, Ill.; Martin F. Gruenewald, Kokomo, Ind.; F. G. Heller, Anderson, Ind.; William H. Korn, Salem, Mass.; A. B. Lawton, Fitchburg, Mass.; Samuel Goldstein, Springfield, Mass.; Carl Kettler, Jr., West Palm Beach, Fla.; Fred J. Guzan, Fort Huron, Mich.; Earle Snell, Reno, Nev.; M. B. Shanberg, Junction City, Kan.

M. B. Shanberg, Hutchinson, Kan.; S. Rubin, [illegible]; L. M. Miner, Wichita, Kan.; William H. Cadoret, Kankakee, Ill.; M. J. Prumski, Florence, Ala.; Ken E. Finlay, Richmond, Va.; Andrew Cusen, Chicago; J. Otis Ladland, Cheraw, S. C.; William M. Roob, Port Washington, Wis.; A. L. Picker, Ironwood, Mich.; [illegible], Akron; C. A. Smith, Mgr., Chillicothe; George Wilbur, Mgr., Pontiac, Mich.; [illegible], Port Huron, Mich.; Thomas Diamond, Chicago; W. J. Friedman, Cleveland; Roy Cummings, Oshkosh, Wis.; D. J. Kulaszewicz, Bessemer, Mich.; J. E. Condon, DeKalb, Ill.; F. E. Wolcott, Racine, Wis.; [illegible], Peoria, Ill.

"Big Four" Directors Elect D. F. O'Brien Vice-President

HIRAM ABRAMS has announced that at the meeting of the board of directors of United Artists Corporation, held in New York on April 27, Dennis F. O'Brien was elected vice-president and Albert H. T. Banzhaf was elected secretary and treasurer.

Mr. O'Brien, in addition to taking the vice-presidency, also becomes general counsel, thus occupying the post formerly held by William G. McAdoo. Mr. O'Brien has been for a number of years the counsel for Mary Pickford and Douglas Fairbanks and is one of the leading attorneys in the theatrical and motion picture field.

The election of a president was deferred until a later meeting.

Oscar Price and F. B. Warren to Direct Distribution of Associated Producers

TRUE to predictions made two months ago by its representatives in New York, Associated Producers, Inc., has formed its own distributing company with Oscar A. Price as president, and F. B. Warren as general manager, and will deal with exhibitors direct instead of through a middleman or sales organization owned by others.

This announcement is made for the Associated Producers, Inc., in California. Contracts were signed last week by Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker and Maurice Tourneur, powerful principals in the big alliance. All of these directors will complete their former contracts with other organizations in full and at least two more well known directors will be added.

Has Its Own New Exchanges.

The Associated Producers, Inc., distribution will not utilize the facilities of any other organization. It will own and operate its own newly opened exchanges in all the important sales zones of the country, completely manned and managed by its own exclusive employes. Production plans of the members of the Associated Producers, Inc., are well developed and their new organization will be actively releasing the first productions at the opening of the next motion picture year.

Both Oscar A. Price and F. B. Warren, operating executives of this new distributing, are men trained in other businesses outside of the motion picture industry. They are both characteristically independent and have always shown litle or no regard for film industry precedents, being organizers of wide experience and with the mental independence of the newspaper publishing profession from which they were recruited into pictures.

Mr. Price has been active in editorial and political circles for many years and served his government throughout the war as William G. McAdoo's right-hand man in the railroad administration. Mr. Price has been president of the United Artists' Corporation from the date of its formation a year ago, retiring two weeks ago.

Warren Helped Forward Goldwyn.

Mr. Warren was one of the founders of the Goldwyn organization in association with Samuel Goldwyn and Edgar and Archibald Selwyn. He was vice president and a director of Goldwyn Distributing Corporation from the day of its formation, with control over sales. For a year, following his retirement in April, 1919, he was vice-president in charge of sales of the Hodkinson organization, from which he retired recently for his new alliance with the newly formed Associated Producers, Incorporated.

Joseph R. Miles Moves Offices.

The Joseph R. Miles Motion Picture Enterprises and Lloyd's Film Storage Corporation, both of which are headed by "Joe" Miles, have moved from 220 West Forty-second street to their new home at 126-132 West Forty-sixth street, New York City. The entire sixth floor is occupied. A prized possession which went along with "Joe" Miles to the new office was the framed copybook expression he had struggled hard to memorize when a child —"Mighty oaks from little acorns grow."

Washington Managers Explain Discontinuance of Screenings

THE Washington Exchange Managers' Association is sending a letter to exhibitors in Maryland announcing the discontinuance in Baltimore of screening films. The ruling applies to all parts of this territory, but the letter is not being sent all exhibitors for the reason that films are not sent to any city other than Baltimore except on rare occasions. The ruling, which became effective April 15, reads as follows:

No film shall be shipped or delivered to exhibitors for screening purposes unless accompanied by a representative of the company distributing such film and then only through a definite appointment as to time, place and date. Exhibitors requesting screening of films on the above basis shall pay for all expenses incurred (operator's fees) and such exhibitions shall be only for the benefit of the owner, manager or employe or employes of said theatre.

It is preferred that the exhibitor make such appointments for screening in Washington, where projection rooms are had very readily and without expense.

Kirkland Sails on May 15.

David Kirkland, director for Constance Talmadge, will sail for Europe on May 15. On that date he will have finished work upon "The Perfect Woman," which is the sixth of Miss Talmadge's First National Productions, and the fifth to be directed by David Kirkland, under the supervision of John Emerson. Kirkland will take with him a compact "traveling camera," to secure pictures of European locales for reproduction in American studios.

Films Lose Promising Actress in Death of Clarine Seymour

CLARINE SEYMOUR, one of the youngest and most promising motion picture players appearing in D. W. Griffith productions, died at the Misericordia Hospital, New York City, on Sunday evening, April 25, at 9 o'clock, following an illness of only four days.

Miss Seymour entered the hospital on Wednesday, April 21, for an operation for intestinal ailment, and her condition then was reported critical. Her physicians held

Clarine Seymour.

out little hope for her recovery, despite her brave fight for life. At times she seemed somewhat improved, and up to Saturday, April 24, those in attendance believed she might pull through. On Sunday afternoon her condition took a turn for the worse, and her death resulted.

Clarine Seymour was the daughter of Mr. and Mrs. Albert V. Seymour, of 12 Thomas place, New Rochelle, N. Y. She has appeared in many screen successes, notably in D. W. Griffith's production of "The Girl Who Stayed at Home," "True Heart Suzie," "Scarlet Days" and "The Idol Dancer." Prior to joining the Griffith forces she appeared for Pathe, Thanhouser, Rolin and Christie. In all of her work she brought to the films a freshness of youth and charm that served to establish her as a great favorite among motion picture patrons.

Funeral services were held on Wednesday, April 28, at 11 a. m., at the home of Miss Seymour's parents in New Rochelle. Interment was private. Many prominent photoplay stars and directors were in attendance.

Joe Brandt Issues Warning on "Captivating Mary Carstairs"

JOE BRANDT, director general of the National Film Corporation of America, has just issued a statement to exhibitors throughout the country in which he warns them against booking old prints of "Captivating Mary Carstairs."

"It has come to my attention that following the announcement that National would reissue its early success, 'Captivating Mary Carstairs,' in which Norma Talmadge is starred, some people have been offering old prints of this picture to exhibitors.

"Any exchange offering for booking, or any exhibitor showing an old print of this picture, is doing so contrary to law and will be prosecuted by National. All rights for showing or booking these prints have expired.

"National will reissue this film shortly. It is being re-edited and retitled. New posters, publicity and advertising aids are being prepared. It will be placed on the state rights market. Because of the popularity of Norma Talmadge, I sold territory as soon as I made the premier announcement concerning it.

"Exhibitors should not book this film until they are advised of the sale of it in their territory. As soon as rights are disposed of each exhibitor in that particular territory will be advised by the purchaser."

Ray Selects Ann May for Leading Woman.

Ann May, the young society girl who recently made her film debut, has been selected by Charles Ray as his leading woman for "Peaceful Valley," his production for First National.

Miss May appeared in "Lombardi, Ltd." for Metro and many other plays.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Also Goes for Cartoons.

The opinions of a great many men would carry more weight if their pictures did not accompany their printed expressions.

Which Is Why They Are So "Dangerous to Men" (Metro).

"Women," we are informed in a Louello O. Parsons' interview, "have more tact, more arguments and are more persevering than men.

"Once a woman knows what she wants, her determination lands her just where she wants to go."

—o—

To inquire, Hal Hodes rises:

"Those 'Simple Souls.'

"Are they a couple of simps who think that in these days two can live as cheaply as one?"

—o—

"The Point of View" (Select).

"Don't Ever Marry" (1st Nat.).

"Please Get Married" (Metro).

—o—

Title shortage acute:

"Love, Honor and—?" (Hallmark).

"Love, Honor and Obey?" (Metro).

—o—

Warren Kerrigan's "The Coast of Opportunity."

East or West?

Some Jerry's of Fame.

Jerry K. Jerry, author.

Jerry Beatty, ex-newspaperman.

"Miss Jerry," the first photoplay.

Jerry Farrar, songbird.

Tom & Jerry, relic.

—o—

More paper shortage stuff:

Scientists at Odds on Size of the World.—Headline.

—o—

Archy the cockroach, raised to fame by Don Marquis, of the Evening Sun, has gone into the movies.

Smith C. McGregor, of Stamford, N. Y., favors us with a newspaper advertisement for William Smally's Opera House in that town reading:

"Billy Rhodes in 'In Search of Archy.'"

—o—

Heads You Win.

"The Figurehead" (Selznick).

"The Bonehead" (Stageplay).

"The Saphead" (Metro).

—o—

THE Industry is crossing Fifth Avenue.

Arthur James is located at No. 3 EAST 44th.

—o—

We'll say that Maurine Powers, of the cast of "Democracy—the Vision Restored," has lucky initials.

Look! She's playing in the M. P.'s (empies) and she has curls like Mary Pickford.

With such initials (and curls) she should prove a winner.

—o—

First Lifeograph Comedy Starring Jones Complete.—Tradepaper Headline.

Making one presume Jones had previously been starring in sections.

Pufflicity Mysteries, No. 1.

"Mr. Soandso needs no introduction to the film industry" is a start made by many pufflicity stories.

And then, just to prove it, the pufflicist goes on to four sides of mimeographing giving every detail of a varied career.

—o—

Broadway's overall parade might have been saved from being a flivver by making it a hurdle race.

He could then have worn—jumpers, of course!

—o—

Write Your Own Ticket.

Leave it to a committee of tradepaper editors and name your own odds:

Copy submitted for publication with the name of the boss, the star, the title and the firm typewritten in CAPITAL LETTERS is, of itself, in substance and text, invariably bum copy.

—o—

Interchangeable Titles.

"Neglected Wives" was formerly advertised as "Why Women Sin."

—o—

"Considerate Husbands" is our suggestion for the title of a film-story depicting a man, at 60, popping himself off that his 19 year old wife might be free.

Of course the story would be highly improbable—because it was lately done in real life!

—o—

The taxies were coming around the Knights of Columbus Hut in Longacre at their usual reckless speed.

"Look out for these guys," yelled Charlie McClintock. "They don't call their shots."

Economy Photoplays.

"Saving the Family Name" (Bluebird).

"Silk Husbands and **Calico** Wives" (Equity).

"The **Cambric** Mask" (Vitagraph).

"A **Stitch** in Time" (Vitagraph).

Music suggestion: Liszt's Rap-**"shoddy."**

—o—

Most Honorable Is Said.

When the Japanese begin producing in Japan "exhibitor owned, controlled and operated" film, super-features, programs and so4th what a lot of fun the Japanese pufflicists will have trying to get the Japanese tradepapers to print the letters American fans send to Japanese stars asking, in murdered Japanese, for their photographs.

—o—

When Kilbourne Gordon was travelling in advance of "Damaged Goods" (the play) a small town patron asked at the box office what the attraction was.

"Any hackin' in it?" asked the yokle.

Later it was discovered that "hackin'" represented 'cutting, shooting and hacking" as in heavy melodrama.

—o—

"Mr. Soandso, Patron of Art," is a caption that never deceives. All the man whose cut rides the statement knows about "art" is that it is used as "short" for "Arthur."

—o—

"If I had drawn the other way I would have won the pot," postmortumed Arthur Brilant.

"Battling If!" was what Julius Lewis immediately dubbed him.

Pete Smith who nearly won the next one became "One-Round Nearly."

Clip and Paste

For Photoplay Editors and Theatre Programs

Frank Elliott, Jay Belasco, Thomas Jefferson and Maym Kelso are important members of the cast of the new Blanche Sweet picture, "Leona Goes a Hunting."

Allan Dwan is making all preparations to begin production on his sixth Mayflower feature on May 1.

"The Point of View," taken from Edith Ellis' play, "Old Things for New," will be used as a starring vehicle for Elaine Hammerstein.

Kathleen Kirkham will soon be at the head of her own company, and will produce Kirkham Pictures.

"Dangerous Paradise" will be the first picture in which Louise Huff, Selznick's new star will appear. "False Pride" will follow.

Rhea Mitchell is to be starred in the first production of the new Screen Arts Corp., which bought the old Essanay plant at Culver City, Cal., not long ago. Chadwick Ayres will direct.

Niles Welch, after completing "The Courage of Marge O'Doone," has been reengaged as leading man in Vitagraph pictures.

Hugh Thompson will play opposite Mabel Normand in her coming Goldwyn, "Rose Alvaro." Tully Marshall and Doris Pawn have good parts.

Doris Dare, who played in Francis Ford's "Mystery of Thirteen" serial, is now starring in Frazee film comedies.

Margaret Loomis has signed a contract for five years with Famous Players-Lasky to play leading roles in feature productions.

Wallace MacDonald is heading the cast of the Vitagraph feature, "The Girl from the Sky," being made by Director Tom Terriss.

Josephine Hill, recently of Universal, will play the part of the "little wife" in the Metro feature, "Parlor, Bedroom and Bath."

Wilton Taylor and Sidney Ainsworth will play leading roles in "Half a Chance," the first Robert Thornby production for Jesse D. Hampton.

Elaine Hammerstein has renewed her contract with Selznick for seven years.

Olive Thomas has started on "Jenny," her new Selznick picture under Director Larry Trimble.

William Duncan wrecked a 200-foot span of bridge for the twelfth episode of "The Silent Avenger." The bridge set was constructed on the Wm. S. Hart studio property.

Darrell Foss will play opposite May Allison in "Held in Trust," for Metro.

George Melford will film the "Old Holmstead" at Lasky's, with Theodore Roberts and Monte Blue in the leading roles.

Tully Marshall is building a home for himself and Mrs. Marshall in the Hollywood, Cal., foothills, next to the property of Charles Eyton and his wife, Kathlyn Williams.

New York's Picture Music the Best, Declares Manager Thomas of Omaha

After That, However, the Rialto's Director Believes Western Houses Continue to Dominate the Eastern

By GEORGE BLAISDELL

THE best motion picture theatre orchestras are to be found in New York, declares H. M. Thomas, manager of the Rialto Theatre, Omaha. "There's nothing can touch the music you find in the representative houses in the big town," said Mr. Thomas in New York last week. "Theatre for theatre it stands out."

It is not often a theatre manager from the West or Middle West hands a bouquet of any dimension to New York. The head of Omaha's Rialto had just been explaining how theatre owners in cities other than the largest are handicapped in the upbuilding of a first-class orchestra, due naturally to the limited field upon which they may draw. From the conversation of the manager, however, it was not difficult to gather that he is convinced the western houses continue to dominate the eastern in the larger essentials of exhibiting pictures.

Mr. Thomas' visit to New York marked the end of a tour of investigation which had included stops in cities like Minneapolis, Chicago, Cleveland, Detroit and Buffalo. "The manager who sticks at home and does not look over the other fellow's house always gets the impression that he is good," he said. "I like to browse around and pick up ideas. If I find anything wrong in a theatre, right there it occurs to me that possibly something like that may be going on in my own house.

Tests "Temper" of Employes.

"In Chicago I went into two similar theatres in one afternoon. In the first, in spite of the fact that four ushers were stationed behind the rail, not one of them made a move to show me to a seat. In the second an usher showed me to a seat, brought me a program and asked me if I would care to go further toward the front. You know if I lived in Chicago which of those two theatres would get my money.

"I enjoy wandering around asking fool questions and noting the kind of answers house employes make to them, how they 'keep their temper' and dispense courtesy. Detroit, I think, as a city has the best houses. Surely they are kept at the top notch. In no prominent house in that town did I observe anything like what I found in one of the newest and best known Broadway houses—music stands on which the lamps shine for all those in the house. They were not hidden, as they should be. In lighting fixtures generally I notice a tendency to use amber in illuminating the houses and to employ soft tones in fixture materials, such as in carpets and rugs. I have noticed, too, that the most successful theatre is the one that is the most homey, the one that is adorned with paintings, etc.

Preferred Overture to Scenics.

"Speaking of Broadway houses, three years ago in New York I called attention to one of the big ones where on the side walls were thrown reflections of light every time anyone opened the doors at the back of the auditorium. The same situation exists today."

The conversation turned to educationals. "My experience is that the public is not crazy about them," said Mr. Thomas. "I like to sit in with my patrons when I am at home and listen to comments. I don't go to a box, but drop into a chair. I notice, when I am in my own house or in others, that when a scenic is on the screen there is a steady chatter. In the Adams Theatre, in Detroit, a Kunsky house, two men were talking all through the running of a scenic. Then came the overture. It had hardly more than started when one of the men said to the other, 'Can't you keep quiet and let me hear the music?' The public is getting educated to overtures and shows an increasing fondness for them. I find the Literary Digest is making a hit right along, too. The topics put pep in a show.

Film Cutter Should Consider Musician.

"Do you know I don't think the producer gives enough attention to the importance of music in the presentation of pictures. Rather he or the cutter of the film overlooks the possibilities for giving the musician a chance. For instance, there is a shift in the action compelling the director of the orchestra to swing to another piece of music. Yet before the musicians have got fairly started they are choked off by still another radical switch on the screen. Many pictures lean heavily on the musical accompaniment, and it seems to me it would be the part of wisdom for the producer to recognize this and help the showman by exercising better judgment in the cutting.

"How often do I try to put over a real smash? Not more than once a month. That is about all the traffic will bear. Of course we are steady, consistent advertisers. We have to be to fill 2,500 seats at 30 cents admission. We have five artists in our exploitation department. One is employed on scenery, one on newspaper drawings, one is a card man, the fourth is a filler in and then there is the head artist, who paints only. Also a carpenter is regularly employed.

Doris Keane's Reflection
As seen in "Romance," a United Artists' Special.

Held "Idol Dancer" for Warm Weather.

"After my trip it is my intention to put on 'The Idol Dancer.' I have deferred showing this picture until the weather is warmer. You see I have planned much on the exploitation of this subject, and as a grass costume figures in the window dressing I have felt that May would be more seasonable than March.

"I ran into something the other night at the Hippodrome I am going to try out at the Rialto. If New York can get away with it, Omaha can. That was putting on the old songs for the house to sing. They were such old-timers that I thought they were forgotten, pieces like "Bring Back My Bonnie to Me,' 'Little Brown Jug,' 'Captain Jinks of the Horse Marines' and 'Yankee Doodle.' It was the hit of the night. And it just goes to show that you can't beat the simple things in life for interesting people in the mass."

The Influence of Woman.

"What is the influence of woman in the picture theatre—what proportion of your patronage do you ascribe to her?" Mr. Thomas was asked.

"Seventy-five twenty-five," was the prompt response. "I estimate if a house is evenly divided between men and women that one-half of the former are there as the result of being drawn in by the women—dragged in, if you will.

"I do one thing at the Rialto—I talk to my audience. If it is in the afternoon I wear an afternoon coat, and if in the evening a Tuxedo. And when I go back I am going to tell my people they are getting pictures cheaper than they are getting them anywhere else. I will tell them they are getting pictures for 30 cents where people are paying 50 cents in a dump in Chicago.

"In my talk to my patrons I tell them about the pictures to come. In the case of 'Broken Blossoms,' just before the prologue I told them I didn't want any of them to go out saying they thought it was a bad picture. If the story should not appeal to them I asked them to analyze it from the producer's standpoint, to keep watch of the many good things entering into the making of it. I told them if they saw a scene they thought was out of focus they probably would be right, that in fact Mr. Griffith intended it should be.

Puts Guarantee Behind Picture.

"I aim to be able to go in front of one of my houses and put my personal guarantee behind a picture. I say very frankly we can't show a good picture every week. Incidentally I don't go on the stage every week.

"Just to keep track of what we are getting over in the newspapers in the way of advertising and publicity, I have arrangements with a clipping bureau for a service that covers the Sunday newspapers in all the key cities of the country. So we know all the time what the other fellow is doing, and if he is putting over anything we think is worth while we go out and get 'em the way he does."

Mr. Thomas said he would be in Chicago for the convention slated for April 26.

The moving picture machine operator, or projectionist, of today is the manager of tomorrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

WILLIAM G. SMITH AND JEROME LEWIS dissolved partnership in the Fidelity Pictures Company. Mr. Smith will continue the Fidelity at its present headquarters, 117 West Forty-sixth Street, New York. The Fidelity will release on a state rights basis. The working title of the production is "Somewhere in Love," featuring Vivienne Osborne, now starring in the stage play, "Bonehead," at the Fulton Theatre, New York, and Thomas J. Carrigan, who was featured with the Fox production, "Checkers."

* * *

Bernard Scholtz, formerly in Select's Chicago office, has been selected to handle the Select serial, "The Whirlwind," in Connecticut.

* * *

Bill Rudolph, formerly publicity director for the Clara Kimball Young productions, has returned to the New York haunts of filmdom from the oil fields of Texas, in which he is now interested.

* * *

Norman Moray, manager of Republic, has returned to New York, from a four months' assignment of inspection through the South and Middle West. On his return he was greeted by a seven pound baby daughter, born April 19.

* * *

A. G. Stockhammer has leased his Victoria Theatre and airdome of Brooklyn, N. Y., to Sam Rotheimer, owner of the Normandy, Rowney and the Globe. Mr. Stockhammer is now a salesman with the Selznick pictures in the New York office.

* * *

Gardner Picture Syndicate has booked "Blindness of Youth" with the Loew and the Proctor, United Booking Office houses, in New York State.

* * *

Cornelius Kahil, according to information, has purchased Poli's Meriden, Conn., Theatre, for $100,000.

* * *

George S. Bothwell, formerly with Griffith productions, Biograph and Simplex Precision Company, is now with Dwyer Brothers & Co., of Cincinnati, in the New York office of the Cosmograph projector.

* * *

Shea Amusement Company of Buffalo has taken over the controlling interest of the Ryerson Company, of Rochester, controlling the Regent, Piccadilly and Gordon theatres of that city.

* * *

George Callaghan, representing Ben Wilson Productions, has arrived in New York from the Coast. Ben is producing a serial.

* * *

Arrow Film Corporation will move to the fourth floor of the Candler Building, 220 West Forty-second Street, New York, occupying the entire Forty-second street front.

* * *

Douglas D. Rothacker, of the Rothacker Film Manufacturing Company of Chicago, and H. J. Aldous, secretary of the same company, are in New York, to remain until May 4 or 5.

* * *

A. J. Sherman, of Philadelphia, was in New York week of April 26 and says he is opening a new "square deal" exchange at Baltimore.

* * *

Nick Jamilie, manager of the Lyric Theatre, Waterbury, Conn., will soon increase the seating capacity to 850. He will also remodel the entire house, with new and up-to-date improvements, making it one of the most attractive theatres in the State.

* * *

A. Goodside, of the newly erected Capitol Theatre of Springfield, Mass., has purchased a Cosmograph projector for his private office for pre-viewing all his pictures. He will purchase ten more for his other New England theatres.

* * *

Lester Tobias, Realart's will known Connecticut representative, is the "chesty" father of a nine pound boy, born April 21. "Toby" and "Toby" junior gave a house party to their friends.

* * *

"Hop" Hadley, director of Hallmark publicity, has purchased a seven reel picture of "The Vicar of Wakefield," Oliver Goldsmith's classic, from the Ideal Film Company of London, invaluable as an authentic picturization of the novel. After Mr. Hadley has edited and retitled the production he will decide the method of distribution.

* * *

P. D. Cochrane, manager of the Universal poster department, after his prolonged sickness, is back at his desk with everybody extending falicitations.

* * *

G. W. Sampson, Pathe's Detroit branch manager, was in New York the week of April 26 to hold conference with the home office, on the weekly one man weekly convention plan.

* * *

Paul Gusdanovick, owner of many theatres in Cleveland and vicinity, was in New York week of April 19.

* * *

I. Hoffman and William Shields, of Derby, Conn., have started on the building of a new theatre on the site of the Sterling Theatre.

* * *

Henry I. Coleman, president of the Seaboard Film Company, has returned to New York from a trip to Washington and Baltimore branches.

* * *

Max Herring, of the Exhibitors Film Company of Pittsburgh; Sam Felix, of Liberty Film Exchange, Washington; Adolph Samuels, president of the Southeastern Pictures Company of Atlanta and Bob Lynch of Metro's Philadelphia exchange, were visitors in New York the week of April 19.

* * *

P. D. Dana, sales manager of the Arrow Film Corporation, was in Chicago, at the exhibitors and First National conventions during week of April 26.

* * *

Frank Quinlan, manager of the Rialto Theatre, Waterbury, Conn., has redecorated the front in a most attractive and impresive style. He is getting a fair share of the town's best patronage.

* * *

Elmer R. Pearson, director of Pathe exchanges, left New York Saturday, April 24, for a three weeks' trip as far as Kansas City, stopping at the exhibitors' convention on Monday, April 26.

* * *

E. M. Goldstein, general sales manager for Universal, spent several days at Buffalo week of April 19, inspecting the Universal's new office, occupying two floors in the Warner Building in that city. While there he met Art Smith, Cleveland's district manager.

* * *

W. W. Aechtler, of the Major Film Company of Boston, has signed up the New England rights for the Cosmograph projector. The Feeney Ferris Company has signed for Western Connecticut and Eastern part of New York State.

* * *

Al Lewis is now representing the Boston Photoplay Company in the Connecticut territory.

* * *

Miles Gibbons, who was branch manager of Pathe's Pittsburgh office, has been appointed short subject sales manager at the New York office. F. C. Bornistall has been appointed his successor at Pittsburgh.

* * *

R. H. Simmons of the New York Masterfilms, Inc., left New York Saturday, April 24, for a trip through New York State to book the Carmen Beauty Show in connection with Chaplin's Burlesque on Carmen.

* * *

W. H. Sherrill, of Frohman Amusements, has been laid up with a severe attack of neuritis.

* * *

Sam Grand, of the Arrow Film Company, Boston, stopped in New York the latter part of week of April 19 en route from a meeting of the affiliated exchangemen of America. held at Cleveland.

* * *

Nathan Goldstein, of the Unique and Palace, Patchogue, L. I., one of Long Island's most progressive exhibitors, came in personal touch with the writer last week. Mr. Goldstein has been a staunch advocate of Sunday pictures for a long time, testing their legality in court and trying to secure a vote by local option.

* * *

The Fox publicity department seems to be under military rule, temporarily at least: Captains James Loughborough, Merritt Crawford and Lieutenant Wells Hawks.

* * *

Harry Newman, of the Victoria Theatre, Ossining, N. Y., is looking for a manager of refinement and experience.

* * *

Walter W. Griffith, formerly manager of Poli's Bijou, New Haven, Conn., has been made manager of the Rosen Film Delivery System of New Haven.

Japanese Here to Study Our Theatres and Films

TOSHI TAMURA, of Tokyo, Japan, owner of one of the five theatres in that city of more than 3,000,000 inhabitants, with Shiko O'Kamura, a play writer and owner of a magazine in Tokyo, and Ken Yamasaki, are now in New York at the Hotel Astor for a stay of three weeks. Mr. Tamura is here to study American theatres and picture houses, with the view of building a new theatre in Tokyo in which American plays and players will be represented.

Mr. O'Kamura is here to get American atmosphere displayed in some contemplated stage productions and scenarios, as he says the American films are almost the only ones shown in Japan, and also that the Japanese people, although not generally conversant with English, understand the plays and pictures and take great delight in them.

The Japanese people are studying English as never before, and Mr. Tamura says that nearly all the higher classes speak English fairly well, and that more people go to moving pictures than ever before. They like the serials and short comedies best and the American productions are growing in popularity, to the extent that Mr. Tamura is going to buy his equipment in this country for his new theatre and book some American plays.

Mr. Tamura was in America twelve years ago and finds New York has made great strides and changed surprisingly, so much so he was quite unprepared for the congestion of traffic, and several times barely escaped being run down. Messrs. Tamura and O'Kamura will visit other large centres, including California, and will be in America for several weeks before returning to Japan.

Englishmen Will Change Their Ways of Picture Production in the Opinion of William A. Brady, Just Back Home

By WALTER K. HILL

ITALY, France, Scandanavia—a great part of the territory of Great Britain and Continental Europe—will be an El Dorado for American moving picture men of vision and capital in the opinion of William A. Brady, president of the National Association of the Moving Picture Industry, who returned last week from another of the numerous trips he has made abroad in the interest of his various theatrical ventures. The after effects of war are still acute, building and expansion in business is marking time, but there must come a change for the better eventually and then, says Mr. Brady, will be the opportunity of the American producer.

When Moving Picture World's representative saw Mr. Brady in his office in the Playhouse Tuesday, April 28, the showman had just "Twentieth Centuried" from Chicago. He had gone directly west upon his arrival from Europe the Friday previous—but not to attend the "gathering of the clans" in convention at Chicago.

"They wanted me to address the assemblage Monday morning, before I left for New York," said Mr. Brady, in referring incidentally to the First National convention—"but I thought I would not 'fit into the picture.' Practically everybody of prominence in the picture business is out there just now. I never saw such a lot of picture magnates in Chicago at one time before."

"More than ever before," said Mr. Brady when asked about film conditions abroad, "Englishmen are awake to the possibilities of the moving picture. The daily papers carry frequent advertisements of syndicates being formed and stock propositions promoted for theatres, the incorporation of producing companies and the sales of shares in picture concerns. That's the way many of the English music halls and other theatrical productions have previously been handled and now the picture prospectors are going to the public to sell shares.

English Seek American Film Market.

"This move is an indication of an awakening. During the war pictures were stable entertainment and the 'news reels' supplied the masses with good reason to look upon the screen with favor. American pictures furnished the entertainment with the balance greatly in favor of this country in the total number of subjects projected. Since the armistice, however, English producers have become active and there will be a constantly increasing amount of English production from this time forward.

Asked if the English ideas and method of film production would be likely to undergo any change Mr. Brady replied that he was convinced that, before long, the English producer will take a leaf from the American method in directing and producing photoplays. "The Englishman is sincerely desirous of gaining a foothold in America, and repeatedly I was asked to explain the antipathy exhibitors in the United States have shown toward strictly 'foreign' productions.

"In my opinion Mr. Zukor's 'English made - with - American method' screen dramas will show the English producers just wherein the difference lies. Work is under way on the first Famous Players-Lasky presentation in the newly created studios Mr. Zukor has located in Islington, London. I understand 'The Sorrows of Satan' will be the first presentation—and the Englishman will have a purely English production of the same subject, previously made and exhibited, for direct comparison."

Introducing the American Method.

Referring to Mr. Zukor's English producing plant Mr. Brady said that the studio was only made possible by changing the site of the studio at Islington from the location that had previously been selected. Famous Players-Lasky went to Islington because they were able there to hook up with a tram-car system for electricity. There pictures will be made by American directors under American conditions as nearly as may obtain in London.

"The English picture man likes us and wants to continue liking us," said Mr. Brady, "and the process of getting together should be easily accomplished. For the strictly English market the pictures now made there are satisfying—but the world knows that there is a difference in American and English method of production. When Englishmen see that they can really do things the American way I haven't the slightest doubt but what they will, ultimately, adapt themselves to the change in system."

May Be "Brady-Made's" in England.

Mr. Brady came back from England with plans for his personal interest in foreign production well defined. He declares that he is authorized to send to England a million dollars worth of studio equipment to be used in making pictures over there. Asked if he would be concerned in those productions Mr. Brady would only admit a possibility of his personally producing outside of America.

"I have a contract with Alice Delysia, who is now appearing as star of 'Afgar', one of the great stage successes of the current London season," said Mr. Brady. "When 'Afgar' comes to America in November Miss Delysia will be the star of two pictures I shall produce—romantic dramas suited to striking type of this French beauty."

Pictures—the National Propaganda.

Reverting to the matter of English photoplay production Mr. Brady said: "Nowhere in the world is the importance of the motion picture realized more fully than it is in England. Englishmen are keenly alive to the fact that during the war they have dropped behind, and that American scenes, stories, heroes and heroines, constitute the best world propaganda America has.

"Englishmen realize that in every country in the world—China, South America, Persia, India, everywhere—people are looking at American pictures, and they are just as anxious to equal our status in the motion picture field as they are to compete with us in other lines. With the scenery of France, Switzerland, Scotland, Ireland, Spain, Italy, and Holland at their door steps—perfect photographic backgrounds that have been unused for five years due to the war—the people over there see a new world spread before the eye of the camera.

"They want their own Pickfords, Fairbanks and Chaplins, and they are determined to have them."

Song: "We're Going to Overall (haul) the Nation."
Some of the pretty chorus girls from the Capitol Theatre of New York set a precedent for the rest of us. They'll change the "teer" to "tear" in "profiteer."

We Have With Us To-Day

Director Chet Withey Who Was Once Ambitious to Do Blackface Comedy

By HERBERT J. HOOSE

TO interview a director is one thing. But to require two interiors and a twenty-five mile automobile ride in order to get the interview is still another thing. The writer was introduced to Director Chet Withey in his cozy New York apartment and finished the interview at the Griffith studios in Mamaroneck, the trip being made in a limousine.

First, the director told of his reason for taking up acting as a profession.

"You know," he said, with a smile of recollection, "ever since I was five years old the stage was an attraction. I lived in the West with my folks and played with a lad who wrote short sketches. These plays were presented in an attic and because he cast me in nearly all of them I thought he was the greatest boy in the universe. His name? Why, none other than Channing Pollock!"

"When did you really 'break in,' Mr. Withey?"

His First Chance.

"When an actor came to our town and put on a show for the benefit of a church, my part was to sing and dance and act funny. After the performance all the hometowners congratulated me, but the actor took all the swell out of my chest when he informed me how far below Broadway calibre I was. While playing bits with stock companies on the coast, I would occasionally 'lower' myself by taking roles in film dramas. You know, in those days a legitimate player looked down on the movies."

Dodging a Blackface Parade.

Mr. Withey's first real movie affiliation was with the Selig company of Edendale, in 1909, as a scenario writer, this organization and the Bison company being the only two on the coast at that time.

"The Mack Sennett studios was my next stop as a scenario writer," he continued; "and herein lies a little joke. I had always wanted to be a blackface comedian and my chance came. Roscoe Arbuckle was preparing for a blackface parade, and, being unable to garner enough fellows, invaded the scenario department and managed to capture five of the six writers. Peculiar to state, but I was the one out of the sextette that refused. So you see, when the real opportunity for 'cork' parts came I was apparently too dignified to fall in line. As a result of this unwillingness I was fired on Saturday night."

Chet Withey.

Because he turned out a suitable two reel melodrama in less time than it takes to speak of it for Frank Woods, of the Triangle organization, Mr. Withey was given a position on the company's staff as a writer. Being in close touch with the studios he often took part in Triangle plays and finally graduated into the director's class. "The Old Folks at Home," with Herbert Beerbohm Tree, and "Madam Bo Peep," are two of his many excellent Triangle pictures. Later he directed Billie Burke for a time and then signed with United Artists, the corporation for which he is now working.

Wants Appropriate Musical Scores.

Mr. Withey is of the opinion that the presentation of a picture has a great deal to do with its success. Some exhibitors in trying to squeeze in an extra performance will instruct their operators to speed up the projector. The result is that scenes will be shown with the players darting about on the screen thereby spoiling a good dramatic scene. Mr. Withey is also strong for the development of appropriate musical scores for all pictures.

"I think that the moving pictures have an excellent future and that this future lies mainly in developing a more artistic touch and expert tinting of the films," he answered, when asked his opinion on this question. "At present there are three different tones in black and white. How far we can go in perfecting these, along with the colored films, is not a case for one man alone but a problem for all who are employed in production."

The Director's Pipe.

By this time the studio was reached and Doris Keane, whom he is directing in "Romance," was patiently waiting to be "put through her paces." After watching Mr. Withey at his work it was easy to see that there are few directors that obtain such excellent results with so little effort.

During the entire interview he clung to an old pipe with a large bowl. Who knows but that this smoke producer might be one of the secrets of his success. Unfortunately there are no photographs of it available, but if visitors to the Griffith studios chance upon a gentleman with a pipe, in the act of coaching a cast, most likely it will be Mr. Withey.

Signal Company Obtains Associated Franchise for Big Atlanta Territory

THE Signal Amusement Company, with big independent theatre holdings in the South, has acquired the franchise for the Atlanta territory in Associated Exhibitors, Ins. This territory includes all of Georgia and most of Tennessee, Alabama and Florida.

The present holdings in Chattanooga are the Rialto, Alcazar, Fine Arts, Bijou, Lyric, Superba, Bonita, American, Royal and Post theatres, and their interests in Knoxville include the Strand, Majestic, Queen, Rex and Bijou theatres. The Palace and Princess theatres, Merryville, Tenn., are also owned by Signal.

The foregoing houses, however, are only an indication of the rapid expansion and progress of the Signal company, for at present there are under construction several theatres in various cities and plans under way for many more. Chief of these new houses is the half million dollar Tivoli Theatre, now being built in Chattanooga. This house will have a seating capactiy of 2,500.

In addition to this house construction also is under way in Knoxville of the Riveria Theatre. This house will cost $150,000. Leases also have been signed and contracts let for the construction of the Rivoli, a building that will cost a half million. The Signal company's $80,000 theatre in South Pittsburgh, Tenn., will open within a month, and another new house is announced for Harriman, Tenn.

The Signal Amusement Company represents First National exhibitors in their territory. They also are affiliated with the National Theatre companies of Knoxville, which combination controls eighteen other theatres.

F. H. Dowler, Jr., vice president and general manager of the Signal company, said at the time of signing his Associated Exhibitors franchise that his main reason for joining hands with the association was the advantage that the affiliation held for the future construction of an organized body of independent exhibitors in the Atlanta territory. He emphasized his belief that the co-operation of independent exhibitors would be secured through the sub-franchise plan, which offers every exhibitors in the territory a chance to come in on an equitable basis with the Signal company.

VerHalen in Larger Quarters.

C. J. VerHalen, who recently established himself as advertising engineer to the motion picture industry, has moved into new offices at 116 West Thirty-ninth street. His former quarters in the Times Building proved inadequate for his purposes. Numbered among his accounts are some of the leading state right companies in the the industry.

Harry H. Poppe Resigns from Fischer to Write Scenarios

THE ranks of those who write for the screen was augmented last week when Harry H. Poppe announced his resignation as advertising and publicity manager for A. H. Fischer Features, Inc., and embarked in business for himself as a writer of original stories for the screen. He has established his headquarters at 3 East Forty-fourth street, New York.

Aside from four years' service as a member of the editorial staff of the Billboard, Mr. Poppe has been connected with stage and film producing companies since his entrance into business. His picture experience covers a period of five years, during which time he directed advertising and publicity campaigns for David Horsley, Yorke-Metro, Octagon Films, Inc., the producers of the Houdini serial, and A. H. Fischer Features, Inc.

Exhibitors Win Striking Victories as New York Legislature Closes Sessions

THE 143d annual session of the New York State Legislature concluded at two o'clock the morning of April 25. During the present session the following action was taken on bills of interest to the motion picture industry:

Passed and in the hands of Governor Smith:

The Cotillo bill, making a trust fund and preventing the use of moneys exacted on film contracts for deposit from being used by the manufacturer or producer or becoming a part of his assets.

The Kelly bill, permitting a parent to designate any adult person whom they see fit to be the guardian and accompany children to motion picture theatres.

A waiver bill which prevents any manufacturer or producer from putting a waiver in the Cotillo measure on any contract and preventing the law from being nullified.

Killed by being left in committee:

The Hunter bill, which sought to repeal the present law allowing each municipality in the state to settle for itself the question of Sunday motion picture shows.

The Davenport bill, which sought to raise the age of admission to motion picture theatres from 16 to 18 years.

The Flynn bill, which would force upon the exhibitor the necessity of employing, in addition to his regular operator, an apprentice.

In passing the first three bills and in blocking the remainder, the New York State Motion Picture Exhibitors' League, through its representatives, Sydney S. Cohen, Charles L. O'Reilley, S. I. Berman and Irvin Salyerds, achieved what is probably the most notable victory in the history of the motion picture legislation in the state.

League Officials on the Job.

During the last four or five days of the session, the men were constantly at the Capitol, taking no chances in any objectionable bill being quietly slipped through during their absence. On Friday night, April 23, the men remained at their post until the day's session concluded at six o'clock Saturday morning. They were on the ground throughout Saturday and up until the session closed at two o'clock in the morning, even going without meals throughout the day, sustaining themselves on chocolate rather than taking a chance at leaving the Capitol for a half hour or so, when almost anything could happen, as bill after bill was jammed through with little or no discussion. As a result, the New York State Motion Picture Exhibitors' League secured a 100 per cent. victory, fighting against odds which at times threatened to snow under some of the bills.

Speaking on the results of the legislature, President Cohen, of the league, said at the close of the session:

Cotillo Bill Protects Contract Money.

"The Cotillo bill and the favorable action that has been taken by the legislature really marks a new epoch in the development of the industry and becomes the first constructive piece of legislation passed in any state towards safeguarding the moneys of motion picture exhibitors exacted as collateral on film contracts. The bill was passed unanimously in each house and is now in the hands of the governor, and I have every reason to believe it will be signed.

"Following this course of protection to the exhibitors, the league submitted another section to the business law which prevents any manufacturer or producer from putting a waiver in the Cotillo measure and so nullifying the law. The National Association of the Moving Picture Industry, composed of the manufacturers, producers and distributors, endeavored to have incorporated into the bill the following clause: 'Unless otherwise agreed to in writing by the parties thereto.'

Criticizes Existing Contract.

"This clause, if permitted to have become a part of the bill, would have defeated the very purpose we were striving for, because we as exhibitors know that the very unfair and unequitable contract at present in vogue by most film distributors, consisting of two pages of compactly printed small type matter, is offered to the exhibitor, and that it would be a very easy matter to include the amendment which they desire to be embodied in the bill, and thus our efforts on the part of the exhibitors would have been circumvented.

"We cannot help being grateful to the representatives of the national association for advising us in advance that the attempt was to be made to circumvent the law. It is difficult sometimes to teach an old dog new tricks and it is more than surprising that some members of the national association do not yet see the light of a new day wherein the exhibitors, representing the motion picture going public and likewise the real financial investment of the industry, have become the leaders by view of the fact that they own their screens.

Kelly Bill Proved Confusing.

"Their theatres are more than mere places of amusement. They are the social centers where community sentiment can be mobilized for the welfare of the nation. We must once and for all use our concerted power to keep the few who are attempting to create a monopoly in this business from accomplishing their purpose."

The Kelly bill had rather hard sledding, owing to the fact that, while it passed in the Senate, many of the assemblymen were more or less confused on it. When it came to a vote on Friday night, it was defeated by 76 to 50 after a thirty-minute discussion. Efforts were successful, however, in getting a reconsideration, and during the hours that followed Mr. Cohen and his associates left no stone unturned to smooth away the misapprehension that had cropped out in the lower house. At nine o'clock the bill was passed in the assembly by a vote of 130 to 12.

Davenport Bill Died Young.

"This legislature," said Mr. Cohen, "shows the power of exhibitors of any state, if properly organized, in protecting their investment and their interests. The deposit bill upon which all efforts were concentrated, prevents the exhibitors' money from being exacted by producers, distributors and promoters, by way of deposit or advance payment, from being used to either build or acquire theatres. The money must be kept in a separate fund and not mingled with other moneys that they may have, and the exhibitor is to get all accruing interest, and in the event of a petition in bankruptcy being filed, the funds of the exhibitor are separate and distinct from other assets that the creditors can use for the liquidation of the concern's liabilities."

The bill introduced by Senator Davenport raising the ages of children to be admitted to motion picture theatres of New York from 16 to 18 years got no further than the codes committee to which it was committed.

Governor Smith May Call Hearing on Cotillo Bill

IN all probability, there will be a hearing soon in Albany, N. Y., on the Cotillo bill, passed by the legislature and now in the hands of Governor Smith, but to which there has been strenuous opposition on the part of the manufacturers and distributors. On April 25, Governor Smith refused to state definitely if he intended to call for a hearing on this measure.

It is understood that the manufacturers and distributors sent hundreds of telegrams and letters to the senators and assemblymen, endeavoring to stop the passage of the bill. They will now endeavor to kill the measure by telling the governor it would be unconstitutional as an amendment to the general business law.

There are three bills before the governor, all of interest to the motion picture industry. It is quite possible that a hearing will be held at one and the same time on all three bills, enabling the governor to take action within the next thirty days.

"Love, Honor and Obey" First S-L Picture Started at Metro's

WITH Maxwell Karger, director general, in full charge, Metro's New York studios at 3 West Sixty-first street has resumed picture-making. The first production to get under way is Eugene Walter's picturization of "The Tyranny of Weakness," the novel by Charles Neville Buck. This picture, an S-L Production which Metro will distribute, is being made under the working title of "Love, Honor and Obey."

Eugene Walter recently joined Metro's staff of authors, and this production is the playwright's first screen dramatization under Metro auspices. "Love, Honor and Obey" is to be played by an all-star cast.

Wilda Bennett, the young prima donna of the current stage success, "Apple Blossoms," has the leading feminine role in "Love, Honor and Obey." She is cast as Conscience Williams. Henry Harmon as William Williams, Coscience's father; Kenneth Harlan as Stuart Emmet, the juvenile lead, and George Cowl as Eben Tollman, the "heavy," have the three other principal roles.

Leander de Cordova is the director, assisted by George McGuire. The camera work is being done by Arthur Martinelli.

Moves Editing Department.

Randolph Bartlett, heading the editing department of Selznick Pictures, which was recently established by Myron Selznick, with his assistants, has been transferred from the Selznick Bronx studio to the studio at Fort Lee. Mr. Bartlett's assistants include Joseph Hayden, Cyril Gardner and Irene Rae.

Here Is
A
Woman
—
She's
Thinking
of
Dollars!
ALICE JOYCE
In Scenes From
Vitagraph's Big Special Production
"Dollars and the Woman"
By ALBERT PAYSON TERHUNE

Enter Whitman Bennett as a Producing Manager, a New Force in Picture Making

By EDWARD WEITZEL

SAID Whitman Bennett: "The motion picture is growing less like the stage play in form and more like it in method of production every day." This interesting statement, coming from a man who has been closely connected with the making of one hundred or more screen dramas a year, started the interview off in just the direction I would have chosen. One of the first and firmest convictions that laid hold of me, some five years ago, was the necessity for the film producers to take advantage of the hundreds of years of experience in the amusement business belonging to the stage. A few years back the best examples of the new art were distressingly raw and crude when compared to the masterpieces of the spoken drama. Today the leading motion pictures challenge the artistic excellence of the foremost stage plays of this decade. During the last two years the manner of their making has steadily approached nearer the ways and means of the parent craft. Small wonder that Mr. Bennett's opening remark gripped my attention and led to a string of eager questions!

Watching the Audience.

"You believe, then, Mr. Bennett, that the laws of the drama will not change just because a new form of telling a story by physical action has been discovered?"

"Decidedly not! The old dramatists learned their business in the only practical way—by watching the effect of their plays upon an audience. The screen is learning in the same practical fashion and finding out that show business can neither be coaxed nor driven. Shakespeare got his lesson in the early days of his theatre in Shoreditch, and had it constantly impressed upon him that he might supply his plays with nine-tenths of the proper ingredients and fall short of a popular success from lack of the other tenth. The most successful of his plays are the best made ones. The same is true of the best motion pictures of today."

"My contention that it is always errors of technic—using the word in its broadest sense—that injure a photoplay's chance of success is a sound one, you think?"

The latest recruit to the ranks of the independent producers looked at me quizzically for an instant, before answering:

"Your contention covers a multitude of sins chargeable against the scenario writer, director and everyone else connected with the making of a picture, from selecting the story to the moment it is shown to the public. This condition has brought about the entrance of a new supervising force in the moving picture business, in the person of the producing manager. He is, of course, well and favorably known to the stage, the late Charles Frohman being a brilliant example of the producing manager at his best."

Working on "The Master Mind."

"How about the producing director—isn't he the same thing?"

"Not precisely. The independent directors who are now releasing their pictures through the First National belong to the David Belasco type of stage producers, but the producing manager is a new figure in the motion picture field. Like every other business man he will do his best to turn out a product that will repay him well for the time and labor spent upon it. But this is not his only incentive. He may even admit that he is not without one or two ideals, and loves his task for the intellectual stimulus it affords him. That is my own attitude in the matter, and I do not expect to make more than eight pictures a year."

"You have already started on 'The Master Mind' with Lionel Barrymore?"

"Yes. Our studio in Yonkers is in full blast, and I am keeping in close touch with everything that is being done. Every foot of film that is completed in a day is shown me the following afternoon. Our next picture will be 'The Devil's Garden,' and the one following it will be from a famous play with a fine part for Mr. Barrymore."

"As strong as Milt Shanks in 'The Copperhead?'"

Lionel Barrymore's Method.

"Yes, but in a different vein. We are trying to go deeper into life than is usual with the average screen drama, and Mr. Barrymore is helping materially by the careful study he is putting upon his own part. While discussing one of the characters that he is to play he surprised me by remarking, 'I can see the house this man lives in. It is at the end of a lane and there are no other houses near it—he is safe from prying eyes.' That is the way Mr. Barrymore goes into the details of a character, and we are trying to be just as thorough with everything connected with the picture."

Whitman Bennett.

The Man in the Orchestra Chair.

I was much interested in the turn the conversation had taken, but I hadn't grasped the distinction between the producing manager and the producing director, and asked Mr. Bennett for further information.

"The main point of difference," he explained, "is that the director and his work is constantly under the supervision of the man whose money is being spent, and he is always at hand to have the last word in deciding each detail of production. This, of course, presupposes that the producing manager is practically an expert in every branch of moving picture making, just as Charles Frohman was an adept in the staging of a play. Seated at the prompt table or in an orchestra chair, the manager of the Empire Theatre followed closely the work going on at rehearsal. Having selected the cast and given the instructions for the stage sets, he was fully competent to order changes in the acting, lighting or lines of the play, and his suggestions extended to the smallest detail. His stage director was always a skilled member of his profession, but Mr. Frohman's point of view was similar to that of the man who has paid for his seat and is interested only in the result of the combined efforts of the cast and the director."

"On the theory that a play is an argument and, to succeed, must convince the other fellow?"

"Exactly. While at work the director does not know just how the argument he is building up will react on another man's mind. The producing manager not only supplies the necessary funds and comprehensive knowledge in all branches of production, but takes the place of the man in the orchestra chair and is ready, at any moment, during the making of a picture to give the director the benefit of his keen observation and mature judgment. It was this system that gave the Empire Theatre productions their high standing in the amusement world. Personally in close touch with the authors of the plays he produced, Charles Frohman decided every detail of the staging of the dramas he selected. The screen needs producing managers of the same sort. It is my ambition to be of their number."

Kaufman Back in California to Start First Holubar Film

ALBERT KAUFMAN left New York on Sunday, April 25, for California. Mr. Kaufman expressed enthusiasm over the results of his short visit to New York and stated that he was not yet in a position to disclose his new plays, but expected to do so within the next few weeks.

Immediately on his return to Hollywood, Mr. Kaufman will start shooting on his first Allen Holubar production starring Dorothy Phillips, all the advance preparations for which were completed under his supervision during the past month. Olga Scholl, author of the "Heart of Humanity" and "Right of Happiness," the two former Holubar-Phillips successes, has just finished the first story to be handled by Mr. Kaufman.

Agnes Ayres, now appearing in a Marshall Neilan Production for First National release, will soon be starred by Mr. Kaufman, who has just closed with a director of prominence to stage her first offering.

In addition to these units, Mr. Kaufman promises to announce the names of a new star and director with whom he expects to close arrangements during the next few days. Anthony Paul Kelley will also do a story for Mr. Kaufman's presentation.

Other plans are now underway which indicate that Mr. Kaufman will soon have a large producing organization on the West Coast. In accordance with his recent alliance with Marshall Neilan and by arrangement with that producer, the advertising and publicity of Albert Kaufman Productions will be directed by Pete Smith in the Marshall Neilan New York office. A large national advertising and publicity campaign on all Kaufman stars, directors and productions is now being planned and will be put into execution in the near future. At the large studio which Mr. Kaufman shares with Mr. Neilan at Hollywood, Edward O'Hara will be in charge of the repertorial publicity work of both organizations.

Lasky Defends Entry of Famous Players Into the Theatrical Producing Field

THE action of the Famous Players-Lasky Corporation in helping to finance plays and in securing the control of various theatres is not going to hurt the stage, as some people profess to think, but on the contrary is going to help it," says Jesse L. Lasky, Famous Players-Lasky vice-president.

"Persons who have said our entrance into the legitimate producing field would debase the standard of the drama seem to forget that the most artistically successful legitimate plays in recent years have been made into motion pictures. The fact that a play is artistic in no way bars it as film material; on the contrary, if any Broadway producer puts on a production that is artistic, no matter what its commercial success may be, he will find the Famous Players-Lasky Corporation the first to bid for its motion picture rights. Instead of seeking to lower the standards of the legitimate drama, we want to raise those standards.

"Our critics also seem to ignore the fact, well known in the theatrical business, that no Broadway manager will accept a play for stage production unless he also can have the motion picture rights to that play for disposal, at a big profit to him, to the motion picture producers. No matter how high and artistic standards a given play may set, not a producer on Broadway will put it on the stage unless he has the motion picture rights. Are these producers who are so loud in their defense of the drama seeking themselves to drag it into the mire?

"Moreover, in the past many an artistic and praiseworthy play has been denied a hearing because its theme was one which the prospective producer feared might prevent it from becoming a popular success. Has any Broadway manager produced 'Dr. Jekyll and Mr. Hyde' since Mansfield? Has any Broadway manager produced 'The Admirable Crichton' in recent years? Famous Players-Lasky has produced both these famous works in motion pictures. 'Treasure Island' ran only a comparatively short time as a stage play at the Punch and Judy Theatre, yet its meager success did not prevent us from producing it in the films.

"Dramatic critics for years have been assailing the managers for having an eye only to the box office. These are the managers who have raised the American drama to the dizzy heights of the bedroom farce, the crook melodrama, the sex play. And these are the managers who now loudly protest that Famous Players-Lasky is seeking to drag the drama down from this high estate!

"The entrance of Famous Players-Lasky into the legitimate field cannot but have a salutary effect on the American drama. It stands to reason that if an arrangement is made between a producer and a motion picture organization whereby the former is assured against loss, he can select his plays on artistic merit alone. Our foremost stars, like Ethel Barrymore and Elsie Ferguson, under such arrangements, can produce plays of high artistic merit, regardless of the prospect of commercial success.

"Let me call your attention that this is the first season in which the influence of motion pictures has been felt in the theatre, and that this has been the greatest season in the history of the theatre for the independent producer. It is interesting to note that among the greatest successes of the year are plays which have been subsidized by Famous Players-Lasky, such as 'Declasse,' Elsie Ferguson in 'Sacred and Profane Love,' 'The Letter of the Law' and 'Beyond the Horizon.'

"I believe that whoever their producers may be, good plays will continue to succeed and poor plays to fail in exactly the same proportion that they have succeeded or failed heretofore."

Flynn Series Going Strong.

According to Briton N. Busch, president of the Republican Distributing Corporation, of which Lewis J. Selznick is Advisory Director, the Chief William J. Flynn series of two reel detective dramas are blazing a trail of satisfaction wherever they are shown. The entire series of eight Flynn dramas are being distributed by Republic.

The entire series of Flynn pictures include "The Silkless Banknote," "Outlaws of the Deep," "The Five-Dollar Plate," "Chang and the Law," "The Poppy Trail," "The Phantom-Butler," "The Fakir" and "The Kalda Ruby."

"Riders of the Dawn," Hampton's Newest, Listed for Early Release by Hodkinson

ANOTHER Benjamin B. Hampton-Eltinge F. Warner production is ready for exhibitor. The publisher-producer's newest achievement is "Riders of the Dawn," from Zane Grey's novel, "The Desert of Wheat."

"Riders of the Dawn," a worthy successor to Zane Grey's "Desert Gold," had the advantages of every attribute that made Benjamin B. Hampton's first Zane Grey picture one of the most talked of productions. All during the course of production, a matter of eight months, the producer had the assistance of the author, Zane Grey.

Shipment of prints of the new production to all Hodkinson branches is now being made and during the forthcoming ten days "Riders of the Dawn" will be shown to exhibitors in all the first-run cities of the country.

"Riders of the Dawn" was produced under the direction of Hugh Ryan Conway. In the cast are Roy Stewart, Robert McKim, Joseph J. Dowling, Marc Robbins, Frederick Starr, Violet Schram, Marie Messenger, Frank Brownlee and Arthur Morrison.

Nazimova About to Take a Whirl in the Charmed Circle. Chawmed! Encore! Et Al!

The dramatic Metro star in an overall variation from her latest production, "The Heart of a Child."

Belgian Film Stock Attracts Attention of Producers Here

ONE of the most recent "invasions" of the American film industry by the continent and one which promises to become a part of the production machinery of this country is the Gevaert Film Company, of Antwerp, Belgium, manufacturers of raw stock.

The Gevaert company has been producing negatives for the past twenty-five years. Its moving picture stock is extensively used by foreign producers, and even during the war the Belgian factory was able to put forth its product, although not at capacity rate.

The Gevaert stock, according to reports, has a number of qualities which recommend it to the producer. It requires no tinting, as the color is in the base. Fourteen color schemes are put out by the Gevaert experts. The base employed in manufacturing the film is of such a resistant nature that it will stand up under the wear and tear of use better than the ordinary stock, thus giving it longer life and recommending it to harassed exchange managers. The film is also guaranteed against static and halo danger.

The Gevaert factory in Belgium is so equipped and its organization so flexible that should it suddenly be called upon to increase its output by several million feet a week, it could do so without any difficulty.

Joseph P. Lamy, 1492 Broadway, is acting as salesman for the Gevaert company, which is establishing offices here in New York and preparing for an extensive campaign.

Broadway Picture Theatres Will Not Follow Stage in Increase of Prices

THE increase in prices for legitimate Broadway attractions, due to climb to five dollars a seat in the fall, as announced by several producers, will not spread to the big Broadway picture houses, according to the canvass made this week by Moving Picture World.

The only theatre unable to say what its policy in the fall would be was the Capitol, whose prices now range from thirty cents to $2.75. The Rivoli and Rialto, the Strand, together with the B. S. Moss and the Loew circuits stated that the only thing which would force them to raise their scale as it now stands would be a substantial increase in running expenses, unforeseen.

To Keep Amusement Popular.

The Strand, at a meeting of its board of directors, authorized the statement that its policy was to furnish good picture entertainment to the public as reasonably as possible and that it contemplated no increase in prices.

Hugo Riesenfeld, director of the Rivoli, Rialto, and the newly opened Criterion, said, "The Rivoli and Rialto theatres may be forced to advance their prices in the fall, not because the spoken stage is planning it, but because costs are going up on every side."

As to the Criterion, which is now charging straight prices for all seats, fifty cents for matinee shows and one dollar in the evening, no statement could be made. "It would be obviously unfair," said the Rivoli-Rialto office, "to discuss an institution scarcely a week old. The Criterion seats only six hundred, and at present it might be classed as an experiment among picture theatres as to prices."

The top evening and holiday price at the Rivoli, Rialto, and Strand is now seventy-five cents for orchestra seats, although the first two houses charge one dollar for the loges. Fifty cents is the top price at Loew's New York.

Public Interest Manifest.

New York legitimate producers are not all agreed on the five-dollar "hold-up." Lee Shubert has called the five-dollar ticket a joke, while Marc Klaw has denounced those managers who have announced the increase. The New York press has taken a general attitude of disfavor toward the movement.

As an index of the interest taken by the public in the question as to whether the picture houses of New York contemplated an increase in prices may be taken the following letter to the editor of Moving Picture World from A. H. Melville, director of research for the Nast Publications:

Editor Moving Picture World:

The New York World this morning carries a story telling of the intention of the owners of theatres to increase their prices 100 per cent. for the next season.

I doubt not that the "get rich quick" class and those who come to New York primarily for the purpose of spending money would care little about an increase of a few dollars for a ticket to see a few shows while they are in town. I do, however, believe that the theatre lover and the theatre goer will rebel at this increase of 100 per cent. in theatre ticket prices.

I certainly hope that the motion picture houses will not follow in the footsteps of the theatres and increase their prices again, and thus make is impossible for thousands of salaried people who love and enjoy this wholesome recreation to have their usual evening's entertainment.

Is there not an opportunity here for you men who stand for the best in filmdom and particularly for the mass of the population to enter a word of warning to moving picture houses along this line?

My own feeling is that the theatres will cut down their attendance appreciably by raising prices and that the moving picture houses will greatly increase their attendance and receipts as a result of the theatres action, providing they too do not put on a similar price raising campaign.

A. H. MELVILLE.

New York, April 22, 1920.

High "Legitimate" Prices Will Not Drive Patrons to Pictures—Riesenfeld

DOES the picture theatre confict with the legitimate house? According to Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theatres, it does not. In discussing the announced increase to five dollars a seat by several legitimate producers, Mr. Riesenfeld said:

"I do not believe an advance in prices for spoken attractions will drive people from that form of amusement to ours, nor will the reverse happen if we advance our admission fees. The two fields of entertainment are distinct. Of course, they overlap. People who go to the movies also go to the legitimate theatre, but while they go to both, for the same purpose, entertainment, they do it in a different frame of mind. One does not take the place of the other."

Pathe Exchange to Continue Established Serial Policy

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announces that the policy of two serials at a time, inaugurated last fall, when the "Bound and Gagged" serial and "The Black Secret" were released at practically the same date, has been successfully established and that the plans for the balance of this year and 1921 with regard to serials are to be drawn on the "two at a time" basis.

It is stated that the success of "Trailed by Three," released early in April, in obtaining bookings in practically every house that ran "The Adventures of Ruth," has been accepted by Pathe as final and conclusive evidence that the scheme introduced October last has now been established and that there is an active demand for serials great enough to warrant the continuance of a schedule offering exhibitors two serial episodes a week.

Reports of increased demand for serial plays during the latter half of last year and in 1920 have been insistent, and the announcement from Pathe takes on added significance as proof that these reports were based on facts.

"Fallen Idol" Available to Producers.

"The Fallen Idol," a society drama by Guy Bolton, is another offering to motion picture producers, by the Authors Stage and Screen Plays, Inc.

Guy Bolton has been responsible for many Broadway successes, such as "Adam and Eva," "Have a Heart," "The Riviera Girl," "Miss Springtime," "Polly with a Past," "Leave It To Jane," "The Girl Behind the Gun" and "Oh Boy."

"The Fallen Idol" has a wealth of screen material.

Genus, Flapper; Species, Olive Thomas; Lingerie, Nifty; Alarm Clock, Excited.

Some sweet 'n pretty views of Olive Thomas as she sighs—and gets the bird she wants in her Selznick, "The Flapper."

Broadway First "Unified" Program Theatre Opens with De Mille's "Why Change Your Wife"

SATURDAY evening, April 24, saw the opening of the first theatre in this country devoted to the "unified" program. Hugo Riesenfeld, the managing director, with but four days at his disposal succeeded in having the necessary alterations made in the Criterion Theatre, at the corner of Broadway and Forty-fourth street, New York City, and Times Square now owns a first run house at which the length of a picture's engagement will be determined solely by the attraction's drawing powers, a policy pursued by all the spoken drama theatres of the neighborhood. This method of presenting moving pictures was bound to arrive, and marks another forward step for the screen.

The Criterion is a small house, seating about six hundred persons on the main floor and in the first balcony. Five performances will be given daily. The admission for the evening performances and at the Saturday, Sunday and holiday matinees is one dollar, including war tax, for all seats. At the other matinees all seats are fifty cents.

The Picture is the Thing.

At the Criterion the picture is the thing. The program includes an overture, played by a concealed orchestra; a picture number, "Beautiful Things," made up of bits from many different scenics and educations; a Paramount-Post production "A Tale of a Terrier," and the Paramount-Artcraft picture presented by Jesse L. Lasky "Why Change Your Wife," Cecil B. DeMille's latest society satire. As an introduction to the feature picture Helen Shipman and four youthful assistants appear in a musical trifle, "A Probable Reason for Changing Your Wife." The absence of a news reel or the special vocal and instrumental numbers that find a place on the programs of the one week run picture houses in Times Square helps to focus the attention on the feature and adds to the weight of merit must carry.

Long Run Indicated.

"Why Change Your Wife" gives every indication of being in for a long run. It is smart according to the Broadway understanding of the word. Up-to-date, in theme and treatment, it more than holds its own with the sophisticated public which is familiar with the best the regular stage has to offer. The reputation of the "Follies" for startling and expensive costumes is not more well deserved than is the lavish dressing or undressing displayed by Gloria Swanson and Bebe Daniels. But "Why Change Your Wife" is not a feast for the eye alone. William DeMille has taken an old theme which is ever new and given it clever and interesting characters, bright subtitles and a steady flow of amusing satire that reacts upon the spectator most entertainingly. And brother Cecile has supplied a capital cast, with Thomas Meighan as the leading male member, and has directed everything with keen artistic cunning. "Why Change Your Wife" is a question that will be answered on Broadway five times a day for some time to come.

Click Click Talk Is the Speech in Use at Lyceum In New Britain, Conn.

IT'S a fight scene, and the operator, employing the cubist ray to projection, is running the picture anywhere but on the screen. Business of exhibitor down on the orchestra floor getting friend operator on the telephone and starting the following conversation:

"Say, get the picture on the screen. It's on the floor now."

"Sure, I know," comes back the reply. "They always have a fight on the floor."

But that isn't the way they do it up at the Lyceum, New Britain, Conn. Should the picture be out of frame or anything wrong with the projection at all, Manager Carney gets his operator on the TELEGRAPH.

Click click, clickety click!!! Goes up the cryptic message to the projection room.

Click clickety click clack!!! Comes back the Morse, "Look at it now."

They're fast workers up in New Britain, Conn.

Playwrights Could Break Any Attempted Theatre Monopoly

ANY attempted monopoly of the legitimate stage by motion picture interests, which tended to lower artistic standards, could be broken within two months if dramatists will organize, according to John Emerson, photoplay author and director, in a speech before 300 members of the Drama League at the McAlpin Hotel yesterday.

"Although I do not think that motion picture interests intend to monopolize the legitimate stage, I do think that such a monopoly would be an incalculable calamity, just as a monopoly by a Wall Street pool would be a misfortune," said Mr. Emerson. "If writers of plays will only organize as the actors have organized, they could force such a monopoly out of business within two months by shutting off the supply of plays—and the efforts of the dramatists during the strike has shown that they can organize. Personally, I do not think movie producers have any desire to wreck American drama."

Miss Anita Loos, wife and collaborator with Mr. Emerson in motion picture writing, also spoke.

Foster's Novel Available for Screen.

The latest literary effort from the pen of Maximilian Foster, "The Trap," is a novel of society life, dealing with love, mystery and intrigue.

The story has been running serially in McClure's Magazine and will come out in the fall in book form.

This is the first literary offering to motion picture producers by the Authors Stage and Screen Plays, Inc. This organization intends to co-operate with the producer of this story in a national publicity campaign.

Famous Lets St. John Option Expire.

For the past year St. John, N. B., has been the centre of rumors regarding the building or acquiring of new theatres. Famous Players-Lasky has, it is stated, held an option upon what is known as the Dufferin property at the corner of King Square and Charlotte streets. This option, upon which the sum of $1,000 was paid, it is reported, expired on April 4 and the property owners will not renew it unless a further deposit is forthcoming.

F. G. Spencer who recently purchased a large property on Charlotte street is said to have plans for erecting in the rear of the existing shops a large modern theatre.

Backer Makes Southern Trip.

F. E. Backer, general sales manager of Jans Pictures, Inc., left recently for a flying trip through the South in the interest of the first two Jans pictures starring Olive Tell, "Love Without Question" and "A Woman's Business."

The purpose of the trip is to bring the exchanges into closer co-operation with the home office and to introduce the pictures into localities where they are not already known.

In Every Scene They Are Looking for "The Secret Formula." The Villain Evidently Is on the Right Trail in Number Four.
Striking scenes taken from this coming Efanel Films Corporation production.

Fox Company to Hold International Convention of Branch Managers in May

COMMENSURATE with the growth of the Fox Film Corporation throughout the world is the latest announcement issuing from the executive offices of that firm in West Fifty-fifth street, New York, heralding the sixth annual convention of its sales forces, which will be held at the Commodore Hotel, New York City, and which will bring together the Fox branch managers, district superintendents, special representatives and sales heads from every Fox office in the world.

It is an international convention which William Fox has planned and according to the schedule it will be opened on Monday, May 24, and continue throughout the week, closing on Saturday, May 29.

Herman Robbins, general sales manager of Fox Film Corporation, has sent out a call to all branch offices of the firm—including all foreign exchanges of the organization.

Among Largest of Its Kind.

This convention of Fox Film Corporation, will be among the biggest affairs of its kind in the film world. Representatives of the firm will come from all the principal cities of the United States and from the various branches located in the Dominion of Canada. They will come from the north and from the south, from Calgary to the Gulf of Mexico, and from California to Maine. They will come from Algiers, from France and Great Britain. Others will journey from South America.

London, Liverpool, Manchester, Newcastle, Glascow, Cardiff, Leeds, Birmingham and Dublin will furnish the quota of Fox officials from Great Britain. The Australasian field will send managers from Sydney, Melbourne, Brisbane, Adelaide and Wellington, New Zealand.

The South American field will contribute its share from the Fox exchanges in Rio de Janeiro, Sao Paulo, Buenos Aires, Rosario, Montevideo and Lima.

Holland Branch Represented.

The corporation for some time has maintained offices in France at Paris, Marseilles, Strassbourg, Lyons, Lille and Bordeaux. Additional branches have recently been established in Treves, Nancy and Toulouse. The managers of these new branches are not expected to attend the convention, in view of the fact that these are sub-divisions of the territory covered by the Paris branch.

The other foreign branches which will be represented include the Brussels office in Belgium, the Amsterdam branch in Holland and the Italian exchanges in Rome and Turin.

William Fox brings his sales force together this year for the most important business meeting in the history of the corporation. This convention comes as a climax to the broadest and most successful sales campaign ever instituted by the organization.

Sheehan to Take Charge.

Winfield R. Sheehan, general manager of the corporation, who is in Europe, will return in time to take charge of the convention, as in the past. Mr. Sheehan will be thoroughly equipped for an exhaustive conference with Mr. Fox regarding the results of his tour and the conditions of the foreign market with relation to Fox films.

William Fox will open the convention, and will outline to his sales organization the policy to be adopted by the corporation for the ensuing year as regards the distribution of Fox productions. Other matters of import will be brought before the sales force by Jack Leo, vice-president of the company, John C. Eisele, treasurer, and Saul Rogers, general counsel for the corporation. Each of these will address the body on matters pertaining to policy.

Most of the convention delegates have never seen the new Fox studio building on West Fifty-fifth street. It is therefore planned to receive them in a body at the studio and conduct them through the various departments, including the large stages on the third floor. Herman Robbins will have thrown on the screens of the battery of projection rooms the Fox special productions and the early forthcoming regular releases in which the following stars appear: Tom Mix, William Russell, Buck Jones, George Walsh, William Farnum, Pearl White, Madlaine Traverse, Gladys Brockwell and Vivian Rich. These films will be shown to the sales force before the scheduled release dates.

Those who will attend the convention from various sections of the United States and Canada are listed below and will represent thirty-five or more branches of the Fox organization in this country and at least a half dozen in the Dominion of Canada.

District superintendents with headquarters: Harry F. Campbell, Boston; Clayton P. Sheehan, Buffalo; George Allison, Atlanta; E. M. Wachter, Kansas City; Howard J. Sheehan, Los Angeles; Vincent J. McCabe, Toronto.

Dominion branch managers: Maurice West, Montreal; L. M. Devaney, Toronto; Jos. Lieberman, St. John, N. B.; R. A. Scott, Vancouver; William Spencer Jones, Winnipeg; Mitchell Rose, Calgary.

United States branch managers: George Allison, Atlanta; H. F. Campbell, Boston; M. H. Greenwald, Buffalo; C. W. Eckhardt, Chicago; Rudolph Knoepfle, Cincinnati; William Shapiro, Cleveland; L. E. Harrington, Dallas; Joseph Kaliski, Denver; W. C. Barnes, Detroit; C. E. Penrod, Indianapolis; E. H. Wachter, Kansas City; B. E. Loper, Los Angeles; M. J. Weisfeldt, Minneapolis; B. L. Dudenhofer, New Orleans; Sidney Meyer, Omaha; George F. Dembow, Philadelphia; Leo Burnstine, Pittsburg; Cylde A. Walker, Salt Lake City; Charles Muehlman, San Francisco; Lester Sturm, Seattle; G. E. McKean, St. Louis; Paul E. Krieger, Washington; Louis Rosenbluh, New York City.

Fox Will Open Convention.

On the morning of the 24th the convention will be opened by Mr. Fox. The afternoon will be given over to the viewing of Fox screen productions at the new studio and the evening will be devoted to entertainment of the conventionites. This is the schedule which will remain in force during the entire week, the mornings being devoted to conference and the afternoons to the studio projection rooms.

On Friday night delegates hailing from the most distant points on this continent will leave for their homes. The others will remain until Saturday morning, and depart under fire of the Fox cameras—still and motion prints to be filed in the Fox library, which contains records of all the conventions.

The Quartette That Keeps the Fox Film Corporation in Motion.
Left to right: William Fox, president; Winfield R. Sheehan, general manager; Jack Leo, vice-president, and Herman Robbins, general sales manager.

Chicago Convention Thanks Universal for Its Offer of Financial Backing

UNIVERSAL has definitely taken its stand on the side of the independent exhibitor. Not only has the fullest support been pledged to the welfare and activities of the various exhibitor associations, but President Carl Laemmle has offered financial backing to the Independent Exhibitors' Association, now in convention in the Congress Hotel, Chicago.

Through his representatives, H. M. Berman and Harry Levey, Mr. Laemmle assured the independents that they can count on Universal to take a leading stand in the fight for open bookings and the rights of the independent exhibitor. He pledged that Universal will at all times supply independents with its pictures and will further seek to produce the kind of pictures that the members of the independent association want.

In accepting the offer the association pledged itself to cancel and refrain from buying service from any producer who has not declared himself to the effect that he will not buy or operate theatres in competition to the independent exhibitors. Frank Rembush, chairman of the Independent Exhibitors' Association of America, sent the following telegram of thanks and acceptance to R. H. Cochrans, vice-president of Universal, whose office is in New York City:

Text of Telegram.

"The convention of independent exhibitors in session at Congress Hotel today formed a permanent national association and greatly appreciates the offer of Universal Film Manufacturing Company for the clear cut and straight forward statement made by your representatives, Berman and Levey, on the floor of the Convention Hall this afternoon in which they declared Universal being heart and soul with the independent exhibitors in their fight against the producing companies who are building and buying theatres.

"It was further voted and will so be enforced that the independent exhibitors shall cancel and refrain from buying service from any producer who has not declared himself to the effect that he will not buy or operate theatres in competition to the independent exhibitors. Your handsome offer of support, backed by Mr. Laemmle's offer of financial aid to put our association on its feet, is deeply appreciated. The names of the men selected today is an evidence of the calibre of our newly organized association.

"Give this telegram the widest publicity.

"The exhibitors of this convention have asked and have given us their promise that they will cancel and refrain from purchasing any further film service from any producer who is operating theatres in competition with us. We are sincere and propose to fight it out on these lines until the issue is decided."

Irving C. Schwab
Who has just left Vitagraph's publicity department.

Says Old Reliable World Is Still the One Best Bet

Opera House, H. B. Wells, Manager
Newberry, S. C., April 20.
Moving Picture World, New York:
Inclosed find check for $3 covering renewal of subscription to the (Old Reliable) World. We haven't seen them all, but we have seen a lot of them, and we still consider the World the one best bet.

Yours truly,
H. B. WELLS.

Triangle Exchange System and Pictures Are Secured by Frank Hall of Hallmark

FRANK G. HALL, president of Hallmark, and Percy L. Waters, president of Triangle, have just closed another big deal of interest to the industry. It not only involves the taking over of a complete distributing organization with eighteen branches but also includes control of many big productions of some of the screen's best known stars.

Mr. Hall has acquired for Hallmark Pictures Corporation the complete system of Triangle exchanges from the Triangle Distributing Corporation and also control of the pictures of Triangle Film Corporation. This gives Hallmark firmly established exchanges in Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, Detroit, Salt Lake City, Washington, New Haven and Milwaukee, all of which have been handling the physical distribution of Hallmark pictures for some time.

This move by Frank Hall is the opening gun of an offensive campaign intended to place Hallmark at the top of the list of independent producers and distributors. Preparations for large expansion have been going on quietly for several months. With the announcement of the closing of the Hall-Waters deal comes the news of four special pictures completed and ready for immediate release, with eight more to follow at short intervals, two of which are already in preparation. The finished specials are "The Discarded Woman" and "For Love or Money," both Burton King productions, and "Should a Wife Work?" and "What Children Will Do," staged by Horace Plimpton. "The Common Sin," another Burton King production the title of which has not been decided upon.

The former Triangle distributing organization, now Hallmark, will be kept intact and the personnel of each office will remain the same with George N. Montgomery, general sales manager for Hallmark, in charge. Mr. Montgomery recently completed an extended trip which took in all of the branches. He was greatly pleased with the marked spirit of co-operation he found, a spirit which is very much in keeping with Frank Hall's ideas.

The productions controlled by Hallmark through the purchase include some of the best pictures of many big stars and leading directors. Frank Keenan, William S. Hart, Douglas Fairbanks and Norma Talmadge are among the more prominent stars in the Triangle list, which contains nine Keenan pictures, thirteen Fairbanks pictures and seven Talmadge pictures in addition to sixteen elaborate Keystone comedies and other interesting productions.

Eugene Zukor Wedding Announced.

The wedding of Miss Emma Dorothy Roth, daughter of John Roth, of Kansas City, Mo., and Eugene J. Zukor, assistant treasurer of the Famous Players-Lasky Corporation, will take place the evening of May 6 in the Blackstone Hotel, Chicago. The ceremony will be performed by the Rev. G. B. Levi, of Chicago, and about 100 relatives and close friends of the young couple will be present.

Mr. Zukor is the son of Adolph Zukor, president of the Famous Players-Lasky Corporation. Miss Roth has been a teacher in the Kansas City public schools.

Veteran Showmen to Judge Vidor's "Jack Knife Man"

KING W. VIDOR has announced that he will apply the same test in "The Jack Knife Man," his second production for First National, that he made in ascertaining the exhibiting of his previous picture, "The Family Honor," in which Florence Vidor played the leading feminine role.

Mr. Vidor attributes the big success of "The Family Honor" in the exhibiting field to his experiment, which consisted of showing it in a dozen motion picture houses in California before its general release and in obtaining the views and suggestions of veteran showmen for its betterment. Thus he was enabled, by making a few changes, to put bigger box office punch into the attraction. He was present in person at each of these showings.

"The trouble with many producers is that they do not make a sufficient study of exhibitor problems," said Mr. Vidor. "They do not get into the field. As soon as they finish one picture, they shove it onto the market without giving it a fair test and then begin work on another. They think that the picture is good and let it go at that, not taking into consideration the fact that the exhibitor may entertain entirely different views."

Precision Company Opens Non-Theatrical Division

IN keeping with the progressive policy that has characterized the Precision Machine Company since its inception, a newly organized division is now part of this projector building plant known as the non-theatrical division.

E. M. Porter, general manager of the company, has for some time been preparing an analysis of the groups included in the fields outside of the theatrical one, and so promising does the future for Simplex installations in churches, schools, industrial plants and other public buildings look, that it was decided to create a separate division for the cultivation of this market.

Leon L. Horstmann has been placed in charge of the non-theatrical division.

Despite Embargo, Germany Will Become Excellent Market for American Films

Alfred G. Anderson, Former Berlin News Correspondent, Declares Teutons Want Our Product and Eagerly Await the Lifting of Import Ban—Threatened Nationalization of Industry of No Consequence to Us

IF the old adage that coming events cast their shadows before them holds good, and the prospect is favorable, Germany will in time become one of the best markets in the world for American motion pictures, pessimists of contrary convictions notwithstanding. The present embargo is only a passing obstacle that soon will disappear.

This is the opinion of Alfred G. Anderson, of the Inter-Ocean sales staff, who recently returned from an extended stay in Germany. Before his affiliation with the Inter-Ocean Film Corporation, Mr. Anderson was the Berlin correspondent of the International News Service. By virtue of his newspaper connections he was in an excellent position to analyze film conditions in the Teuton regions.

Prefer American Pictures.

"German audiences far prefer American pictures to any others produced, including their own," said Mr. Anderson. "They cultivated a taste for our product before the war, and this taste was amply developed during the actual conflict when German motion picture production, like other non-war industries, was seriously crippled, thus opening the way for a foreign picture invasion.

"Of all foreign pictures American productions were by far the most popular. The Germans like snappy stories and a maximum of action. This they find only in a limited measure in their own pictures. And where the demand exists the supply cannot be indefinitely withheld from the consumer.

"In the summer of 1918, at a time when the American doughboys were putting the finishing touches to Germany's defeat, I personally witnessed the cordial reception given a World Film production distributed abroad by the Inter-Ocean Film Corporation, by a packed house at the Wittelsbach Theatre in Berlin. This film, like many other World pictures, had come into Germany through a neighboring neutral country.

Negotiations Long Under Way.

"During the same period I saw audiences roar with laughter over American animated cartoons exhibited at the Tauentzienpalast in Berlin. In both cases every man, woman and child in the audience knew perfectly well that they were looking at American pictures.

"There is nothing surprising nor astounding to me in recent reports that some German film men have opened negotiations with American producers and exporters for large supplies of American pictures as soon as the embargo is lifted. More than once during 1919, while a newspaper correspondent in Berlin, I was approached by German motion picture people who both wanted to buy American films for Germany and sell German films in America.

"At the time I was too busy with my newspaper work to give such matters the attention they deserved. But that does not alter the fact that the intention was present. And I did live long enough in Berlin to see American news film enter the country legitimately and become included in the regular programs before I returned to America a few months ago.

"Since my return home I have followed events in Germany closely. I have, among other news articles, read all the reports I could find in German trade journals on the present film embargo. From the German trade press it appears that the embargo is by no means hailed as an unmixed blessing by German exhibitors.

"The Erste Internationale Film-Zeitung, one of the leading Berlin trade journals, quoting the Berliner Tageblatt, recently reported turbulent session of the Berlin Chamber of Commerce when the motion picture element of that body launched an attack on the embargo and introduced a resolution for its removal by August 15, 1920. The resolution, according to the Film-Zeitung, was voted down under the influence of producers and the non-film elements of the chamber, who were opposed to the importation of 'luxuries.'

Life of Embargo to Be Short.

"The life of the embargo, however, will hardly be long. The German government, facing internal disturbances and uprisings on every hand, is beginning to realize that motion pictures are a necessity rather than a luxury, according to recent advices from Berlin. The government is awakening to the fact that a healthy and popular source of amusement like photoplays will go a long way toward making the people forget their material wants, which are at the bottom of all disturbances in Germany.

"A few days ago I received a letter from one of the leading men of the industry in Germany, who declared that he soon would be in the market for American pictures. This does not indicate a protraction of the embargo, though the report that it will be lifted as early as May 1 does not appear to be authenticated by German official sources.

Ralph Spence
Who cuts, edits and writes titles for Fox pictures.

Need Not Fear "Nationalization."

"The threatened 'nationalization' of the German motion picture industry should not, even if it materializes, interfere with the exportation of American pictures to Germany. National or municipal control of production and exhibition means merely that our competitors in Germany will be the government or municipalities instead of a large number of private individuals and concerns.

"In Norway some of the cities and towns have already taken the motion picture theatres out of the owners' hands. They have become nationalized in the German sense. Still we are selling as many American pictures as ever in Norway, for the municipalities can no more than individual owners operate a 'movie' without pictures.

"From German trade papers it is evident that Scandinavian producers are busy building up future markets in Germany. The Scandinavians are close enough to Germany to always perceive the direction of the wind, and be the wind ever so ill, if it blows something good for Scandinavian pictures it will do fully as much for American films.

"Greater Danger of Americanization."

"Speaking of the prospects of nationalization, Herr Koch, German minister of the interior, declared to an interviewer of the Berliner Tageblatt that 'there is a greater danger of Americanization than of nationalization of the German motion picture industry.'

"This, to be sure, was a hard admission for a German cabinet officer to make, but he voiced a popular sentiment that in time will bring a handsome addition to the profits of American motion picture exporters."

Gus Schlesinger, manager of the department of foreign film sales, when questioned on the German situation regarding the difficulties in foreign exchange, said:

Can Afford to Pay Prices.

"The problem of receiving a fair price for pictures sold to the Germans is not so difficult as the depreciated state of the exchange would lead one to think. The exchange, to be sure, must be taken into consideration in dealing with Germany, and it will, until the mark takes an upward climb toward its pre-war value, be necessary to make some sacrifice in profit.

"On the other hand, the Germans can afford to pay a high price for American films, for German motion picture patrons pay well for their amusement—much more, correspondingly, than American screen fans do. A German will cheerfully pay 15 to 20 marks to see a program that in America would be regarded as quite ordinary.

"As the exchange now stands, this admission price revolves around 30 cents, just a little more than high-class American neighborhood 'movies' charge their patrons for a good show. It is, therefore, evident that German film importers, even with the exchange against them, can afford to pay the price for American pictures."

Mayflower Product Will Be Released by Associated First National Exhibitors

ALL reports concerning the distribution plans of Mayflower were definitely set at rest last week by the announcement of Benjamin A. Prager, president of the Mayflower Photoplay Corporation, that a releasing contract had been signed with Associated First National Exhibitors whereby the bulk of Mayflower's future productions will be distributed through the First National organization.

In consummating these negotiations the Associated First National Exhibitors were represented by Harry Schwalbe, secretary-treasurer, while President Prager and General Manager John W. McKay acted for Mayflower. Under the terms of the contract, Associated First National will take over the distribution of the Allan Dwan features, all future R. A. Walsh productions and the picture now being completed in Los Angeles by Sidney A. Franklin.

Of the Dwan series, the first subject, "A Splendid Hazard," from the Harold McGrath novel, is now ready for release. When shown to First National officials, it evoked great enthusiasm. The other Dwan pictures are "In the Heart of a Fool," based on William Allen White's book of that name, and "The Scoffer," from a magazine story by Val Cleveland. Both of these pictures will soon be available, and preparations are now being made by Mr. Dwan for another production, as yet unnamed, which he is scheduled to start shooting on May 1.

Distribution Methods.

With the exception of "The Deep Purple," which is being handled by Realart, all of Walsh's product will go through First National in the future.

It is expected that Mr. Franklin will be finished shortly with "Athalie," his current production, which is an adaption of the Robert W. Chambers' novel, and according to the tentative program, this will be the second Mayflower production to go through the First National channel. Incidentally it will also be the third picture directed by Mr. Franklin to be handled by First National. The other two were Mary Pickford's "The Hoodlum" and "Heart o' the Hills."

"In contracting with First National for the distribution of our pictures," said President Prager, "I believe the Mayflower company has put into effect an arrangement which will enable it to reach the photoplay public through the very best medium in the film industry. First National has demonstrated by results the practicability of its system. There can be no doubt that the magnitude of the organization, with its unlimited facilities for distributing, advertising and exploiting, will give to all Mayflower productions the maximum of exhibition, as well as the very best of satisfaction to exhibitors and picture patrons."

De Vassey Engages Legotie Hoover.

Thomas De Vassey, secretary of the Wistaria Company, claims a discovery in the personality of Legotie Hoover, the "perfect" girl of the Ziegfeld Follies. Miss Hoover was the selection among the three hundred Ziegfeld beauties of Ben Ali Haggin, Harrison Fisher and Florenz Ziegfeld, Jr., as the most perfectly formed girl on the Ziegfeld Roof.

Mr. De Vassey, always on the lookout for new talent and believing that Miss Hoover is a potential star, has engaged her for a long period to appear in a Wistaria production.

Incorporations Totaling $1,707,000 Are Filed in New York State in Few Days

SEVERAL heavily capitalized concerns have been incorporated in New York State during the past few days for the purpose of entering the motion picture business.

These and other smaller concerns are: the Independent Movie Supply Company, $200,000, with William H. Rabell, C. F. Rabell and James J. Wilkinson as incorporators; the Ultimate Productions, Inc., New York City, $200,000, Harry Rosenbaum, Nan Esterman and Almon C. Kellogg; Talking Picture Sales Corporation, $25,000, Philip Loff, Charles J. Post and August Weyman, of New York City; E. & S. Amusement Company, Inc., $12,000, Samuel and Sophie Eisenberg and Samuel Schmookler, of New York; Killester Films, Inc., $100,000, New York, with James A. Rafferty, John J. Rooney and Robert D. Ireland.

New One Hundred and Twenty-fifth Street Corporation, $10,000, Jerome Rosenberg, M. L. Browning and Janet Behrens, New York; Wilpak Amusement Company, $50,000, J. Victor Wilson, of Brooklyn, and Olav K. Pacjt and Emile E. Larkin, of New York City; Cine-Plant, Inc., New Rochelle, $25,000, Michael Doherty, James K. McGuire and Andrew J. Harte, of New Rochelle; Brunswick Film Corporation, $100,000, James Currie, Jr., H. F. Parmelee and Edward L. Parker, of New York; Sumner Charles Britton, Inc., $100,000, Orpha Emily and William A. Britton and Julius Goldsmith, of New York.

New York Exchange for Educational Films, $100,000, Earle W. Hammons, George A. Skinner and Harry K. Kosch, of New York; Climax Film Corporation, $50,000, Morris E. Vanbergh, Jacob H. Friedenwald and Aaron H. Scharz, New York; Civic Theatre, $100,000, Florence Lipnick, David K. Shappiro, Harry Wolfe, New York City; Federated Film Exchange of America, $50,000, Louis J. Rosett, Henry Margoshes and Nancy Katz, New York; Ward & Glynne, Inc., $520,000, James H. Ward, Michael Glynne, Joseph P. Ward, Brooklyn.

Savoy Producing Corporation, $25,000, George L. Perkins, Paul James, Warren C. Pyne, New York; Walter Hast Amusement Company, $5,000, Etta London, Marion Elkin, Charles Kahn, New York; Transatlantic Projector Company, $10,000, manufacturing motion picture machines, H. C. Hoagland, A. B. Carrick, Solomon Klapper, New York City; Film Service Bureau, $5,000, Leon, Berenice and Joseph Schlesinger, New York; 239-247 West 45th Street Corporation, $10,000, Irving Berlin, Samuel H. Harris, Dennis F. O'Brien, New York; Charm School Corporation, $10,000, Marion Elkin, Charles L. Kahn and Charles Schwarz, New York.

Demand for "Sex" Results in Extra Prints for Exchanges

THE demand for "Sex," J. Parker Read, Jr.'s Louise Glaum production, from every section of the country has necessitated the shipment of additional prints the past week to twenty-two of the Hodkinson exchanges.

Last week the production created two records in Des Moines, playing to the largest business ever done on a picture in the Iowa metropolis. B. I. Van Dyke, owner of the Royal Theatre, was compelled to extend a week run to ten days because of the crowds that clamored for admission.

Harry Koplar, the prominent St. Louis exhibitor, has booked "Sex" for his entire chain of thirteen theatres in the Mound City. In California, Turner & Dahnken has signed for week runs at their T. & D. theatres in Oakland and San Jose.

A Trio of Worthy Directors Who Will Contribute to Mayflower List.
Left to right they are: Allan Dwan, making Dwan productions; R. A. Walsh, producer of "The Deep Purple," and Sidney A. Franklin, who is making "Athalie." These productions will be presented by First National.

Scenic Pictures Show Cannibal Isles, South Polar Region and Our Northwest

IT will be good news to every exhibitor in the United States to learn that Martin Johnson, the famous photographer and explorer, is sending to the civilized world a new series of pictures which will be released under the name of "Wild Men of Malekula." Robertson-Cole, which made one of the great strokes of its early career in obtaining for distribution the first of the Johnson pictures, will release the new feature

Mr. Johnson, a friend of the late Jack London, knows every corner of the antipodes, and in the early South Sea Island cannibal pictures gave the civilized world one of the greatest thrills of this character in the history of motion pictures.

"The Bottom of the World," the picturized version of Sir Ernest Shackleton's famous expedition into the Antarctic regions, has been released by Robertson-Cole as "the season's most successful travel and exploration picture."

Shows South Polar Adventures.

It traces in minute detail the trip which Sir Ernest Shackleton and his followers in their ship, "The Endurance," made from South America into the most remote parts of the South Polar circle, showing a wonderful wealth of detail, including animal life, studies of the ice and snow and dozens of humanly interesting adventures which were the lot of the Shackleton party.

Bessie Barriscale.
Starring in Robertson-Cole productions.

Robertson-Cole declares it is making an honest statement in asserting that the series of thirty Adventure Scenics which it is releasing are the best short subjects of their character ever placed on the market. These pictures are being made by the Adventure Scenic Corporation, of Los Angeles, a producing ally of the Robertson-Cole Company. The first ten already have been released and work on the second ten is progressing.

Beautiful Scenics of Northwest.

Up to the present most of the pictures have been made in the American and Canadian Northwest. A number of these, made last winter amid beautiful snow scenes by J. G. Sill, of the Adevnture Scenic Corporation, are soon to be released, and H. H. Brownell has gone into the Everglades of Florida to obtain a series of southern subjects. The short subject is now as important upon every program as the feature, and Robertson-Cole in offering Adventure Scenics helps to fill a need which is unusual.

As a fitting climax for this succession of announcements, Robertson-Cole leaves with the exhibitor a final thought: the end is not yet. Before the autumn season comes, this rapidly-moving organization may have an announcement for the motion picture world which will prove even more important than all, or any of those herein set forth.

Robertson-Cole Building to Have Many Features

BESIDES the rapid growth of its organization, its swiftly increasing prestige in the industry, and the worth of its stars and productions, Robertson-Cole has another and even more convincing claim to permanence. This is its home office building now under course of construction at the corner of Seventh avenue and Forty-eighth street, New York City, in the heart of the film administrative world.

The new building will be "by, for and of" Robertson-Cole. Robertson-Cole is building it and will own, occupy and control it.

There will be three theatres on the roof. These will be utilized for the showing of film to press representatives, foreign buyers and various persons interested in Robertson-Cole pictures. The best possible equipment will be installed in these theatres, including six standard machines. Three operators will constantly be on duty. This will treble the present facilities of Robertson-Cole for the screening of pictures.

Lew Cody.
Playing for Robertson-Cole.

As a most unusual feature of these three theatres, on the top floor of the building there will be installed a suitable organ. This will enable the company to give special exhibitions at various times to which guests will be invited, as well as to screen a picture with musical accompaniment, thus obtaining the exact effect of a regular theatre showing.

Probably the most unusual and progressive feature contemplated is the department which will entertain exhibitors from all parts of the world.

Otis Skinner to Film Famous "Kismet" and Ethel Barrymore "The Superwoman"

HARDLY less important to the alert exhibitor is the announcement that Robertson-Cole has induced Otis Skinner to place on the screen his stage triumph, "Kismet," which is to be released early in the autumn as a super-special. Back of this attraction there will be a publicity campaign of great magnitude and effectiveness.

The play itself was acclaimed by the critics as one of the most harmonious blendings of color and dramatic action ever presented on the American stage. It combines all of the pomp of a spectacle, all of the suspense of a tragedy, all the allurement of romance, and all the keen subtility of philosophy.

Ethel Barrymore, who won another success in "Declasse," the dramatic triumph in which she has been appearing this season at the Empire Theatre in New York City, is now at work on one production for the screen. This will be "The Superwoman," a picture particularly suited to her talents. Robertson-Cole has a contract for its release.

"The Super-Woman" is being filmed with great care and at an expense which should make it one of the finest pictures of the year. It contains a part which fits its star eminently and offers a dramatic situation which is comparable to the strongest in which she has ever appeared. Miss Barrymore comes of a famous family of actors which stands near the pinnacle of the American theatrical world.

An announcement which holds itself out to the exhibitor the promise of money-making productions unrivaled in their introduction to the public, is to the effect that Robertson-Cole has obtained the exclusive rights to all of the Arsene Lupin French detective stories. The first will be "813." This is one of the most striking stories in the series, which is world-famous.

Wedgwood Nowell, an artist whose personal appearance is said to fit exactly the character of the famous French detective, who is the central figure of the Arsene Lupin stories, has been engaged to appear as the leading character in the first one of the pictures.

The amount of publicity which the Arsene Lupin stories have received is a promising index as to the drawing power they will have when converted into productions on which no care or money will be spared.

Sessue Hayakawa.
Starring for Robertson-Cole.

Says Alice Joyce: "Don't You Just Love the Campfires and the Great, Wild Moments of the Woods?"
Alice, coming in "Dollars and the Woman," looks on while the principals of "The Courage of Marge O'Doone" stage the wild moments of their big forthcoming Vitagraph.

Pathe Discloses "Simple Souls" as New Starring Vehicle for Blanche Sweet

THE widespread comment caused by the recent appearance in the trade papers of the teaser advertising on "Simple Souls" came to a climax with the announcements that it is the title of the latest Blanche Sweet production to be completed for release by Pathe. Production experts who have seen the film say that it is one of the best productions of Blanche Sweet's career.

Pathe has determined to back the production with an exceptional campaign of advertising and exploitation. Nothing will be spared to make clear the merits of the production to the end that the thousands of exhibitors who have been steadily building a Blanche Sweet clientele in their houses may clearly realize on this latest picture.

The story is from the widely known novel by John Hastings Turner and tells the romance of Molly Shine, a show girl of lowly birth, and the Duke of Wyninghame. They were two simple souls, delighting in their youth and simplicity. Their ideals and dreams made them kindred spirits, but their attachment could not be understood by his rich relatives or her poor folks and scandal brought its sting into their lives.

Richard Thornby directed the picture. He has scored in all of the recent Blanche Sweet pictures, "The Woman of Pleasure," "Fighting Cressy" and "The Deadlier Sex." In selecting a cast he strengthened the production with such performers as Charles Meredith, Herbert Grimwood, Mayme Kelso, Herbert Standing and Kate Lester.

"The Deadlier Sex" has started out with a greater number of bookings in advance of release date than any other Pathe production with the exception of "Other Men's Shoes," the Edgar Lewis production which is ranked with the very best money-makers of the year. An opportunity for an exploitation tie-up with the book and picture is presented, for Scribner & Co. is getting out special material to assist in a promotion campaign on the book and the picture.

Many Follow Suit as Neilan Puts on Overalls and Jumper

THE "back to old clothes" movement has hit the Hollywood motion picture colony. One day last week Marshall Neilan appeared at his studio clad in old overalls and a jumper which had seen considerable service around his garage. Marjorie Daw, who appears in "Don't Ever Marry" and "The River's End," wore an old middy blouse and walking skirt.

Mr. Neilan posted a notice inviting his employes to join in the movement to reduce the high cost of living. The following day Agnes Ayres, the Neilan-Kaufman star, wore a gingham dress. Wesley Barry arrived in a pair of overalls. Wellington Wales, business manager, worked at his desk all day clad in khaki trousers and a flannel shirt. Ben Carre, art director, and Howard Ewing, electrical expert, wore overalls.

Over on the Albert Kaufman lot Dorothy Phillips wore a gingham bungalow apron and Allen Holubar was attired in an old golf suit. Mr. Kaufman, who is now in New York, expects to wear a pair of blue overalls on his return trip to California this week.

Many other studio folk are following suit.

Pauline Frederick Is Released from Her Goldwyn Contract

THAT Pauline Frederick is being released from her contract with the Goldwyn Pictures Corporation was announced by officials of that company this week. No break in the pleasant relations between the star and the producer has occurred, and the Goldwyn company was emphatic in its expression of the satisfaction and profit which have come through Miss Frederick's services with Goldwyn. The company, however, is now engaged in producing a series of big pictures, and has contracts for others which will be put into work in the next few months.

The latest release in which Miss Frederick has appeared, "The Woman in Room Thirteen," was received by the reviewers with unstinted praise. Her next two photoplays, "Roads of Destiny," which was picturized from Channing Pollock's stage play founded on an O. Henry story, and "Madame X," from the French play of the same name by Alexandre Bisson, will soon be released.

Hugh Woody Back from Coast.

President Hugh Woody, of the Capital Film Company, has just returned to Chicago after a protracted visit to the Capital Film Company's studios at Hollywood, Cal. Mr. Woody is enthusiastic over the work that is being done by the Capital companies on the coast in the production of its subjects featuring Neal Hart in his Westerns, Al Jennings in the outlaw series in which he is now being featured, and Helen Gibson, the daredevil of the screen, in her railroad subjects. Work is also progressing on the five-reel productions which will shortly be announced, on the big Irish picture "For the Freedom of Ireland," and on the Pippin Comedies.

Small Nebraska Town Takes Entire Output of Realart

ONCE and awhile the small town exhibitor, commonly referred to in a general way as the "backbone of the industry," comes in for his proper share of glory, as in the case of H. E. Rodell, owner of the Crystal Theatre in Mitchell, Neb., who gets credit as the pacemaker in Realart's end-of-season campaign. Mitchell has only 840 inhabitants.

This finish to the new company's first season was recently inaugurated to establish a new record for sales organization and demonstrate the strength of the Realart trademark. It has now been in progress several days with the entire sales force in the field, closing out on two big Mayflower specials and five star productions.

Bert R. Latz, Realart's Denver manager, visited Mr. Rodell. First of all, Mr. Rodell signed contracts for Realart's entire star series of fourteen pictures, each one to be played a day. Next he contracted for "Miss Hobbs," the first production in which Wanda Hawley is to be starred by Realart. After that the conversation turned to the Realart specials and Mr. Rodell booked "Soldiers of Fortune," an Allan Dwan production; "The Mystery of the Yellow Room," an Emile Chautard production, and "The Luck of the Irish," an Allan Dwan production.

Anita Stewart Begins Work.

Anita Stewart's new picture, "Harriet and the Piper," has gone into production at the Louis B. Mayer studio with Bertram Bracken directing. The story by Kathleen Norris originally appeared as a serial in the Pictorial Review. The screen version was arranged by Monte M. Katterjohn.

In the supporting cast are Ward Crane, Irving Cummings, Charles Richman, Margaret Landis, Barbara La Marr Deely and Byron Munson. Rene Guissart is in charge of the protography and effects. The picture is being made as a Louis B. Mayer-First National attraction.

RUBBERNECKING IN FILMLAND

Better Sweat the Body With Work Than the Soul With Remorse, Is Tom Mix's Own Philosophy

By GIEBLER

I WENT out to the Fox studios this week to watch Tom Mix make a western dance hall scene and stage a big fight in "No Limit Carson," a forthcoming Fox feature.

All of the Fox stars have little bungalows which are used as offices and dressing rooms, and as Tom was not on the set when I got to the plant, I went over to his bungalow, watched him make up and encouraged him to talk.

Tom is a great guy. He's as good as reading a book—a sort of human document. He showed me a picture some one had snapped of him while he was engaged in the gentle art of building a dog house at his home.

"Don't you get enough exercise whipping husky extras, jumping off seventy-five foot cliffs, and otherwise helling around in the movies?" I asked him.

"Oh, I like to keep busy all the time," he said. "Nothing pleases me better than to get a hammer and nails and some lumber and then build something. A healthy man can't do too much work. People that haven't got any hard work to do should be made to box, run, swim, jump—do something to keep them in shape. I don't mean healthy from a physical standpoint alone. Exercise is just as good a tonic for the morals as it is for the muscles."

Tom Mix Wood Work All the Time.
Fox star building a dog house.

Ornery Men Are Lazy Men.

"You believe in the theory that an idle mind is the devil's workshop, do you?" I asked.

"Absolutely," said Tom. "Nearly all of the ornery men I know are lazy men. The chap that's got nothing to do but sit around and think is pretty sure to get to thinking the wrong kind of thought. About half of the so-called moral sins are committed by lounge lizards who don't do anything more strenuous than manicure their nails. A man had better sweat his body with work than sweat his soul with remorse, which he'll surely do if he lazes around long enough. That is, supposing a lazy man has got a soul."

Tom's secretary called him to the telephone, and I took stock of his dressing room while he was gone. Two big mountain lion rugs with the heads on, a phonograph, a weighing machine, a punching bag, a few guns, five or six pairs of boxing gloves, a make-up table, and at a rough guess, seventy-five or eighty pounds of western hats of various kinds. Through the window I could see the fully equipped boxing ring that stands on the lawn alongside of the bungalow.

Boxed Jack Dempsey.

"Do you work out there much?" I asked him when he came back.

"Almost every day," he replied. "I've got a split lip and a black eye a good deal of the time from the bouts we stage in the ring. I took on Jack Dempsey the other day. Jack's a husky boy."

It is well known in the colony that Tom never uses a double and that he frequently doubles in difficult and dangerous parts for other players.

"Why, it would take all the fun out of the game," he said, speaking in this connection, "if I couldn't do my own stunts. I get a lot of kick out of it, and, besides, I've got the public to consider. The public is my boss just as much as William Fox is, and I don't believe in this 'public be damned' stuff. I don't believe in faking the people that support me."

We got to talking about temperament.

Actors Swallow P. A.'s Praise.

"That comes from publicity stories," declared Tom. "Some actors get to believing what their press agents say about them. My father took all the temperament out of me with a strap in the woodshed when I was a kid—my father was a great man. We always had a lot of horses and I remember once he got a pair of horse clippers that he didn't know how to work—"

I had to wait until later for the horse clipper story, because Jacques Jaccard, who was directing the dance hall scene, had got his two hundred people all ready to rehearse by this time, and Tom had to cut his remarks short and hustle over to the stage.

The dance hall was one of the biggest things of its kind I've ever seen. The set was a hundred feet long and fifty feet wide. There was a regular stage at one end and a double tier of boxes extending about forty feet away from the stage on either side—the kind of dance hall of the free and easy type that flourished in the West when the flourishing was good.

Page "Pussyfoot."

There was a long bar with realistic looking stuff in bottles, and five bartenders, headed by Mike Ready as head drink slinger, and every kind of gambling device that was ever invented—roulette, rouge et noir, cards, dice in a bird cage, slot machines by the dozen, and D. G. Sherlock—who has dealt faro in Bob Austin's Cottage in Denver, and Jack Davis' place in Pueblo, and who knew Soapy Smith in Skagway and saw him killed and has got one of the few pictures of Soapy with whiskers—turning the cards at a regularly appointed layout.

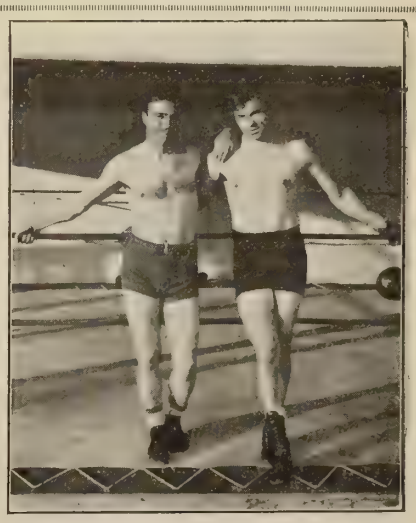
Mr. Sherlock specializes in gambler parts because of his intimate knowledge of games. He was the gambler in "The Spoilers" with Bill Farnum, in the Parson of Panamint with Bill Hart, and in "The Beast" with George Walsh, and has gambled in many another film.

The room was full of miners, cowboys, gamblers, hard eggs and dance hall girls. Sol Wurtzel, general manager of the Fox studio, with a party of friends, Francelia Billington, Lester Cuneo and Wilbur Higby, who were in the cast, stood by watching.

A Battle Royal Starts.

Seven cameras were arranged to shoot the long shots and close-up bits at the same time. Three one hundred thousand candle power Sunlight Arcs were pouring their rays into the scene. Arthur Ford, production manager for Mix, and Lloyd Nosler, film editor, were helping Jacques Jaccard.

They started shooting. The games got busy. The bartenders and waiters began serving their prop drinks. The curtain went up on the stage. Lucille Young, the lady heavy of the piece, costumed as a Spanish senorita, came out and danced. Then a chorus of twenty girls headed by Dorothy Lee, who led them through a maze of whirling, swirling, posing and posturing, down a runway into the crowd on the floor and back to the stage.



"Jack's a Husky Boy"
Says Tom Mix after exchanging friendly blows with Jack Dempsey.

Tom Mix came in the scene, crossed the room to where Joe Bennett, the juvenile of the story, was playing at roulette. Tom said something to Joe and Joe said, "Gettohell out o' here," or words to that effect, and Tom started to take Joe out of the place, and that started a fight.

Via the Chandelier Route.

There were a lot of tough eggs in the crowd that wanted to get Tom, and a general mix-up followed. Tom fought his way to where a long drapery hung from an upper box, and started to climb. He made the upper box and found a bunch there waiting for him. He threw six or eight of

them out of the box like bags of straw, but it got too hot for him; he jumped on the railing of the box, grabbed a chandelier and swung out over the heads of the people.

From this he swung to another chandelier in the center of the room, then to another closer to the stage. The crowd hollered and yelled and tried to drag him down, but old Tom just kept a-going from chandelier to chandelier, showering the crowd below with broken glass.

Tony to the Rescue.

Tom got above the stage, dropped, pulled his guns and held the crowd at bay. Then there was a rattle and a clatter as if some one had dumped a load of bricks on the wooden floor, and Tom's horse, Tony, charged into the room, scattering the crowd that scampered wildly to get out of the way of his flying hoofs as he made his way to the runway and up on the stage to Tom.

Then Jacques Jaccard blew a whistle, the lights went out—and the thrilling stuff was over.

I talked to Tom some more that day. Few people know it, but one of Mix's arms is a full inch shorter than its mate.

"See that arm?" said Tom, rolling up his sleeve. "That's another example of what hard work will do. I got it broken, along with three cracked ribs and a fractured skull in a smash-up in a chuck wagon race. When I was able to crawl around that arm was a stiff as a poker. I had just got to where I was able to make headway in my line of work when the accident happened.

Exercise and Patience Effected a Cure.

"It seemed as though I would never be able to use the arm again. It was a discouraging outlook, but knowing what exercise will do to the muscles, I set out to fix the arm with exercise. The bone was badly set and projected an inch above the elbow and was stiffened in that manner. I fixed it by sawing wood—two hours each morning and one hour each evening.

"It was torture, but I built up a new set of muscles around the broken end of the bone. It took weeks before I saw much in the way of improvement, and the day that I could raise the arm high enough to scratch my head was one of the happiest days of my life. Now it's a good old arm, even if it is a little shy in length. A buck saw and a pile of logs and hard work did what the doctors couldn't do."

"I was raised down in El Paso County, Texas, when it was pretty wild," he said. "I was always around horses and was riding the trail with the men when I was twelve. I was always fond of trick riding and took in all the contests and rodeos. I went to a big rodeo at Cheyenne, Wyoming, and won a championship, and as I went into the bank to get my check cashed, the banker told me he had a telegram from Col. Selig, of Chicago, asking him to employ a rider that could act as head cowboy for his western riders.

"I took the job. My first work in the pictures was 'The Million Dollar Cowboy,' with Winnifred Greenwood, under Director Oscar Eagle. I've been in the films ever since, and I have been with Fox three years."

Horse Clippers Ruined Romance.

After this Tom set 'em up to roast pork and apple sass in the studio restaurant, and I reminded him of his unfinished remark about the horse clippers.

"Oh, yes," he said. "That was one of the sad chapters of my life. You see my father didn't know how to handle the clippers very well, and every time he'd tune them up he'd try them out on me. I was just at the age when I was thinking of going around with the girls to parties and things, and horse clipper hair cuts weren't very fashionable. I remember getting my hair cut four times in two weeks before the old gentleman got the hang of the clippers."

Benjamin B. Hampton Visualizes Time When Theatre Menus Will Differ Widely

THE high-class small theatre and the policy of long runs for good pictures are factors that will materially influence the future of motion picture production," is the opinion of Benjamin B. Hampton, producer of Great Authors and Zane Grey pictures. "That is simply an inevitable step in advance of conditions now. Distinctive pictures will play small houses seating from 500 to 800 and have runs of a month or longer. Large houses will be more and more dependent upon a mixed program of feature, comedy and educational films, grand opera and concert.

"It will come down to a basis of selection. Tastes differ so greatly that literature, art, drama and music have half a dozen different schools, each supported by its devotees. There is every reason why this should become the case with motion pictures. To use effective slang, a certain downtown house with a limited seating capacity will cater to a 'highbrow' audience, another to an audience that likes thrills for the major part of its film menu, another, perhaps, will be running a sex play, and another a human play, a 'glad story,' a children's play.

Rich Man and Poor Man Now Take Pot Luck.

"Pictures will be advertised for what they are, and word of mouth advertising will bring in a comfortable capacity for a small house, depending upon the appeal of the subject for weeks. The patrons will be pleased because for the most part they know what they are to be given; the type of picture they see is their choice. Then audiences will have a wider range of selection than is possible under present exhibiting conditions.

Pictures are exploited now with a view to attracting every class of patron; persons who attend grand opera and those who prefer burlesque have to take pot luck together on their evening's film entertainment. The policy of our best showmen in giving quite a program tends to allay dissatisfaction, for with these houses the picture becomes of less importance, and the feeling with the audiences is that their money has not been wasted, however little the picture may appeal to them.

No "Glad Stuff" for Him.

This conditon reacts to the disadvantage of the smaller showman. It also permits mediocre pictures to 'get by,' and in many cases may injure the reputation of a film that would otherwise be very successful, by showing it to an audience which for the most part does not care for that type of picture.

"Pictures suffer in popularity today when the cynical young clubman, obliged to sit through a 'glad-good-glad' picture, reports it 'rotten' to his friends, and when the little school girl who would have delighted in the 'glad' stuff reports to her friends that a stormy emotional drama she has just seen 'isn't much good.' I have two pictures in mind when I say this; two very popular photoplays recently produced, which could have played profitably many, many weeks on end at a small downtown house on the long run system.

"Of course a large theatre could not do this profitably; the problem of the large theatre owner will be to please the most number of patrons and mollify those he does not please by the variety and attractiveness of his program. But the small theatre will in the future exhibit the best photoplays for long runs to a selective audience; the standard of production will be raised, and artistic successes like 'Broken Blossoms' will become financial successes as well."

Benjamin B. Hampton.
Producing plays for Robertson-Cole release.

Equity's Latest Young Picture Playing to Heavy Business

EQUITY PICTURES' latest Clara Kimball Young production, "For the Soul of Rafael," an adaptation from Marah Ellis Ryan's popular novel of the golden days of Southern California, is nearing the completion of its second big week at Grauman's Theatre, Los Angeles. The production has broken all box-office records of the theatre, where capacity attendance is evident at every performance.

Those who have been fortunate enough to gain admission to Grauman's Theatre during the second week's showing have pronounced the production one of the finest seen there in a long time. Crowds have been turned away every night unable to gain admission. The matinee performances have been unusually large.

The story offers an exceptional love theme of old California, presented in a way that will both startle and fascinate, and is readily conceded to be Clara Kimball Young's crowning achievement—greater, indeed, than "Eyes of Youth" or "The Forbidden Woman."

"For the Soul of Rafael" had its premiere at Grauman's Theatre, April 21. Since then many congratulatory telegraphic reports, too long for publication, have been received at the Equity offices.

The picture received elaborate exploitation in Los Angeles under the supervision of Harry L. Reichenbach.

Quick Work by International.

Hearst's International News Weekly made another speed record on Saturday, April 24, when it took a scene and three hours later showed that scene at all the Broadway, New York, motion picture houses.

The record was made in connection with the high-price-protest parade engineered by New York's Cheese Club. As fast as the scenes were taken they were hurried over to the laboratory by special automobile, developed and printed and hurried over to the different theatres for matinee showing.

Zukor Points to New York and Dallas as Examples Why Theatres Are Bought

IN a personal interview with a representative of Moving Picture World on April 30, shortly after his return from Chicago, Adolph Zukor, president of Famous Players-Lasky Corporation, reiterated his previous declarations that the "excitement" about the alleged acquisition of theatres by producers with the intention of creating a monopoly is founded on a misunderstanding of the situation deliberately created by certain people.

"I know that the producers have no desire to take the theatres away from the exhibitors," Mr. Zukor said emphatically. "Our acquisition of theatres in certain localities is only in order to protect ourselves. Take New York City for an instance. In order to obtain sufficient representation for the productions of Famous Players-Lasky Corporation in this city we have been obliged to acquire the Criterion Theatre at an enormous expense. That action was absolutely necessary because other theatres are tied up to other interests.

"The taking over of the Criterion will be a boon to exhibitors. It furnishes a try-out for our best productions and makes their worth known from coast to coast. The Famous Players-Lasky Corporation is thinking of the exhibitors' welfare all the time; its desire to help the exhibitors is a primary reason why the Criterion was acquired."

Texas Exhibitors Unduly Alarmed.

"Texas exhibitors are excited at the possibility that you are seeking a theatre monopoly in that state; would you care to say that you are interested only in Dallas?" Mr. Zukor was asked.

"That is an example of what I was saying," Mr. Zukor replied. "We want representation in Dallas; we are not trying to monopolize the state."

"Whitman Bennett told the convention that the oldtimers (meaning the producers) have put themselves in the hands of men stronger than they are," suggested the interviewer.

Mr. Zukor answered that the statement is incorrect, that the fear of a monopoly by anybody in the industry is founded on a misunderstanding of the situation.

"Has Paramount taken over the fifty-four Black theatres in the East?"

"Paramount has not; Paramount has had a booking arrangement with them for a long time," said Mr. Zukor. "There is nothing to the story. Famous Players is acquiring theatres only here it needs representation. It is merely protecting its own business interests."

Mr. Zukor explained that while he had been in Chicago, he had not had the opportunity to hear details of the conventions and knew little about what transpired. He went to Chicago to attend a wedding and not to talk business, he said, and he only met one or two theatre men while in the city.

United Picture Theatres Corporation Has Receiver

INVOLUNTARY proceedings in bankruptcy have been instituted in the United States District Court against the United Picture Productions Corporation and the United Picture Theatres of America, and Harry Zalkin is in charge of the affairs of both corporations as receiver.

The appointment of Mr. Zalkin as receiver of the United companies was made by Judge Mayer upon the application of creditors and did not meet with any opposition from the film companies which have become involved in financial difficulties necessitating the indulgence of the creditors and co-operation on the part of all interests concerned to work out an adjustment.

Liabilities Approximate $375,000.

The liabilities of the United Picture Theatres of America, which is engaged chiefly in the distribution of motion pictures under contracts with approximately 2,000 exhibitors, amount to at least $375,000, while the assets are estimated roughly at $300,000, dependent, of course, upon the fulfillment of the contracts with the exhibitors and the amount derived from these contracts.

In view of this situation Judge Mayer authorized Receiver Zalkin to continue the business temporarily, and it is expected that he will obtain the further permission of the court to continue the business in the usual course pending the consummation of some definite plan of adjustment to be determined upon.

Proceedings Instituted April 27.

The bankruptcy proceedings against the producing company were instituted on April 27 by Strasbourger & Schallek representing the following creditors: Royal Ribbon & Carbon Company, on a claim of $5,890; Zinnsmith Press, on a claim of $1,278, and the Barclay Desk Company, on a claim of $496.

The proceedings against the distributing company were filed on April 26 by Olcott, Bonynge, McManus & Ernst for these creditors: The Water Color Company, Inc., on a claim of $330; Elco Gelatone Publishing Corporation, on a claim of $993, and Ethel Cotter, on a claim of $500.

Pretty Ankles Help Famous Players Studios Ball to Walk Off with Honors

WE never dreamt there were so many styles of hosiery on the beauty market, but the ankle contest at the Eastern Studios Ball of the Famous Players-Lasky Corporation, held at the Commodore, Wednesday evening, April 28, proved that every little ankle had a hosiery all its own.

Which delightful bit of fact not only puzzled the judges but baffled the spectators by whose applause the judges regulated their awards. So much so that it took deliberate consideration and elimination to make the final decision.

Beautiful "Footage."

A curtain shielded the contestants—with the exception of the ankles, of course—and when one young lady stepped to the footlights with some paper specie of the realm visible in the well-known "First National Bank," she threw more uncertainty into the contest than the recent arrival of English gold did to the exchange rate. Upon viewing which demonstration of the financial solidarity of the American woman one old gentleman was heard to murmur, "I'm glad I've got a good seat on this Stocking Exchange."

Miss Camelia Penny's trim "footage" won the first prize of $20 in gold, while Miss Aleta Dore and Mrs. Caroline Moore showed the prettiest ankles for the second and third prizes of $10 and $5, respectively. Mlle. Spinelle of the Ziegfeld Follies supervised the judging of the thirty contestants.

This bit of originality displayed by those responsible for the program and management of the ball characterized the affair from start to finish, or chronologically speaking from 8.30 p. m. to 4.30 a. m.

A "Different Ball."

Which obliges us to use the word "different." This was a "different" ball. Well managed and well directed, it caused favorable comment on all sides. "This isn't at all like the movie balls I've attended," "This is certainly a well-handled affair," "Altogether different" were some of the comments heard as event after event fitted into each other as if made to order.

A bill of Keith vaudeville artists entertained the crowd of 1,200 until 10 o'clock. Then the dancing started, interrupted now and then by more "talent." At midnight the grand march was staged, lead by Elsie Ferguson and Colonel William Weigle, representing Major-General Bullard. It looked more like the First Division marching down Fifth Avenue behind Pershing instead of the usual tangled affair listed under the general misnomer of "Grand March."

Beauty Contest Popular.

A buffet supper was served at 12:30, followed by the aforementioned ankle contest. The contest which undoubtedly raised feminine interest to the highest pitch was the beauty contest. Fifteen beauties were picked at the conclusion of the grand march and from these, pictures of whom were taken, Daniel Frohman will select the three who will be given screen tests by Famous Players-Lasky. The names of the three possible stars are not available as we go to press.

The proceeds of the ball will go toward the establishment of a welfare fund for the benefit of the studio employes of Famous Players. The welfare association is headed by J. N. Naulty, general manager of the Eastern Studios, with Daniel Hunting, vice-president, M. Healy, treasurer, and James Hood Macfarland, secretary.

Affair Well Managed.

Large issues of credit go to Mr. Naulty for the capable arrangement and handling of the ball, and to his various committees who shared in the work. The program deserves particular commendation for a beautiful and business like piece of work.

Among those present besides those above mentioned were Jesse L. Lasky, Arthur Friend, Thomas B. Clarke, Jr., Jules Brulatour, General Sir Charles Ferguson, Mme. Trentini, Fay Marbee, Mrs. George Fitzmaurice, Edward Small, Gypsy O'Brien, Arthur Cheney Johnson, Martha Mansfield, Marjorie Rambeau, Percy Marmont, Tom Wise, C. P. Holzderber, Faire Binney, Lillian Walker, R. R. Neill, Grace Darmond, Guyer P. Dominick, Marie Shotwell, Chamberlain Brown, H. H. Wentworth, Crauford Kent and Maurice Werthin.

Offer Reward for H. E. Specker.

The St. Louis Film Board of Trade offers a reward of $25 for the arrest and conviction of one H. E. Specker, who formerly operated motion picture theatres at Mattoon and Neoga, Ill. The organization writes that on March 4 five reels of film were shipped to Specker at Mattoon and have since that time been held by him.

The reels cover the following subjects: "Knight of the Western Land," "Threads of Fate" and "The Wrong Flat."

Sales Branches of Selznick Speed Up After Annual Convention in New York

A RESUME of the sales and booking reports from widely separated cities indicates a general acceleration in the business of the Select, Republic and National Picture exchanges. The exchange manager are now busy imparting to the sales forces the news of the Selznick convention and in arranging for the starting of some of the new methods outlined to them at the New York meeting.

The Atlanta office is the recipient of many compliments from several exhibitors in that territory who have benefited from the exploitation department's assistance. The Criterior Theatre, of Atlanta, was one of the theatres which played to a capacity house with the Olive Thomas production, "Footlights and Shadows."

Following an extensive campaign in Savannah in which window displays, song tie-ups, and elaborate lobby displays were used, the Odeon Theatre played to capacity business during the run of "Upstairs and Down," the Select production starring Olive Thomas. The novel idea of dressing a negro in a red uniform and sending him about town pushing a wheelbarrow filled with money bags, did much to put over the Eugene O'Brien production at the Alcazar Theatre in Birmingham, recently.

In Buffalo, T. W. Brady, Republic manager, screened the first episodes of the new serial "The Whirlwind" and Manager Howard, of the National Picture organization, screened "Just a Wife." This general screening resulted in several contracts, a report says, and Manager Howard closed contracts for National with the Schugert Enterprises, of Buffalo; Charles Havens, of the Cataract, Niagara Falls, and Max Andrews, of Salamanca.

Manager Moses, of the Buffalo Select office, has started a sales drive on Prizma productions and it is said that several of the salesmen have started brushing up on the geography of the world as a result.

The San Francisco office has reported excellent business for the past few weeks and the Eugene O'Brien production are reported even more popular than usual. His latest production, "A Fool and His Money," is said to have scored heavily on the West Coast.

"Humoresque" to Have Private View.

"Humoresque," Cosmopolitan Productions' new feature picture featuring Alma Rubens, which is scheduled for release by Paramount-Artcraft on June 6, will be given a special private showing in the big ball room of the Ritz-Carlton Hotel, New York, on May 4. Prominent men and women will be invited. There will also be another special showing to professional concert violinists which will be held about the same time.

Two Goldwyn Pictures Go Over Big in San Francisco

GOLDWYN WEEK on Market street, San Francisco, brought record-breaking crowds at the California Theatre, where Pauline Frederick in "The Woman in Room 13" was the attraction, and at the Rialto, showing Rex Beach's "The Silver Horde." The pictures opened on a Sunday, one of the finest of California spring days. Thousands of people had gone to the beaches or on motor trips, yet lines two and three deep waited in front of the theatres from opening time until shortly before the closing hour.

The publicity received on both productions was far above normal for San Francisco, although the expenditure on exploitation was kept within a reasonable figure. Walter Bodin, Goldwyn press and service representative at the San Francisco exchange, started the circulation of publicity on the two pictures about six weeks in advance of the showings, and as a result there was a considerable popular interest in the productions.

The city was so well covered with twenty-four, three and one sheets that no one could travel about San Francisco without being met by the name of Goldwyn.

Disposes of "Adventuress" for Big Foreign Territory

INTER-OCEAN through Gus Schlesinger, manager of the department of foreign film sales, recently closed for the major portion of the foreign territorial rights to "An Adventuress," according to a statement issued from the New York offices of the company. While the name of the buyer is not mentioned in the text of the statement, it is understood that he is the accredited representative of a large export house distributing motion pictures in foreign territories.

By the terms of the contract, the buyer takes over the exclusive distribution for United Kingdom of Great Britain and Ireland, including the Channel Islands; Belgium, Australia and New Zealand; Norway, Sweden and Denmark; France and its Mediterranean Colonies; Switzerland; India; Mexico, Cuba, Holland, Spain and Portugal; Dutch East Indies and Strait Settlement; Porto Rico, Santo Domingo and Venezuela; British South Africa, Argentine and Paraguay, Chile, Peru, Ecuador, Egypt and Finland.

"Gift Supreme" in South America.

"The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, has been disposed of for physical distribution throughout seven Latin-American territories, according to a statement by Gus Schlesinger, manager of the department of foreign film sales for Inter-Ocean.

The deal in question calls for the distribution in Argentine, Paraguay, Uruguay, Chile, Peru, Bolivia and Ecuador.

Purchase Franklin Novel for Eddie Lyons and Lee Moran

FIXED BY GEORGE," one of Edgar Franklin's recent novels, has been bought by Universal for Eddie Lyons and Lee Moran. It will be produced as a five reel comedy. Mr. Franklin has come to be recognized as one of the leading writers of farce plots. Two of his stories recently put into films with great success were "Everything But the Truth," a Universal starring Lyons and Moran, and "Don't Every Marry," a Marshall Neilan production.

"Fixed by George" will be the third five-reel Lyons and Moran comedy. The first was "Everything But the Truth" and the second was the screen version of Fred Jackson's musical comedy, "La La Lucille."

"Fixed by George" is the story of a young married man who tries to tell everybody else how to manage their affairs. It was published serially in the Argosy, beginning with the issue of February 21 this year. It will be put into production early in the summer and will be released next fall by Universal as one of its Star Series pictures.

Trade Showing of Pathe Serial.

W. E. Raynor, manager of Pathe's New York branch, has announced that a special trade showing of the new Pathe serial, "The Third Eye," for exhibitors in the metropolitan district will be held at the Stanley Theatre, Seventh avenue, near Forty-second street, on Tuesday morning at 10.30 A. M. The first three episodes of the serial will be screened.

Picture No. 1 Proves Why This Should Be Called "Lovers at Dawn" Instead of "Riders of the Dawn."
Wonder what all the trouble is about in the scene at the right. Guess we'll have to see this Hodkinson production in order to find out.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Paragon Company Will Feature a Clergyman in Series of Twenty-six Two-Reel Comedies

ANNOUNCED as one of the film oddities of the year, Paragon Pictures Corporation, of Long Beach, Cal., are producing a series of two-reel comedies in which the Reverend George LeRoi Clarke, a Baptist clergyman, who has turned from the pulpit to the screen, will be starred.

The Reverend Clarke was for eleven years an evangelist, and is said to be the only regularly ordained minister now in motion pictures. As soon as he has finished the last of his twenty-six pictures, which will be distributed by Romayne Superfilm Company of Los Angeles, he will return to his work as a minister.

These productions are being made at the former Balboa studios in Long Beach, California. Fred Jefferson will direct, and the supporting cast includes Marian Pickering and Johnny Hayes. The pictures will have a wide range of appeal, but will be "comedies" pure and simple, without the ghost of a moral or teaching, declares the minister.

He also states that he is appearing in films to prove that the gospel of fun is one of the bulwarks of Biblical teaching. "I want to help people help themselves to laughs galore." It is announced that a special effort will be made to interest prominent church workers.

"Up in Mary's Attic" Will Be Title of Fine Arts Comedy in Five Reels

FINE ARTS PICTURES, INC., of which Murray W. Garsson is president, announces that the five-reel comedy purchased from Ascher Enterprises, Inc., will be released under its original title, "Up in Mary's Attic," instead of "Some Baby" as first planned. Several reasons prompted this move, chief among which is the fact that a number of prominent exchangemen preferred the longer title, and also the fact that "Some Baby" has already been used.

"Up in Mary's Attic" is described as a rollicking comedy of a different type, with a clever and original story depicted in a whimsical and farcical manner, care being taken to maintain the story throughout so that thrill, suspense and interest abound throughout the picture.

The cast includes Eva Novak, Harry Gribbon, Minne-ha-ha, the Indian who appeared in "Mickey," and a large number of beautiful girls. More than 30,000 feet of negative were exposed, and is now being cut by Elmer McGovern. Charles F. Schwerin, general sales manager of the company, announces that a trade showing will probably be held in about ten days.

While many bathing girls are shown in the picture, it is said not to be, in its strictest sense, a bathing girl picture, as most of the scenes are laid in a girls' school, the girls being shown as students of the school.

The story is novel, and its whimsical tone will, it is said, bring tears of joy to the spectator. Fine Arts states a large sum of money will be spent to aid exhibitors in putting over this feature, and that exploitation aids of all kinds, as well as co-operation in advertising, is planned by the Fine Arts advertising department.

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Pioneer Appoints C. A. (Buck) Taylor General Manager of Buffalo Exchange

PIONEER FILM CORPORATION has appointed C. A. (Buck) Taylor as general manager of its Buffalo branch, and he has already taken up his duties. Mr. Murphy will remain as office manager under the direction of Mr. Taylor. Mr. Taylor is well known to New York State exhibitors, and was for three years manager of one of the Pathe exchanges.

Reports from the Buffalo office indicate that a large number of contracts are being secured for "Dr. Jeykll and Mr. Hyde" and "Empty Arms," and that great interest is being manifested in the forthcoming release of "Bubbles."

Mr. Taylor is pleased with the outlook for business, and expects his office to continue the rapid stride it has made during the past year and to soon become one of the foremost links in the Pioneer chain.

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Kremer Corrects Error and Announces a Sale

Victor Kremer Film Features reports that its recent announcement that rights to four Essanay Chaplins were purchased by Standard Film Corporation for Kansas and Missouri is in error, as this should be for Southern Illinois and Eastern Missouri. Western Missouri and Kansas is controlled by First National of Kansas City.

Victor Kremer, who is on tour and expects to return to New York within a week, announces he has sold the rights to these productions and also for "A Burlesque on Carmen" for Texas, Oklahoma and Arkansas.

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Beaudine at Work on Another. William Beaudine, who directed "Petticoats and Pants" for Christie, is now producing another two-reel comedy for the same company, with a cast including Fay Tincher, Jimmie Harrison, Charlotte Merriam and Eddie Baker.

"The Kentucky Colonel" Without the Eagle on His Shoulder. Nevertheless he's got a chicken on his arm in this National Film Corporation production.

Mrs. Cobb Will Visit Big Exchange Centres

As announced in our last issue, Agnes Egan Cobb, sales and publicity manager for Schomer-Ross Productions, Inc., has started on a country-wide sales tour. After attending the First National convention in Chicago, she will visit buyers in principal cities, including Pittsburgh, Cleveland, Chicago, Minneapolis, Denver, San Francisco, Omaha, Kansas City, Salt Lake City, Seattle, St. Louis, New Orleans and Atlanta.

Mrs. Cobb's trip is in the interest of her company's pictures and also Joe Brandt's products, and she will be in position to offer practically a complete program to state right buyers. It will also be her purpose to study closely the public taste and ascertain just what should be done to cater to the demand. She is highly pleased with the reception accorded the first Schomer-Ross production, "The Sacred Flame," featuring Emily Stevens.

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Marie Doro Picture Is Pioneer's May Release

The Pioneer Film Corporation's May release will be Marie Doro in "Midnight Gambols." The story deals with a girl who, because of prenatal influences, is possessed of a double consciousness, and who becomes enmeshed in the perils of New York's White Light district.

The supporting cast is headed by Godfrey Tearle, while Mary Jerrold, Christine Maitland and Sam Livesay have prominent roles. An elaborate line of exploitation matter, including lithographs, lobby displays and novelties is being prepared, together with a comprehensive press book. Arrangements are being made to post a large number of twenty-four sheets on this production.

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Billy West Discards His Familiar Make-Up

Billy West, now producing two-reel comedies for Reelcraft Pictures Corporation, has discarded the eccentric make-up which he has used for several years, and beginning with his first for Reelcraft has adopted a straight make-up, and will wear whatever apparel the type of character calls for in the script. This opens up a wider field for the selection of subjects.

Theodore Lorch, who has headed his own stock company for several years, has been added to Billy West's support, which includes Ethlyn Gibson, Leo White, Bud Ross and Al Martin. "Brass Buttons" is the title of the first comedy in which Billy West appears without his familiar make-up.

Marion Kohn Announces Additional Stress Will Be Placed on Plots for His Pictures

MARION H. KOHN, president of Marion H. Kohn Productions, announces that in the future more attention will be paid to the plots of the short subjects he is producing. "People demand a story in a comedy as well as in a big production, and it must be a good story or the picture will not get by," says Mr. Kohn.

"It is my intention to pick only clever stories. I have added several scenario writers to my staff as I want every subject to be thoroughly up to the minute in plot as well as in picture. There will be logical reason for every move in the lively, fast-moving Grace Cunard Westerns, and plots will also bolster up the work of Polly Moran and Smiling Bill Jones in their comedies. The plot in the short subject will be the biggest thing."

Polly Moran has completed her first "Sheriff Nell" comedy, while Smiling Bill Jones has finished his fourth single-reeler, "A Fishy Affair," in which the Kohn bathing girls will be featured.

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Jans Special Nears Completion.

The final scenes of Jans Pictures, Inc., feature drama, "Madonnas and Men," are now being filmed under the direction of B. A. Rolfe, who promises it will be one of the finest pieces of screencraft he has ever turned out. The story deals with both ancient and modern times, and is said to have same unusually elaborate sets.

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Great Interest Shown in "Vanishing Trails"

Hardly had the advertising campaign started, announces Canyon Pictures Corporation, when numerous inquiries were received regarding the Selig serial, "Vanishing Trails," featuring Franklyn Farnum and Mary Anderson.

J. M. Goldstein, treasurer of the company, announces that several sales of territory have been made. "We have built up a state rights clientele in the past few years," says Mr. Goldstein, "by holding to our promises. Once a man starts buying our pictures we can generally count on him when we release future pictures."

Burston Selects Title for Latest Ford Serial

It has been definitely decided by Louis Burston to release his latest serial, starring Francis Ford, under the title of "The Great Reward." This serial is in fifteen episodes and relates the story of a young man who takes the place of an ancient monarch.

Mr. Burston announces that all of the titles suggested were found to be unsatisfactory, as they adhered too closely to the spirit of the story.

Chadwick Pictures Corporation Offers Briggs Comedies on State Right Market

THE Briggs Comedies, which during the past year have been released through Paramount exchanges, will in the future be released on the state rights market by Chadwick Pictures Corporation, a company recently formed to handle high-class productions.

I. E. Chadwick, president of the company, announces that at present ten subjects are ready: "It Happens in the Best Regulated Families," "Oh, Man," "Oh, How He Could Dance," "The Handy Man Around the House," "The Town Lock-up," "Wonder What a Baby Thinks About," "Sticky Six," "The Tramp," "Buried Gold" and "Circus Day."

These are all based on the Briggs comic series appearing in many prominent daily newspapers, and will be released at the rate of one a week for ten weeks. Elaborate advertising accessories have been prepared.

Chadwick Pictures Corporation is located in the Leavitt Building, 130 West Forty-sixth street, and Jacques Kopfstein, vice-president of the company, is in charge of the sales department.

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Censors Have Not Cut "Hall Room" Comedies

Jack Cohn, of Jack and Harry Cohn, producers of Hall Room Boys Comedies, in which Neeley Edwards and Hugh Fay are featured, states these comedies are practically censor-proof. "Of the sixteen comedies already produced," says Mr. Cohn, "not one has lost a foot through the use of censor's shears.

"This is a record in which we take pride. It does not mean there is no live action to these comedies, but goes to show that even though a picture is full of laughable situations, with action and pep, there is also a chance to keep it clean and wholesome." "Tell Us Ouija" is the latest of this series.

"Move a Little Will Ya Lady—Yer Not Posin' Fer a Gallery Portrait,"
So speaks Rev. George LeRoi Clarke, who is featured in Paragon comedies with Miriam Pickering.

Sol Lesser Will Star Wheeler Oakman Now Annette Kellerman's Leading Man

AS the result of his work with Annette Kellerman in her new modern comedy-drama, which she has just completed for Sol Lesser, Wheeler Oakman will become a star in his own right under the Lesser banner. He has appeared in prominent roles in several big productions, including "The Spoilers," "The Ne'er Do Well," "Mickey" and "The Virgin of Stamboul."

In each of these pictures he has portrayed a distinct type. The first three of these productions Mr. Lesser handled for his territory and was attracted to his work. In the Kellerman picture he is the leading man, and is said to have a role different from any he has attempted. After viewing his work in this film Mr. Lesser placed him under a long-term contract.

While a new studio is being built to house the Lesser productions and a story secured for Mr. Oakman he will be loaned for two prodctions to another producing organization.

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Arrow Secures Rights to Several Productions

Several new productions have been secured recently by Arrow Film Corporation for distribution on the state rights market. Among them is "A Woman's Man," made by Screencraft Pictures Corporation, in five reels and starring Romaine Fielding.

In addition, there is a series of twelve new high class two-reel comedies, starring Muriel Ostriche, which will be released one each month; and an educational series of one-reel pictures, titled "The Nation's Mirror," which will show scenes of historical interest throughout the country, and which should prove of especial interest to schools.

Kremer Organization Achieves Rapid Growth During the Past Six Months

DURING the past half year Victor Kremer Film Features, Inc., have achieved an excellent record in sales and bookings, and from October, 1919, when rights for five Chaplin reissues for the United States and Canada, an almost unbroken record of weekly sales for these productions has been maintained.

From one room the office space has, during this period, been increased until a large portion of one floor of a prominent film building is now occupied. A local exchange for New York and northern New Jersey has been opened, and the staff of the office increased from five to thirty.

Bookings on the Chaplins have been secured in some of the best theatres, including the New York Rivoli and Rialto and Grauman's Los Angeles, and at present less than ten per cent. of the territory remains unsold.

The following exchanges have bought rights on these productions: Bee Hive, Chicago; First National, Kansas City; Twentieth Century Film Company, Philadelphia; Superfilm Attractions, Washington; Quality Film Corporation, Pittsburgh; Essenel Productions DuLuxe Company, Cleveland; Big Feature Rights Corporation, Louisville; A. C. Bromberg Attractions, Atlanta; Eastern Feature Film Company, Boston; Feature Film Company, Minneapolis; Standard Film Corporation, St. Louis; Metro Pictures Corportion, Dallas; Mickey Film Corporation, Chicago; Exhibitors Films Exchange, Washington; F. A. F. Enterprises, Omaha; D. W. Griffith Film Service for Ohio and Kentucky; A. Glasnapp, Bowman, N. D., and Davis Amusement Enterprises, Montreal.

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Yudkin Makes Trip to Boost "Screen Smiles"

Originator of "Screen Smiles," Herbert H. Yudkin, left New York recently for a trip to prominent independent exchanges in the interest of this novelty topical, which is being distributed by Victor Kremer Film Features. He will visit Philadelphia, Washington, Baltimore, Pittsburgh, Indianapolis, Cleveland, Detroit and Chicago.

Mr. Yudkin carries prints of the last three issues, together with samples of advertising accessories, including stock one-sheets, heralds, press matter and a lobby display of eight photographs showing the main title and animated illustrations.

Rights to this series for eastern Pennsylvania and southern New Jersey have been acquired by Consolidated Film Company of Philadelphia.

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Release Date Named for Initial "Franey" Comedy

May 17 has been set by R. C. Cropper, president of Reelcraft Pictures Corporation, as release date for the first of a series of one-reel Billy Franey comedies. Titles of the first three releases are "The Paper-Hanger," "The Dog-Catcher" and "The Water Plug."

It is announced that exchanges distributing this series will be advertised in a national campaign which has just been started

Polly Moran Comedies Will Be Two Reelers

The Polly Moran comedies will be released as two-reelers instead of single reelers as originally planned, announces Marion H. Kohn Productions. Miss Moran is at work on the new series of "Sheriff Nell" pictures, and the first, "Sheriff Nell Surrounded," has been completed.

A special water set, with capacity for 5,000 gallons was constructed for this comedy, and Marion Kohn asserts this is typical of the care and expense which will be gone to to make these "slap-stick" comedies above the average. Joe Brandt reports considerable territory has been sold on this series.

Marion H. Kohn Productions has been granted articles of incorporation in California to produce motion pictures.

Marion H. Kohn is president; D. J. Chatkin, vice-president; J. D. Letterman, secretary, and George A. Oppenheimer, treasurer. Joe Brandt is eastern representative.

Interstate Photoplay Company Announces Feature Picture "The Ninth Commandment"

INTERSTATE PHOTOPLAYS COMPANY, which recently announced a feature production, "The Ninth Commandment," starring Fernando R. Elizondo, is getting ready to begin on a second production in which this new star will be featured. Emil Harder, who directed the first production, will also direct this one.

The actual filming of "The Ninth Commandment" is now complete and it is being cut and assembled. The picture is based on the theme "Thou shalt not covet thy neighbor's wife," and deals with a character Zaldou, who, rebuffed in trying to gain a woman's love, sets out to revenge himself after she is happily married. He kidnaps one infant son and later tries to make away with the other one.

Believing he has succeeded he again tries to win the woman's love, but is recognized by the son who he has kidnapped, and who succeeds in foiling his plan. Interest is added to the story by a charming love affair between the kidnapped boy and a distant relative of his mother, and the further fact that the boy, reared in luxury, when he is injured, gets his brother to pose as his double and visit his mother and sister.

Featured in this production is Mme. Halina Bruzovna, who appeared in Selznick's "The Faded Butterfly."

National Film Going Right Ahead With Its Program of Increased Production

HARRY M. RUBEY, president of National Film Corporation, announces that all difficulties have been adjusted and everything is now in excellent shape at the studios, and production activities will go ahead in keeping with prearranged increased program.

The "Buddy" Post unit is making twenty-six two-reel comedies to be released by Goldwyn under the Capitol brand, and the various Marion Kohn units are rapidly turning out numerous subjects. Preparations for "The Son of Tarzan" serial are nearing completion, but the company is awaiting the arrival of Joe Brandt before sailing to a South Pacific island to film the main scenes of this Edgar Rice Burroughs' novel.

Roy Somerville has completed the continuity for the first three episodes, and Harry Revier, the director, announces he will introduce several unique ideas in this serial, of which Jack Hoxie is the star.

There will be a little lapse of time before production is started on the next feature to follow, "The Kentucky Colonel," due to the illness of Director William A. Seiter. Several big stories are under consideration.

Brandt Optimistic.

Joe Brandt, director general, is optimistic regarding his company's plans, and states that "The Confession," "Parted Curtains," "Nobody's Girl" and "The Kentucky Colonel" are representative of National's capabilities, and that future efforts will be centered on producing a small number of pictures of this calibre each year. "We expect to make each succeeding picture better, to spend more money on them, and exhibitors will find that the extra expense is justified."

Alice Howell Films Sold for Entire Country—Print of Latest Received

REELCRAFT PICTURES CORPORATION has received negative and sample print from its Chicago studio on the latest two-reel Alice Howell comedy, "Her Bargain Day." This picture was directed by Frederick J. Ireland, vice-president in charge of production for Reelcraft, and several of the scenes were filmed in the Chicago "Loop" district, in and around a prominent department store, the Chicago traffic police being used in many scenes. This is said to be the first time in several years that a picture company has taken pictures inside the "Loop."

Standard Gets Rights.

Rights on the series of Alice Howell comedies were recently sold to Standard Film Company, of Cincinnati, Detroit and Cleveland, and Masterpiece Pictures Company, of Philadelphia, for their respective territories. This is announced by Reelcraft as closing out the entire territory in the United States on these comedies.

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Pioneer Will Appoint Big Promotion Force

At the recent conference of the executives of the Pioneer Co-operative Distribution System, in New York, it was decided to create a body of special representatives to visit the exchange centers and work in conjunction with the local staff.

The formation of this staff is in progress, but has been somewhat delayed on account of getting the list of spring offerings in order, but it is expected that within the next few weeks the first group will be appointed.

Jack Cohn Announces "Laughographs" A Reel of Animated Jokes and Gags

CLOSELY following the announcement of "Screen Snapshots" Jack Cohn announces he is about to launch another novelty reel, which will also be issued every other week, and thus, with the "Snapshots," provide exhibitors with a weekly release.

"Laughographs" is the title of this new reel. It will be composed of animated jokes and a varied assortment of quips and gags, and is said to be entirely new in its conception. For example, in the first issue a negro preacher explains to his congregation the meaning of "miracle," providing exceptional humor, it is claimed.

Jack Cohn states he will have some of the best known "columnists" prepare "copy" for this reel, and that the funny side of life from all corners of the globe will be the basis of each issue. "Laughographs" will be released on the state rights market.

Louis Burston Presents Francis Ford in a Five-Reel Abraham Lincoln Film

LOUIS BURSTON announces for early release a new Abraham Lincoln five-reel drama entitled "The Heart of Lincoln," in which Francis Ford portrays the leading role. Mr. Burston states that he made this picture because of the interest shown by exhibitors in the Lincoln pictures issued in connection with this great American's birthday, and that in this production he has attempted to show some of the lively moods of Lincoln, as well as his hours of great grief and stress.

Interwoven in the picture is a love story of a young couple whose path crossed that of the martyred president. An attractive line of advertising and exploitation matter has been prepared in connection with this picture.

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Halbert Brown Portrays Dignified Role in Film

Prominent in the cast of the Lee Francis Lybarger thought drama, "Democracy, the Vision Restored," is Halbert W. Brown, who impersonated Ambassador Gerard in "My Four Years in Germany," which was also directed by William Nigh.

Mr. Brown is a native of Vermont, and in his early youth was featured in melodrama. Later he made a name in heavy and character roles. He was with Margaret Anglin for three years and also appeared in prominent roles with several other stage stars. He has also been seen in several photoplays, including "A Perfect Lover," "The World Aflame," "Please Help Emily" and "Civilian Clothes." In the Lybarger drama he portrays the role of the doctor.

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Many First-Run Houses Show Christie Special

The latest Christie two-reeler, "Petticoats and Pants," directed by William Beaudine, is said to have registered stronger with exhibitors than any of the previous two-reelers which have played many of the best theatres. During the week of April 12, it was featured by Miller's Theatre in Los Angeles in newspaper publicity, and received excellent reviews from the five local newspapers.

The Trouble?—Well, the Fat Man's Wife Is Under the Umbrella Making Love

And Annette Kellerman is trying to whisper the fact to "heavy hubby." Clipped from Sol Lesser's new comedy drama with the noted swimmer as the star.

Educational Describes Chester Studios Now Nearing Completion in Los Angeles

LATE dispatches from Los Angeles announce the practical completion of the physical organization of C. L. Chester Productions, Inc., whose entire product will be released through Educational Films Corporation. Only the laboratory and permanent offices remain to be finished before the entire plant will be in operation.

Mr. Chester is in personal charge of all the activities on the West Coast, having offices for the present at 6372 Hollywood Boulevard. Here also are located Katherine Hilliker, whose work on the titles for Chester Outings is so well known and who will do the title work for all the Chester offerings, and Arthur W. Loomer, director of art work.

Until the new Chester laboratory is completed, the cutting and projection rooms are located in the William Horsley Laboratories at 6060 Sunset Boulevard. Here Joseph LaRose, who is so well known as production manager for the Rialto and Rivoli Theatres, New York, is located. Mr. LaRose is assembling and editing the comedy and travel productions under the direct supervision of Mr. Chester.

The Chester Studios, where the comedies are being produced, are located near Lincoln Park, not far from the Selig Zoo. William S. Campbell, who has had long experience in handling productions in which animals participate, is in charge of activities, with Harry Burns as his assistant and Lee Garmes as cameraman.

Adjoining the studios is the Chester Zoo, which affords unusual facilities for the production of animal scenes. Animals figure as prominently in the second of the Chester Comedies, now nearing completion, as they did in "Four Times Foiled," the initial production, which recently had its pre-release showings in New York. The Chester Zoo offers a variety of animal actors, including the lion family of six, headed by Leo and Queenie; Meatsie, a leopard, and her two cubs; a puma, an anteater, a pair of raccoons and an African vulture. There are some twelve breeds of the monkey family, including Alexander, who took the hero's role in "Four Times Foiled."

There are in addition to the domestic animals, including the horse and dog that showed such intelligence in the initial Chester comedy creation.

Before leaving Los Angeles the Chester Comedies will be ready for the exhibitor. There also the Chester-Outings and Screenics will be edited and titled, the film being dispatched to Los Angeles by the five Chester cameramen who are "scattered to the four winds."

Educational will announce a definite release schedule for the Chester product within a few days. Ample exploitation material on each release is being prepared.

Theatre Publicity Manager Complains of Poor Quality of Exploitation Materials

Editor Moving Picture World:

THERE is a subject vital to the promotion of the popularity of the motion picture that is seemingly overlooked by all except the one responsible for the publicity for the individual or chain of theatres devoted to first runs in the larger cities. This is the inadequate supply of suitable stills for publicity purposes in the metropolitan newspapers or other publications wherein stills may be "planted" providing they are of a sutiaitable nature.

Why is it that seeming care is given to the smooth working of the departments of the producing company with the exception of that department which can be counted as one of the most important of all—the publicity? That is, as far as the tools with which to work, in this instance such tools being suitable stills for publication purposes. It is said that the average cost per still to the studio is 45 cents and that the aggregate cost of such material is far out of proportion. Still if this is a fact, why do the producing studios insist in foisting upon the exchanges for publicity distribution a bunch of junk that is apparently useless by those upon whom such publicity distribution depends.

Complain as to expense and then willfully cast their money to the "four winds of Heaven." A pretty girl can always get attention from the press and can top the layout. Those engaged in the work of theatrical publicity know this and work to this end, but if one does attempt to gain good-looking stills of the more popular stars from the exchanges there is always an appalling lack of such and in their places is an inconsequental collection of stills which mean nothing and in most instances non-publishable except where a figure is blocked out here and there. This occurs even when it happens that you are the first man to handle the run. Either the stars do not wish to become popular (and I do not certainly believe that this is the case) or else the producing companies are fearful that their stars may become too popular.

Anyway in the long run, it is only working injury upon the producer.

HOWARD O. PIERCE.
Publicity Manager, John H. Kunsky, Inc.

Zukor Will Produce British Stage Successes in England

FILMING of British stage successes in England for distribution in this country, England and on the Continent will begin at once by a Famous Players-Lasky British producing company, it was declared by Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his arrival in New York City from abroad, last week.

The plays include all of Sir James M. Barrie's successes, including "Peter Pan," "What Every Woman Knows" and "The Little Minister." A new play being written by Henry Arthur Jones and the Drury Lane spectacle, "The Great Day," also are among the British stage successes which will be converted into motion pictures under the direction of Jesse L. Lasky, producing head of the corporation. Hugh Ford, a director, is already on his way to London to open the new Famous Players-Lasky studio in that city with the production of Marie Corelli's novel, "The Sorrows of Satan."

These plays, Mr. Zukor stated, will be enacted by British casts in British settings, and more than anything else will serve to bring the Old World closer to America.

While in London Mr. Zukor conferred with several leaders of British life and he says he received many indications that the British people are greatly pleased because American motion picture producers will film British plays in British settings for American consumption.

"When I was in England," he asserted, "I received letters by the score congratulating me and my associates on our enterprise. The British people like American photoplays, which are having a tremendous success throughout the British Isles as well as on the continent, but, naturally, they want to see photoplays in English settings, and with our new London studio we are in a position to supply them.

"Nearly all the comment I heard while in England was to the effect that motion pictures made in England and distributed in America would have a most salutary effect in uniting even closer the two nations in the bonds of friendship and understanding."

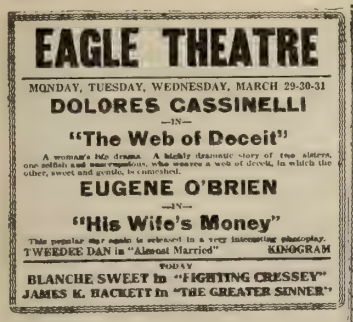
Effects of a Telegram: No. 1—Telegram Coming, Sir; No. 2—Just Before Its Arrival; No. 3—After Reading It.
Paramount's "Mrs. Temple's Telegram" shows Bryant Washburn getting temperamental while pretty Wanda Hawley endeavors to console him

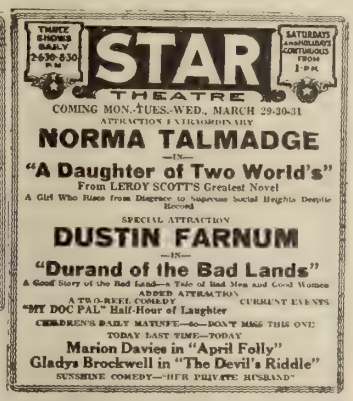
Advertising and Exploitation

By Epes Winthrop Sargent

Sometimes White Space Will Sell More Seats Than Four Times as Much Text

TWO examples from Manchester, N. H., point up the value of white space in advertising. The Star takes a double fives and the Eagle a pair of fours, and both houses fill the spaces so full of type that the value of the space is lost. A religious advertisement in the same section and only six inches deep completely overshadows them. It does not pay to take a small space





Two Overstuffed Advertisements from New Hampshire.

and try to make up with big, black letters. It is better to use small light letters *which will seem large in the space.*

These houses are handicapped by the fact that they run double features and must give two titles equal display, yet other managers, in other towns, can get apparent display in the same or even smaller spaces. They do it by studying how to get big effects with small type faces, and generally they find the answer in lighter faces. Bold type faces should not be used in limited spaces. They are for use in large spaces where there is plenty of room in which they can spread out and have their effect.

For the small area the preference should be for light letters which gain seeming size by the relative proportioning of the lines. This is something the average manager does not seem able to undrstand. He does not realize that a large letter in a small space is too crowded to have effect. The smaller the space the larger the letter he tries to use, and so he defeats his end, whether it be newspaper space or a weekly program. Value is not a matter of blackness, but of conspicuousness, and the two are utterly different.

—*P. T. A.*—

Grew a Tent Into a Theatre

FRANK E. Lee, of Three Oaks, Mich., sends in a local weekly in which he has five advertisements and adds that he has been in Three Oaks for nine years. He started in a tent, showing a single reel for three days and then changing. With the approach of winter he got into a store fit-up and in course of time sprouted this into a regular theatre. He has been a steady and consistent advertiser, and is not afraid to take an extra page to put over a special attraction.

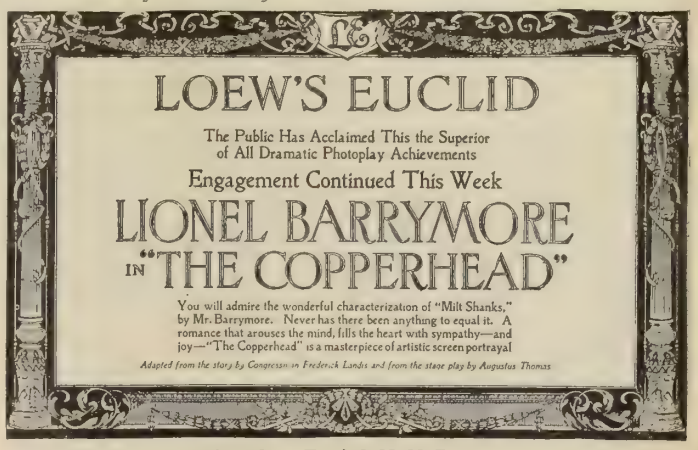
He is the leader of the local band, as well, and the issue he sends advertises a special benefit for the band at the opera house, under his management. With some houses changing hands two and three times a year, it is pleasant to find an old timer who has stuck. But Mr. Lee stuck because he went into a town, worked right, advertised—and kept on advertising. He gives good shows and scales his prices to match the current program, starting in at ten and twenty and raising for the larger features.

—*P. T. A.*—

Another Cleveland Half Page in Which Type and Lettering Are Well Combined

JUST as the Grauman style is a distinctive type, so the advertisements from M. A. Maloney, of the Loew theatres, Cleveland, are distinctly educative; particularly the Euclid half pages. It is not to be supposed that many advertisers will use half pages to follow Mr. Malaney, but this small reproduction looks well and the style can be followed where the space cannot be afforded. It is not so much a mater of how much space you use as what you do in that space, and a four fives would look just as well as an eight tens with practically the same design.

For his second week Mr. Malaney is less apt to use a cut attractor as for an opening, but the plain announcement, backed up by press work, will probably sell a first run as easily as would a cut, and the dignity and appeal of this display would be hard to better. The border is perhaps a trifle too ornate. A more sketchy design might have helped in some small degree, but the main point is getting the announcement over, and this could not be bettered very materially.



Another Euclid Half Page.

There seems to be a method in this madness of Mr. Malaney for large spaces. He takes this half page and a matching half for the other Loew theatres in Cleveland, the Euclid running at the bottom of the first photoplay page, while the other display bottoms the facing page. As a result the Loew houses get the first chance at the prospective patron. He naturally turns to the photoplay page, and he sees only the Loew announcements. If he wants anything else he must turn the page. The chances of selling him before he turns the page are sufficiently strong to make the additional cost for space worth while.

—*P. T. A.*—

Rochester Theatres Vary Style and Get Distinction Without Too Large Displays

ROCHESTER must be a comfortable sort of town to have a theatre in. The theatres mostly use double sizes or sevens and instead of sitting up nights trying to "fade" the other fellows, each house gets out a good design and stops worrying. They do not copy styles, apparently, but trust to a difference in the layouts to get a good show with a double five or six instead

Three Displays from Rochester Theatres.

of going strong on black borders and similar devices in an effort to dominate the page. It is the better scheme where all will play the game right and not try to cut under. Then when one house has an exceptional attraction it can get a splash in a three tens.

See What a Fashion Show Can Do

Of the three displays we like that for the Regent best. Miss Pickford does not need much shouting and this two fives is attractive and dignified. The Fay space has the lower portion, advertising the vaudeville, cut off. This is plain type display and does not work in with the drawn design which advertises the film. The picture of Tob Mix standing on one foot is a crazy sort of thing to use for a cut, which is the very reason why it is a good idea to use it. It is different, therefore it attracts.

The Victoria has the most conventional showing, but it manages to make much of the elephant strips, and between that and the circus cut they get attention. They seem to use a tab show weekly to offset the Fay vaudeville. A lot of people seem to like tab shows, but we never could stand chorus girls in cotton stockings. Rochester seems to put it all over its neighbor, Utica, in theatrical advertising, probably because the Rochester papers are more generous with their advrtisers. The tightwad business policy never helped a newspaper get large spaces, yet it is still followed in some sections.

—P. T. A.—

Samuel Sivitz's Three-in-One Would Be Better Did His Artist Letter Plainly

HERE is another example of how Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, tries to get full effect for three houses in a five fives. This is more or less along the lines of the Franklin style, but Mr. Franklin takes half this

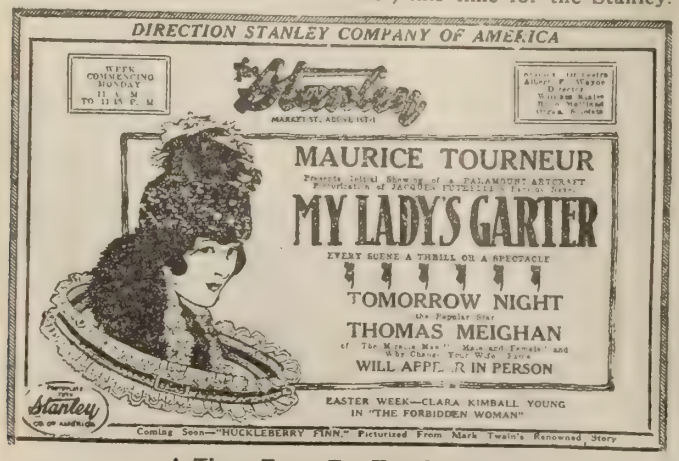
Mr. Sivitz's Strip.

space or more, and hampers the telling by using lettering not always clear. It would be much better did to have the text set up and printed on strips of paper which could be pasted into place. The idea of a combination space is good, but it is possible to use three small spaces to give one large display and still have the stuff legible. We do not think the artist has been very successful in this sample.

—P. T. A.—

Philadelphia Artist Does Not Sense Value of Open Display to Make Appeal

EVIDENTLY the artist employed by the Stanley houses in Philadelphia does not appreciate the value of open display in his Sunday spaces or else he is overwhelmed by the amount of copy supplied. Recently we showed one of the spaces in the joint announcement. Here is another, this time for the Stanley.



A Three Fours Far Too Crowded.

It is about sixty lines across three columns, and something could have been made of this space through planning, but the space is reduced to a two-column, though the use of a blotchy looking cut showing a woman's bust set into something which might be a Philadelphia garter or a life preserver. The house signature and an underline and a "coming soon" and a personal appearance take up so much space that the lines are all huddled together.

This is not as poor a specimen as the recent Nazimova space, but it cannot be called good work. The Stanley management is so excellent in so many respects that we are surprised that they should be content with such poor art work. It should be possible to obtain a first-class display in better than twelve column inches.

—P. T. A.—

Another Angle to the Fashion Show

FASHION shows are not only good business makers in a house, but when they are worked right they can be made to produce much extra advertising. This cut shows how a San Francisco store hooked up with the California Theatre to put over a fashion showing. The store posed a special case display with a large sign announcing the showing, and gave all that extra

A Store Advertisement for a Fashion Show.

advertising well in advance of the playing date. Even without this advertising hook-up the fashion show properly worked is a big draw, but with the show better than paying for itself, there remains all of the booming the store must give to get its own value out of the joint enterprise. In proportion to the cost, we know of nothing better calculated to bring returns than a fashion show well staged, and yet hundreds of managers never try the scheme because they are afraid to tackle even so simple a proposition. The fashion show can be worked in any town of five thousand or over and can be made a big revenue getter.

—P. T. A.—

Made City Directory Basis of Display in Advertising for "Too Much Johnson"

MAKING a page of the city directory the frame for a three tens for the New Aster, Minneapolis, was John Leroy Johnston's way of getting attention for Bryant Washburn in "Too Much Johnson. Just enough of the page was used around the edges to show what it was, but not enough to intrude on the space, and the cutting was done so that the greatest possible number of given names could be run. Johnsons are more plentiful than Smiths in some sections of Minnesota, and the appeal was strong and direct. It is more than a quarter of a century since Russell's comedians used the Smith page for "The City Directory," and probably Johnston does not recall this, but it worked then and it works now. Try it some time for Johnson or Smith or Jones. The stunt is interchangeable.

—P. T. A.—

Build Your Programs Right

PROGRAM building is not yet become an art in the picture game. Managers are guided more by release dates than by the relation of subjects, but release date has very little to do with the Boston genius who mixed up Pathe's "The Life of Christ," Mrs. Castle in "The Amateur Wife" and the serial, "The Lost City" for a Holy Week bill. And it was one of the large houses, if you please, and not a small house where the manager might not be supposed to know better. And then some people wonder why the pictures do not make greater progress.

Press Bunk and Publicity Are Not the Same

Prelude, Prologue and Production All Used

Alert San Francisco Managers Jazz New Sennett Five Reeler to Big Business

GOING the limit with Mack Sennett's fourth experiment in a five-reel story, "Down on the Farm," the Imperial, San Francisco, which had first chance at the production, is still cleaning up big business. They are handling it like a super-feature dramatic film just to make people realize it is different. As a result the production got off to a jam and has held the crowds. Not all of the stunts can be copied by the smaller time managers when the film comes into their field, but it will be worth while to remember what the Imperial has done and at least adapt a portion of the stunts.

When it was decided to let the Imperial have it first, Eugene Roth and J. A. Partington, managing directors of the string with which the Imperial is connected, got into conference with Harry David, the house manager.

"Number Nine in the Red Book, Boys. Kill It!"
How Severi and his famous San Francisco orchestra helped to put over Mack Sennett's new five-reeler, "Down on the Farm," at the Imperial.

To Make It Important.

It was felt that to get the most out of the picture it must be handled in the same way that the dramatic stuff is worked. Before they got through they had worked out a program which combined about all of the features ever used to put over the extra big attractions. As a result the public and the critics took it seriously while laughing their heads off. Just as a red and gold sash makes a good cigar seem better, the production enhanced the value of the film in critical and other eyes.

A Pierrette was employed to open the program, and she appeared before the curtain after the fashion of "Pagliacci" and made the prologue. It lacked the vocalism of the opera, but it was direct and to the point, running:

> Listen folks: We're going to give you a show without rhyme or reason. As our old friend, Mark Twain, said: "Persons attempting to find a motive in this show will be prosecuted; persons attempting to find a moral will be ejected and any one who seek to discover a plot will be shot at sunrise. This is the order of the management."

Then a Song.

She vanished behind the curtain to give place to a girl in farmerette costume who sang a song written by Ben Black, who collaborates with Art Hickman, the Jazz King. It was not much of a song; just doggerel verses outlining the program, but it was different, and got the audience in a proper frame of mind.

As soon as the song ended the curtain was taken up without giving the applause a chance to die out and the first film feature, "Bobby Bumps," was projected. Then the screen went up for the prologue.

Severi's orchestra is one of the things the San Francisco picture goer likes to brag about. His Sunday concerts are local musical events and his men are artists. It was something of a shock to discover them in a haymow, anticipating the country-wide overalls movement by a couple of weeks. They reveled in top boots and false whiskers and they gave one of the always popular village band selections about as badly as the worst local band ever attempted.

Musicians a Hit.

The sight of the familiar players draped in denim and Spanish moss was almost as much of a treat to the crowd as the fun which followed. It was not as funny, but the men were known and this gave humor to the appearance.

A two-reel Harold Lloyd comedy gave the men a chance to change and get into the orchestra pit for the production. This was a farm scene, shown in the cut, with a fat legged little girl to sing an old-fashioned rural song.

Before her appearance the lights were used to carry the scene from dim light to

Were They All Like That "Down on the Farm"
We should hear less talk about getting the boys back to the cornfields. Congressional committees are advised to consult with Mack Sennett.

Don't Use a Hundred Words If Ten Will Tell It

a sunrise effect and so to the full lighting, the orchestra in the meantime helping the effect. On her exit the screen was dropped and the presentation of "Down on the Farm" begun.

In the Proper Mood.

All that had gone before had worked to get them into the proper frame of mind for the fullest enjoyment of the nonsensicalities of Louise Fazenda, Marie Prevost, Ben Turpin, Harry Gribbon, the Great Dane, the thespian cat and all the other factors of the Sennett two-reel hits.

Probably the story would have been found enjoyable without all this preparation, but by working the audience to the proper pitch the utmost was gotten from the play and the audiences went out talking it up to those who had not seen it, while the critics went back to their offices and wrote glowing stories. They forgot to be analytic and look for the plot. They were in the right mood. the same as the rest of the crowd, and some of the criticisms sounded as though Harry David has shown them what he keeps in the cellar before they went home.

Do Some of It.

Not many houses can afford to do as much as this, but the suggestions can be modified to suit the individual purse from a straight orchestral selection to a "Sis Hopkins" prologue. The more the manager does, the better pleased his patrons will be. Making good with a film is not merely a matter of renting a good story. The production can contribute very materially to the acceptance of the entertainment, and make the story seem better just as a painting in a proper frame is more presentable than an unframed canvas. The San Francisco management has gone the limit, but it is not much of a price to pay for several weeks' big business.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.

Played Local Leading Man to Limit to Put Over "A Daughter of Two Worlds"

ALTHOUGH publicity man is the term applied to any person who writes advertisement and press stuff, the real press agent is only the man who knows how to get more than he is given from the stuff at command.

Charles Beahan, of the Driggs Theatre, Clearfield, Pa., put one over big recently, and got results that reached back to New York.

Somehow the management learned that a local man of considerable wealth and high social standing had written home to friends that he was the leading man for Norma Talmadge in "A Daughter of Two Worlds," playing under the name of Jack Crosby.

Worked on the Tip.

That was all the Driggs needed. The picture was booked in for a two-day run, and as soon as the contract was signed the billboards blossomed out with the announcement that "Sam Stewart, Clearfield's First Motion Picture Star" would be seen in support of Norma Talmadge.

Then the newspapers came out like this:

NORMA TALMADGE
and
SAM STEWART
in
"A Daughter of Two Worlds."

and after that the chief of police himself could not have driven the crowds from the front of the Driggs.

And Sam Denied.

The advertising was launched so far in advance that there was plenty of time for talk to spread around. It did not have to be pushed, it was self-propelling. Clearfield is not so large that the publication of a local Who's Who is considered necessary. Everyone knew who Sam was and the announcement that President Wilson and Bill Bryan would appear in a joint debate on state letter writing could have done no more so far as Clearfield was concerned.

Of course the news was rushed to Sam that he was being billed like a circus, so he sat down and wrote to his friends to deny the reports. His friends rushed to print denials, but the Driggs kept right on advertising two stars. The denial simply helped to make more business.

And It Was.

The local gossips could scarcely wait until the show came to town and Beahan did not have to go out and ring a bell in front of the house to draw a crowd. The line did not form the night before, but the wise ones came early and the house was packed to the police limits as quickly as the tickets could be taken up.

And it *was* Sam, for the dope was straight and the management felt that it was a straight hunch, and everyone went out and told the world that Clearfield at last had a he Mary Pickford for its very own, and the rest of the town came down to the theatre in a body.

Not all of them could get in, but the picture has been rebooked and promises to repeat its success.

It was a good job of press work.

Wrote House Plugger Song for "Why Change Your Wife?"

GETTING his house leader to write a plugger song for "Why Change Your Wife?" carrying the same title, was one of the things Charles Gross, of the Columbia, Dayton, did to get over the De Mille picture for an eleven-day run

Harold A. Krell wrote the music to which Leon Berg, another local man, added the words. It was used as a plugger, a singer being brought from Cincinnati. The local angle gave even more than a national song, and helped a lot to put the story over big after a poor opening due to bad weather.

But Mr. Gross did not trust entirely to the song. Five hundred one-sheets and heralds and window cards in proportion were used as well as generous newspaper spaces.

Better Edit Your Hook-up Pages

THE Majestic, Jackson, Mich., sends in a hook-up double page for "Pollyanna" along the old lines, but one clothing store advertised that the reason Miss Pickford got a divorce was not Fairbanks, but the fact that Moore did not wear a certain brand of clothes they handle. Probably they thought this was clever, but it certainly did not help the theatre any. A certain editorial supervision over the copy for a hook-up page is needed.

Here's a Prologue Setting to Go With "The Idol Dancer"

NATURALLY, the Hawaiian troupe is coming into its own for Griffith's First National production, "The Idol Dancer." The cut on this page shows the setting used by Turner and Dahnken at the Tivoli, San Francisco. The top of the volcano appears rather crudely done, but this is because it was painted for light effects, and the flowing lava did much to put over the production. Mme. Worthington, a Hawaaian singer, was the soloist, and the dance was done by Pau Lei Lani, six more or less musicians being employed for the accompaniments.

Local Color for a South Seas Picture.

Of course the local color must be dark, so Frank Costello, of the Tivoli, San Francisco, used six colored ukulele urgers, a cafe au lait dancer and a lighter singer for "The Idol Dancer," Griffith's First National production.

Don't Try to Fool Editors or They'll Fool You

Lem L. Stewart Works New Key Stunt to Interest in Opening of New House

COLUMBIA, S. C., is now a "Key City" in the real sense of the word. "The Rambler" and others will please take notice. As told recently, Lem L. Stewart, general publicity man for Southern Enterprises, Inc., closed down his desk in Atlanta to work closer to the ground. Lately he has been in Columbia, S. C., helping to put the New Imperial Theatre on the map. The stunts he worked are interesting, credit being shared with J. S. Hursey, local manager, and Mr. Laskin, the Paramount publicity man in that territory.

The Imperial is the old Pastime Theatre, formerly devoted to vaudeville. Fire closed the house, which was fixed up and turned over to such amateur events as offered. The Lynch people took over the property and practically rebuilt. The problem was to put the house back on the attendance list, with competition from four other picture theatres and a vaudeville house. The white population is about 18,000 and the six houses combined offer about 6,000 seats, so that there are but three persons to each seat.

Working the Keys.

About a week before the opening a local hardware store made a window display of locks of various sorts, with an ordinary door lock featured as the lock of the New Imperial. A card announced that season passes would be given to the first seven who could fit a key, weekly passes to the next seven and admission to the opening day performances to all who succeeded after the first fourteen. Further details were to be given in the Sunday paper.

One hundred keys were "lost" throughout the city, seven of which were capable of opening the lock. Each had a tag attached stating the terms of the contest and advertising "On With the Dance," the opening attraction. The contest was also advertised in a two twelves in the Sunday issue.

Helped the Hook-ups.

Following the opening shot the classified columns were used to advertise the "lost" keys. Six window hook-ups had been arranged for, two in ten cent stores, three in clothing stores and the hardware store already spoken of. Each day these classified advertisements picked up one store, stating that the key had been lost in this store, one, for example, stating that the key had been lost while purchasing music in Woolworth's. This helped the store business.

Although later investigation seemed to show that these advertisements were mostly read by the young people, the whole town was soon talking about the keys, and the tagged keys held by small boys were articles of barter and invitations to assault and robbery.

The opening day the lock was set in the lobby, and apparently most of the town was on hand to try the lock. Any key could be used, and some tried as many as twenty-five keys before they gave it up. The season and weekly passes had been won by half past four, and about fifty more qualified under the single admission clause.

Adapted Stunts.

This was the most novel, but by no means the only stunt. The window dancer used in Atlanta was also employed, and the same dancer appeared without her mask at an "On With the Dance" night of the Civic League the Saturday before the opening. A prize waltz was also held, the prize being a season pass. This provided two opportunities for announcing the opening to a large crowd, representative of the best element in the city.

Coming in so late in the season, Mr. Stewart found all of the billboards under contract to the other houses, so he could use only three and six sheet stands, but he put out a street car similar to that used by the Rialto, Tulsa, with cut-outs of the various Paramount stars for the passengers. This was new in Columbia and more than compensated for a lack of 24-sheets.

Who Reads the Ads.

The crowd represented all classes, from the street urchins up to the highest type of business men. About 50 per cent. were women and girls. By question, I found that the boys and younger men had read the papers. The older men had not seen the advertisement, but had heard of the stunt from others or saw the crowds. It would appear that a majority of the readers of the motion picture advertising in the newspapers are the younger folks, who pass the word along to their elders.

LEM L. STEWART,
Southern Enterprises.

Effective Use of Cutouts Marks Kansas City Theatre

CUTOUTS from lithographs were apparently provided for when the Newman Theatre, Kansas City, was built, for several excellent displays have come in from this theatre. The cut shows the house dressed for Louise Glaum in "Sex" with end panels for a local fashion show, hooking up with the elaborate costumes worn by Miss Glaum in this play. There are five cutouts from lithographs and two special paintings for the fashion show stretching across the front of the entrance. This is not only more effective than the use of banners, but it gives a touch of distinction to the house where the banner cheapens the display. A slight drapery across the top masks the top lightning and also gives a finish to the set-up, while other lights across the bottom are hidden by the display title. An adaptation of this useful idea is possible to many houses not originally planned for such a showing. For a temporary display beaver or corrugated board can be used, but for a permanent showing the preparation should be more elaborate.

Broke Old Tradition with "The River's End" for Week

EVERY little while someone finds that he can do something which "everyone" knows cannot be done. There is a tradition out in Salt Lake City that a film show is good for not more than five days and they mostly play split weeks. Back in the dim past this probably was true, but George Mayne, of the American, began to wonder if perhaps something could not be done to let a show come in for a week.

He had "The River's End" and he defiantly booked it in for a whole seven days, then he got after Old Man Hoodoo with a sharp stick. There was good paper, so he used paper, and he backed this up with heralds, throwaways, and, above all, newspaper work. He got so much publicity that people forgot to stop going at the end of the fifth day and whole crowds absent-mindedly strolled up to the box office as late as the last day of the run and put down good hard money for tickets.

Now when you tell Mr. Mayne that a picture cannot show for more than five days he merely smiles and replies that it all depends.

"Long May She Wave!" Chant the Sign-Painters.
But the Newman Theatre, Kansas City, has done away with banners and gets a more sightly and effective display with cutouts from posters and paintings.

"Press Agent" Is Something More Than a Title

Sympathetic Barkeeps Gave Windows to Help "Water, Water Everywhere"

WORKING on the sympathies of mournful barkeepers was only one of the angles employed by the Philadelphia Goldwyn exchange in helping the Stanley Company put over "Water, Water Everywhere" in the City of Brotherly Love.

The posting of a flooded residential district has already been described, but that was not a marker on the stunt of getting the bottlers of soft stuff to use 125,000 labels, one on every bottle of stuff sent to the clubs, restaurants and cabarets. You could not toy with a ginger ale or lemon soda without being reminded of the happy days.

The manufacturers looked upon it as a species of propaganda and were enthusiastic in their support of the scheme, making it unanimous.

Used Trailers.

The film opened at the Victoria, but every Stanley theatre carried a trailer showing Rogers being engulfed in a waterly flood with his quip, "I remember the time it was considered a disgrace for a man to get drunk. Now it is considered an achievement."

This not only got a laugh but it took the title all over town, and became as much of a by-word as the "Once a man entertained his friends in the parlor; now he takes them down cellar," which was used on the cutouts which adorned every window the barkeepers donated.

The barkeeps seemed to take a mournful pleasure in donating space to help rub it in, and they regarded the bills with delight.

Hotels Came In.

Some 25,000 cut out novelties were distributed to diners by the hotels and leading restaurants, and in addition five foot soda glasses were given a place in most of the lobbies with displays of stills. Like the barkeepers, the hotel managers seemed to feel that it would help keep the public stirred up, so you passed the soda glasses to sit at a table and look at the cutouts until the waiter brought you the best you could get with a watery label stuck on for good measure.

Sandwich men were sent out with champagne bottle signs and the film delivery wagons carried painted signs on both sides, to help along.

A Big Window Hook-up.

The most elaborate single display was a window in the downtown section which gave a motion picture exhibit. Portions of the scenario were shown and wax figures were used to illustrate the making of a scene, with backings, lights and a camera with a dummy director.

The development and printing of the film were also explained, and finally a 22 by 28 picture was illuminated by a nitrogen lamp placed in a projection machine.

This display attracted so much attention that the Public Ledger picked up the story for its business section, illustrating with photographs of the display.

It was an unusually elaborate hook-up, and it put the picture over strong. The bottle label idea is particularly to be commended. This is practical even in the smaller towns.

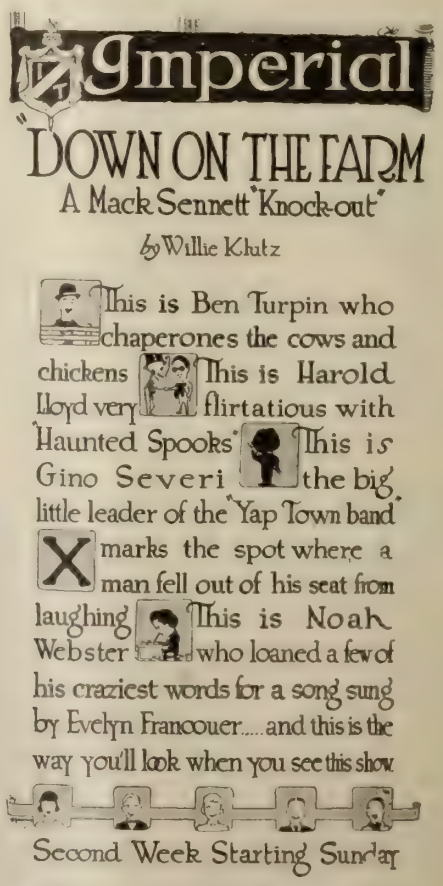
Used a Boxing Match with First Dempsey Serial Show

EMPLOYING a local boxer to give an exhibition with a sparring partner was the scheme used by Manager Sellman of the Strand, Waterbury, Conn., to put over the first installment of the Jack Dempsey serial, "Daredevil Jack." The serial was booked for three days for each installment and Mr. Sellman wanted to get it off to a good start. A local boxer who had showed up well in nearby contests was engaged for an exhibition and was made the subject of mystery advertising, the announcement merely stating that an event of local interest would be staged in connection with the showing.

The idea is capable of elaboration and adaptation. Where the local laws permit bouts may be staged with contestants from the local athletic club or school gymnasium. It is always possible to get someone, and exhibitions may be permitted where bouts are not allowed. The stunt worked big in Waterbury. It will work for others.

Used "Different" Display for Sennett's "Down on the Farm"

EMPHASIZING the fact that "Down on the Farm" was different from the usual Sennett comedies, Nick Ayer, of the Imperial, San Francisco, studied out something new for the advertising. It speaks for itself, but if you can vision this on a page with the usual run of display advertising, you can realize that the space stood out like a cocktail at a prohibition conference.



The Imperial's Novelty Ad.

The bill was an all-comedy, as told elsewhere, and even the dignified orchestra leader put on a pair of high-water pants and a Chaplin moustache and led a rube orchestra. Mr. Ayer and Messrs. Roth and Partington, the managing directors, felt that something out of the ordinary was needed for the advertising display, and they certainly achieved it. It is a safe bet that more people studied out this advertisement than were held by any other one advertisement on the amusement pages simply because it was so different from the rest, and evidently a large proportion felt called upon to go and see the show.

Perhaps You Don't Believe in Signs.

But the Philadelphia Goldwyn Exchange does, so they pasted their delivery fleet to help along a drive on "Water, Water Everywhere," which went over strong with the kind collaboration of bottlers and barkeepers.

Only Ticket Selling Stuff Is Good Press Work

Try the Street Address for a Mystery Letter Campaign

NEW ENGLAND exhibitors have been puzzled over a letter which urged them to hurry to 13 Stanhope street, Boston, to listen to the troubles of the writer with "my husband's other wife." These were written in longhand in feminine script and even some of those who knew the address to be that of the Pathe Exchange wondered for a moment which typewriter or inspector they had been talking to was married.

The stunt is by no means new and the suggestion that the theatre's address instead of name be used was offered in Picture Theatre Advertising some years ago, but few managers seem to have used this angle, though it works well. Most persons do not think of the Rivoli theatre as "268 Main street." It is the Rivoli. The use of the street number will get a lot of people looking for the number who otherwise would pay no attention to a letter. They can't remember what is at 268 Main street, so they go to see—and they remember the message.

A number of current films lend themselves well to this form of advertising. Why not try it out?

Black and White Scenery Used for Film Prologue

SOMETHING radically new was used at the Capitol Theatre, New York, during the run of Nazimova in "The Heart of a Child." For the prologue a scene depicting the Limehouse district of London was employed, and this was done in black and white instead of color, to harmonize with the film to follow. The stage showed a street in the district with a group of figures dancing to the music of a street organ.

Light effects were used to get color for the scene, but the setting and costuming were held to black and the colored lights heightened this film effect.

The idea is not only new, but it will be found handy by managers who cannot handle color.

Narrow Lobby Used Circus Connection to Carry Out the Tent Idea for "Jinx"

PROBABLY nothing carries a stronger appeal to the general public than a circus play. In this it pulls even stronger than behind-the-scenes stories and tales of bold, bad Broadway. And the more emphasis the management gives to the circus angle, the better the business is apt to be.

William Koch, of the New Aster, Minneapolis, who seems to vie with the New Lyric for stunts, got a new touch for "Jinx" recently, playing this Goldwyn attraction rather belatedly.

The New Aster has a circular outer lobby, with a long and rather narrow inside passage. The outer lobby was dressed as a tent and the passage to the auditorium was fixed up as a "connection," as the circus people call the passages between two tents.

Went the Limit.

The effect of the connection was somewhat detracted from by the use of advertising material for the succeeding attraction, but the atmosphere was fairly well preserved, and it did not matter as much, once the ticket taker was passed. It did help materially when viewed from the outside in connection with the outer lobby display.

The chief stunt with the outer lobby was a set of paintings for the side show freaks, with a center painting rather larger than the rest for Miss Normand herself. There were a Siamese twins, a snake charmer, a fat woman and a wild man, and one of the house employees worked as a stilt clown around the front and up and down the street.

A painted piece helped to convert the box office into a ticket wagon, and house employes were dressed in clown suits to give the proper color and life to the display.

Not New, But Good.

The stunts were not new, with the exception of the connection, but the general idea was more fully carried out than usual. Mr. Koch had no winter quarters circus to fall back upon for animals, but the clown on stilts did almost as well as an excitement maker and was more tractable.

The paintings were the chief touch of local color, and these are beyond the reach of the small town man, but there is a chance to replace these with the stock paper from such concerns as Hennegan, who carry in stock paper for most standard freaks, wild men, living skeletons, sword swallowers and the like. The paper is cheap and flashy, and it would pay the small town man to lay in a set and hold them against the next circus play.

It is not always possible to hire tents, but in a pinch hay covers can be borrowed or perhaps canvas can be dug up from the boy scout troops. A tent flash for a circus play is worth all the money it costs, and most lobbies will lend themselves to some sort of decoration, if nothing more than the paintings.

Do the Best You Can.

Now that the circus season is on it will pay to keep an eye out for the shows and run a circus play, with proper trimmings, a week or ten days before the traveling show comes. The bills will whet the appetite for the tent shows. The elaborate billing of the road show can be made to work for the house, and possibly be made to take the edge off the circus when it comes.

As soon as the bills go up, dig out your own preparations, wire to the exchange to ship the play you have determined upon, and you can get the advantage of several hundred sheets of billing at small cost.

Mr. Koch did things in a big way, but you do not have to work as big. Just do the best you can.

Moving Picture World is sold on newsstands at 15 cents the copy. The subscription price is $3 the year. By subscribing, you save $4.80 on 52 issues—and that's worth while. Do it now!

Ever Go to the Circus and Stroll from the Menagerie to the "Big Top"?

If you did you passed through the "connection." This is a connection rigged in the lobby of the New Aster, Minneapolis, to create local color for Goldywn's presentation of Mabel Normand in "Jinx." The front was all dressed up with side-show paintings, and this is a continuation of that effect. It did not cost much and it helped a lot.

"Looks Like Fair Weather from Now On," Says Carl Laemmle, Discussing Universal

IN buying out P. A. Powers' interest in the Universal Film Manufacturing Company I have achieved the ambition of my life," announced Carl Laemmle in a recent interview concerning the re-adjustment of Universal holdings when Mr. Powers sold out to Mr. Laemmle and resigned as treasurer of the film company.

"I organized the Universal company eight years ago and it always has been my 'baby.' In all the vicissitudes of the Universal company's varied existence, I never gave up hope of gaining practical control of it some day. That day has come. There is the friendliest feeling between Mr. Powers and myself. The deal was consummated in all friendliness and with regard for the mutual interests of both of us. Although he no longer is connected with Universal, he has my good will and I have his.

"It has been a hard struggle most of the time, building Universal. We have taken the slowest but the surest method. Our basis has been fair treatment of exhibitors plus fair treatment of competitors. It looks like fair weather for Universal from now on. In the past year there has been a striking improvement in the quality of Universal pictures. Our latest success, 'The Virgin of Stamboul,' is proving itself one of the most popular pictures of the year. And it is only the beginning of a succession of master productions, many of which already are completed, which we will release in the near future.

Five Jewel Pictures Ready.

"'The Devil's Pass Key,' Erich von Stroheim's latest Jewel production makes you think you're set right down in Paris, so realistic is the Parisian atmosphere. We have five of these big pictures ready now, including 'The Virgin of Stamboul' and 'The Devil's Pass Key.' The others are 'Ambition,' with Dorothy Phillips, 'The Breath of the Gods,' with Tsuru Aoki, and 'The Beach Comber,' with Elmo Lincoln.

"For its special pictures, to be released approximately every week, beginning next July, Universal has selected six popular stars, each star to make a series of eight pictures during the ensuing year. This plan will assure exhibitors a steady output of excellent pictures starring players of first rate ability and prestige.

"Our five great 1920 serials are taking like hot cakes. 'The Lion Man,' 'Elmo the Fearless,' 'The Moon Riders,' 'The Vanishing Dagger' and 'The Dragon's Net,' taken either individually or together, form a distinct stride in chaptered photodrama. Two of them are the results of foreign expeditions, one to Europe and the other to Asia to obtain the proper settings.

"Universal is beating new paths in other directions. Two exploring expeditions now are in the heart of Africa and Borneo, getting pictures of native life, of the scenic wonders and of the strange animals of those two sections of the world.

"Other new and recent ventures by Universal include the turning out of high-class five-reel comedies based on farcial stories by popular writers, a new brand of high-class two-reel comedies and a weekly novelty reel of curious things in nature and in the works of mankind.

"Universal rapidly is expanding its great sales and distribution force. An expedition now is nearing Australia to set up the first Universal branch in that continent. Keep your eye on the Universal. We've just begun to fight."

Archainbaud Signed on Long Contract by Myron Selznick

GEORGE ARCHAINBAUD, director of Selznick Pictures, has been signed to a long term contract by Myron Selznick. Mr. Selznick's announcement is said to be the aftermath of the success of Elaine Hammerstein's latest Selznick picture, "The Shadow of Rosalie Byrnes." This production, made under the direction of Archainbaud, according to report, has and is proving to be one of the biggest successes Miss Hammerstein has had.

Although Mr. Archainbaud has not yet reached his thirtieth birthday, he is credited with a career that many an older director might be proud to boast.

National Picture Theatres Appoints Directors Acting for 1,200 Exhibitors

THE National Picture Theatres, Inc., is to be an absolutely self-governing organization and the directors for the organization, who represent more than 1,200 leading exhibitors have been appointed, according to an announcement made by President Lewis J. Selznick.

The appointments were made just previous to the Selznick convention held recently in New York City and the names of the directors are made public this week for the first time. At the time the National Pictures idea was conceived by Mr. Selznick, he hoped to obtain the services and backing of the best exhibitors in the country. The outcome of this ambition is now self-evident and no better assurance of the continued success of the enterprise could be offered than the announcement of the men who will govern the progress of the organization.

The newly appointed directors are: Nat Ascher, Aaron Jones, of Jones, Linick, Character & Schaefer; Harry Lubliner, of Lubliner & Trintz, all of Chicago; Jules Mastbaum, of the Stanley Booking Company, Philadelphia; Tom Saxe, Milwaukee; Harry Bernstein, Richmond, Va.; W. H. Cline, Los Angeles; Harry Crandall, Washington, D. C.; Fred Dolle, Louisville; George Giles, Boston; John P. Harris, Pittsburgh; Ike Libson, Cincinnati; Charles Olson, Indianapolis; H. M. F. Pasemezoglu, St. Louis; E. S. Rebner, Youngstown, Ohio; Ross B. Rogers, Wichita Falls, Texas; George Simpson, Rochester, and Jake Wells, Richmond, Va.

The organization is now in complete control of the exhibitors and three of the members have been appointed to frame the bylaws.

In speaking of this action Mr. Selznick said: "I believe it essential to the best interests of National Picture Theatres, Inc., that all the important matters of policy shall be decided by exhibitor directors, and as the bylaws are among the most important factors of our success, I want to carry out the principle of self-government to the limit."

Good Business Reported for Kremer Show.

New York Independent Masterfilms report the booking of four short-length Chaplin reissues by the B. S. Moss and also the Proctor circuits in New York; also that "A Burlesque on Carmen," presented with the Carmen Beauties Revue, has broken house records in Perth Amboy and Newark.

This latter attraction is booked for Elmira, which will be followed by a week's engagement at the Empire Theatre, Buffalo. So far this production has played Kingston, Tarrytown, White Plains, Penns Grove, Perth Amboy and Newark

Bessie Love Looks in the Heart of a Flower and Says: "I See Myself as a Poor Girl in the End."
And no more than she speaks the dream comes true in "The Midlanders," an Andrew J. Callaghan production, which has been adapted from the well-known novel.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Bernstein Given Reception at Universal Studio in Honor of His Return to the Firm

ISADORE BERNSTEIN, the first general manager of Universal City, and who directed the building of the mammoth film plant, has returned to the scene of his former activities, after an absence of several years, as manager of productions.

In celebration of Bernstein's return, a reception and dance was given at the studio and in the receiving line were a number of the stars of Universal productions, including Priscilla Dean, Edith Roberts, Frank Mayo, Anne Cornwall, Eddie Lyons, Lee Moran, Marie Walcamp, Eddy Polo, Harry Carey and several of the leading directors, among them Henry McRae, Tod Browning, Lynn Reynolds, Jack Ford and Reeves Eason.

A negro jazz band furnished snappy music for dancing on the new north stage. Four big ball room sets had been prepared for the occasion and the studio was strung with gaily decorated Japanese lanterns. More than a thousand guests, among them many of the stars who were appearing in Universal productions under Mr. Bernstein's former administration at U City, attended the reception.

Mr. Bernstein is production manager.

Thompson Returns from Trip.

Louis W. Thompson, president of the Special Pictures Corporation, has returned to Los Angeles after a four weeks trip to Chicago, Pittsburg, Cleveland and New York. While in the latter city Mr. Thompson started camera expeditions to different parts of the world to secure scenic subjects for his productions that will be colored and presented with the Artcolor weekly release.

E. E. Silcocks, special traveling representative of the company, has just established a branch in New Orleans with Al Durning as manager. The Pearce Film Corporation of that city will also handle the Comedyart Productions.

Will Make Comedies in France.

Walter W. Bell, cameraman with the Buddy Post comedy company at the National studios in Hollywood, will sail for France about June 1 to film American comedies in a continental setting near Paris. Bell will also be prepared to supply inserts and scenics photographed in Europe to American producers.

Invents Enlarging Camera.

Two inventions of importance to the motion picture industry have been developed in the research laboratories of the National Film Corporation recently. Lenwood Abbott, superintendent of the National laboratory, has perfected an enlarging camera which will make a clear cut print from a motion picture negative, making it possible to reproduce pictures for publicity purposes without the use of a Graflex camera.

The other invention is a tubular ray filter to be attached to the lens of a stop-motion camera with a vertical focus. This filter, which is the work of William Paley, is built on the principle of the Maxim silencer, thin blades inside the tube absorbing the necessary light. Both inventions have been registered at the Patent Office.

Two Weddings in Filmland.

Josephine Hill, leading woman in Metro features, and Jack Perrin, Universal serial star, were married recently. The two film players met several months ago when both were working at Metro. Mrs. Perrin will not retire from the screen, and a new home will soon be built in Hollywood for the couple.

Hope Loring, of the scenario department at Universal City, was married a few days ago to Louis R. Lighton, son of the author of the Billy Fortune stories, and himself a writer for the magazines. Miss Loring and Mr. Lighton met when Lighton visited U City to arrange for putting one of his stories on the screen.

Eclypse Company Starts.

The Eclypse Film Company is a new producing compnay that has just started work at the David Horsley studio, and will produce a series of two-reel comedies, using the same cast and characters in each picture.

Wycliffe A. Hill is the author of the series and will supervise production. Tom Gibson will direct. Dan Crimmons, of the vaudeville team of Crimmons and Gore, will head the cast, and other principal players will be Hattie Wade Mack, Lottie McPhearson, Allan Cuthbert and Helen Carpenter. The series will be called "The Problems of the Potts Family."

Willat Productions at Work.

The Willat Productions, recently incorporated with C. H. Willat, former director for Famous Players-Lasky, as president and general manager, and Irving Willat in charge of productions as director, are at work on their first feature at the National studios in Los Angeles. The Willat productions are to make a series of adaptations of well known books for release through the Hodkinson organization. The first film by the new company will be ready for release about June 15.

Jack Wheeler Comes Back.

L. C. Wheeler, known to the picture industry as Jack Wheeler, and remembered as the editor of the Selig-Tribune News Weekly, and for other intensive film activities in and around Chicago, has returned to the pictures as treasurer of the Kosmik Films, Inc. Mr. Wheeler is in Los Angeles to personally supervise the filming of "The Hope Diamond Mystery" being made under the direction of Stuart Paton.

Kosmik Films Producing.

The Kosmik Films, Inc., of Chicago, composed of George Kleine, president; John Larsen, vice-president; L. C. Wheeler, treasurer, and B. C. Hardcastle, secretary, has opened a studio on the west coast for the production of a serial entitled, "The Hope Diamond Mystery."

The serial will be directed by Stuart Paton with Grace Darmond and George Chesebro at the head of a cast which includes William Marion, Boris Karoloff, Carmen Phillips, William Puckley, Captain Clayton, Ethel Shannon and May Yohe.

Salisbury to Start Production.

Monroe Salisbury, recent Universal star, has completed the organization of his company, which will be known as the Monroe Salisbury Players, and will begin on his first picture within a short time at the Brunton studio.

Clermont Enters Production Field.

Clermont Photoplays Corporation, with a capital of $500,000 is the newest company to enter the field of motion picture production in California. The new company has begun work at Bernstein studio on Boyle Heights, with the first unit, Lloyd Carleton Productions, directed by Lloyd B. Carleton. Six more producing units are being added and a studio will be built some time in the future. Stories with all star casts will be featured. Hannibal N. Clermont is president of the new concern, and Lloyd B. Carleton, supervising director.

Only a Scratch.

Edna Purviance, who took part in an automobile accident a few weeks ago, wants it known that the cut she received in the smashup did not extend clear across her face to her ear, but was a mere scratch on her nose, which is now entirely healed and will not mar her "so-called beauty" (her own words) nor keep her out of pictures.

Thomas Persse Dies.

Thomas Henry Persse, a member of the local film colony and of the Actors Association of Los Angeles, and an opera singer for years, died at a Santa Monica Hospital on April 20, at the age of 57 years. He leaves a widow, four sisters, three brothers and his mother, all living in Canada.

Casino Converted into Cinema.

The Casino at Redondo Beach has been leased by George Cleveland and C. Gordon Parkhurst of Venice, and will be made into a motion picture theatre. Cleveland and Parkhurst are planning to open a large picture theatre in Venice, and expect to arrange for a third theatre in Santa Monica soon.

Sig Schlager Breezes In.

Sig Schlager, erstwhile publicity director of the J. Parker Read productions, but now special traveling representative for Read, has just come in from a trip to New York, Chicago, Boston, Kansas City and other ports, where he boosted the productions of Louise Glaum and of Hobart Bosworth.

Historical Film Producing.

Four months behind schedule because of reorganization and rearrangement of plans, the cameras of the Historical Film Corporation of America, the company organized to film the Bible, began to purr at Santa Barbara on April 12, and the first unit of The Pageant of the Bible is now on its way to the screen.

Among Busy Exchangemen

Buffalo

C. A. Taylor With Pioneer.

C. A. Taylor, who recently resigned as manager of the Pathe office, Buffalo, and was succeeded by J. E. Kimberly from the Republic exchange, has become general manager of New York State for the Pioneer Film corporation with offices at 145 Franklin street. "Buck" has hit the foothills and glaring lights of every town in the Empire State and knows the territory like a book. "Buck" is one of the pioneers who blazed the film trail in Buffalo and film men are glad that he is still going to call the Queen City of the Lakes his "Home, Sweet Home."

Barnett at Select Office.

A. T. Barnett, former Metro and Paramount salesman, has been appointed assistant branch manager at the Buffalo Select office to succeed Jerome Weiss, who has entered business for himself. Mr. Barnett will also have charge of booking, relieving Al Botham, who will be supervisor of shipping, a new department being developed to take care of the increased business. H. C. Wallner, former Goldwyn salesman is now with Select. He will handle short subjects and specials in the Buffalo territory.

Canty Fox Book Keeper.

George Canty, who has been in the poster department at the local Fox office, is now a book keeper at the same exchange. George is the son of Sergeant Tim Canty, of Police Station No. 14. Clayton Sheehan, district manager for Fox, who has been touring all over the country in the interest of the big sales drive, stopped off in town a few days recently and then went to New York. He is expected in Buffalo soon.

Breaks All Records.

Allan S. Moritz, Famous Players-Lasky manager, is authority for the statement that "Why Change Your Wife," is breaking all records at the Regent Theatre, Rochester, where it is being presented for a two weeks' run, the first, by the way, at this house. Mr. Moritz also announces the promotion of Leroy Rouff from the percentage department to the sales force. The local office broke all business records the week of April 19, which proves that the popularity of the film play is growing daily.

P. H. Smith Busy Man.

P. H. Smith, local First National manager, is up to his ears in contracts these days. There is a veritable avalanche of them pouring in from all directions. Mr. Smith has just closed a contract for the showing of "Auction of Souls" at the Empire Theatre in conjunction with the personal appearance of Aurora Mardiganian, the star of the picture, for a week run. This is a notable bit of work, because of the fact that the film has been shown in almost every other house in Buffalo.

Lieut. Jim Anderson is working on some unusual exploitation methods to put the film over like a shell from a Big Bertha. Among western New York houses that have closed for the First National feature are Richardson, Oswego and the Bertis Grande, Auburn. Miss Mardiganian will appear at both houses in person.

Buffalo Exchange Notes.

H. E. Wilkinson, Realart manager, toured the state the week of April 19, boosting Wanda Hawley in her first production, "Miss Hobbs."

Jack Kelly, Robertson-Cole publicity man, is busy with a preliminary campaign on the local appearance of Carpentier in the Broadway Auditorium. Jack has put over several good stories on the local sport pages.

Henry W. Kahn, manager of the Metro office, is spending most of his time these days getting his new headquarters in the Warner Building ready for occupancy on May 1.

Attractions April 26-May 1

Chicago.

Randolph: "Why Change Your Wife?"
Playhouse: "The Virgin of Stamboul."
Ziegfeld: "The Woman Gives."
Barbee's: "The Woman He Chose."
Alcazar: "Alias Jimmy Valentine" and "Treasure Island."
Boston: "The Toll Gate."
Rose: "The Heart of a Child" and "The Orphan."
Casino: "Locked Lips."
Bandbox: "The Adventuress."
Riviera: "The Turning Point."
State-Lake: "The Shadow of Rosalie Byrnes."
Bijou Dream: "In Search of a Sinner."

Philadelphia.

Fairmount: "The Dream Cheater."
Stanley: "Huckleberry Finn" (second week).
Palace: "The Toll Gate" (second week).
Arcadia: "The Woman Game."
Victoria: "His Wife's Money."
Capitol: "The Cost."
Rivoli: "A Daughter of the Gods."
Locust: "Thou Art the Man."
Imperial: "In Old Kentucky."
Market Street: "The Luck of the Irish."
Allegheny: "In Old Kentucky."

San Francisco.

California: "The Broken Melody."
Portola: "Silk Husbands and Calico Wives."
Imperial: "Dr. Jekyll and Mr. Hyde" (Paramount).
Strand: "The Adventurer."
Rialto: "Tower of Ivory."
Tivoli: "Just a Wife."
Frolic: "Dr. Jekyll and Mr. Hyde" (Pioneer).
Sun: "Eve in Exile."

Toronto.

Grand Theatre: "The Right to Happiness."
Strand: "The Amateur Wife."
Allen: "The Virgin of Stamboul."
Regent: "The Fighting Shepherdess."
Loew's: "In Search of a Sinner."
Hippodrome: "The Right to Lie."

Los Angeles.

California: "The Silver Horde."
Grauman's: "The Amateur Wife."
Grauman's Rialto: "The Soul of Rafael" (second week).
Kinema: "The Idol Dancer."
Miller's: "Jiggs in Society" and "The Valley of Tomorrow."
Symphony: "Desert Love."
Tally's Broadway: "Women Men Forget."
Garrick: "The Inferior Sex."
Victory: "The Deadlier Sex."
Clune's Broadway: "Blind Youth."
Superba: "Virgin of Stamboul"—third week.
Palace: "Live Sparks."

Boston.

Park: "Treasure Island."
Modern and Beacon: "The Deadlier Sex."
Tremont Temple: "In Old Kentucky."
Gordon's Scollay Square: "The Idol Dancer."
Loew's Orpheum: First part, "The Mother of His Children"; second part, "Rio Grande."
Loew's Globe: First part, "The Mother of His Children"; second part, "The Greatest Sinner."
Boston: "Captain Swift."

Washington.

Garden: "Why Change Your Wife?" (Fourth week.)
Columbia: First half: "A Fool and His Money"; last half, "The Very Idea."
Metropolitan: "The Sporting Duchess."
Strand: "The Luck of the Irish."
Palace: "The Woman Game."
Rialto: "The Woman Gives."

Washington, D. C.

Renovating Meader's Theatre.

Tom O'Donnell, who recently secured control of Meader's Theatre on Eighth street, southwest, from Harry M. Crandall, is materially improving that house. He has closed his Navy Theatre on the same street, and has sub-rented it to the Piggly Wiggly Stores. He is spending several thousand dollars in this work. He has cut down the forty foot stage at the front of the theatre and has put in 160 more seats. The front of the building is being re-decorated, and the innumerable small lights are being taken out to be supplanted by a more modern flood lighting system. Also a large organ is being installed by the American Photoplayer Company.

Harris Closes the Zenith.

John Harris, who has been operating the Zenith Theatre, on Eighth street near G street, southwest, has closed the house and turned the property over to a chain store concern. Mr. Harris formerly operated the Senate, disposing of his interests in that house some time ago to Tom O'Donnell.

Improving Victoria Theatre.

Miss Sadie Cohen, who operates the Victoria Theatre in Southwest Washington, is contemplating materialy improving that house. It is one of the smallest and oldest theatres in the city, and enjoys a good patronage. It is probable that she will tear out one of the side walls and widen the property and possibly tear out the rear wall and lengthen the building.

Pittsburgh

Nally to Build $100,000 Theatre.

F. J. Nally, of the Lyric Amusement Company, operating the Arcade Theatre, Carnegie, Pa., has purchased a lot 60 by 100 feet at the corner of East Main and Mary streets, that town, on which will be erected a model photoplay theatre, to cost in the neighborhood of $100,000. Ground will be broken May 1, and the intention is to have the building completed by the first of September.

Buys New Alpine Theatre.

The McCartney interests bought the New Alpine Theatre, Punxsutawney, from Jim Carvella. Mr. Carvella has been sick for the last several weeks, and the house has been managed by the operator. Mr. McCartney controls the Jefferson, Majestic and now the New Alpine, which makes the total of Punxsutawney's amusement houses.

Purchases Arcade Property.

The Scottdale Amusement Company, which operates the Arcade and Scottdale theatres, has purchased the property on which the Arcade stands. The consideration, it is understood, was $35,000. An imposing theatre devoted exclusively to the exhibition of motion pictures will be erected in the near future.

Detroit

The Vitagraph Exchange Territory.

Vitagraph exchange, Detroit, will serve the counties of Van Buren, Berrien, Cass, Kalamazoo and St. Joseph effective May 2. In the past these counties have been served from the Chicago exchange. It means that the Detroit office will serve exhibitors in the entire lower peninsula of Michigan.

Popular Booker Becomes Bride.

Gladys Fraser, booker for nearly three years at the Paramount Exchange, Detroit, has resigned and on April 17 she became a bride. She was the recipient of many presents from employees and exhibitors. Her successor is Sarah Koslow—another charming young lady who already has become very popular with Michigan exhibitors.

Dow Thompson's New Responsibilities.

Dow Thompson, former Fox salesman in Detroit, has taken charge of the new Linwood-La Salle Theatre, Detroit, which opens this month. It is one of the finest houses in Detroit, seating nearly 1,500.

in Big Distributing Centers

Pittsburgh

Pathe Changes Managers.

Miles Gibbons, manager of the Pittsburgh Pathe branch, has been promoted to the New York home office, in the capacity of short subject sales manager.

F. C. Bonistall has been selected as successor to Mr. Gibbons, and has been acting manager of the Pittsburgh office, since April 19. Mr. Bonistall was formerly sales manager of Pathe here, also manager of Paramount in Pittsburgh and for the past few months has been in charge of the National Pictures, a Selznick enterprise. "Bonnie" says it's just like going home to get back at the Pathe exchange.

Give Gibbons a "Send-off."

On Tuesday, preceding his departure for New York, Mr. Gibbons was tendered a fond farewell party by the members of the Pittsburgh F. I. L. M. Club, when he was presented with a beautiful sterling silver card case, suitably engraved. The presentation speech was made by President L. F. Levison and Mr. Gibbons accepted the gift in a few well-chosen words.

Screen Actor Now Salesman.

Paul C. Sahner, a former screen actor for the Kalem and later with Vitagraph, has deserted the ranks of the producers and has entered the selling end of the game, owing to eye trouble. He has affiliated himself with the Simlec exchange, Pittsburgh.

Becomes Theatre Publicist.

J. Howard Lichtenstein, manager of exploitation and publicity for the Select-Selznick Enterprises in this territory, left that organization April 24 to become manager of productons and exploitation for the Cameraphone Theatre, East Liberty, Pittsburgh.

During Mr. Lichtenstein's stay in this city, he has built up a following of successful and original exploitation ideas, and his prologue presentations at the Cameraphone Theatre in connection with various Selznick productions, have called forth the greatest kind of praise and comment, for the originality and cleverness displayed.

In addition to Mr. Lichtenstein's work at the Cameraphone, he also plans to handle the advertising and publicity for a number of theatres in this territory.

Pittsburgh Film Items.

Clyde Book, of McDonald, has been engaged by Manager Moore, of the United Artists, to do the Rube stunt in connection with the boosting of the "Down on the Farm" picture. A Rube orchestra will also be a feature of the exploitation to be worked with this picture.

Gauding with Comedy Art.

Harold Gauding, formerly of Universal and Robertson-Cole, is now on the road for Comedyart Films in this territry.

M. M. Copeland, formerly with the Gulf Refining Co., has joined the salesforce of the Pittsburgh branch of the United Theatre Equipment Corporation.

Seattle

Reizner in Seattle.

George Reizner, owner of several theatres in Raymond and South Bend, was in Seattle this week completing his line-up of bookings for his fine new Tokay Theatre at Raymond. He also ordered a $16,000 organ while on this trip. The Tokay will be the finest small-town theatre in the Pacific Northwest when it is completed some time next month.

United Artists Open New Office.

One of the handsomest and most efficiently arranged film offices on the Pacific Coast was opened this week, when Charles W. Harden, Seattle manager of United Artists, moved his force into the new building just completed for them on Film Row at 1913 Third avenue. The woodwork is all mahogany finish, and the individual offices are enclosed with partitions of glass in small square panes. The manager's office is enclosed to the ceiling, while the booker's office, just back of it, is enclosed part way up. The space opposite Mr. Harden's private office is used as a reception room, while just back of it the bookkeeper has a separate office partitioned off part way up. The general office extends across the entire width of the building just back of the booker's and bookkeeper's offices.

Aronson for San Francisco.

J. A. Koerpel, who was appointed to succeed A. S. Aronson as Western division manager of Goldwyn, now that plans to have Mr. Aronson open Goldwyn offices in Australia have been abandoned, will take the position of special representative of the home office in San Francisco, with the territory including northern California, Oregon, Idaho, Washington, and Alaska, under his supervision. Mr. Koerpel will leave for New York to confer with heads of the organization next month.

San Francisco

Select Moving and Consolidating.

The San Francisco branch of the Select Pictures Corporation will be moved shortly to 105 Golden Gate avenue, where it will be consolidated with that of the Republic Distributing Corporation. One office force will attend to the work of the two organizations, but each will have its separate manager. E. C. Mix, manager of the Republic, has returned from a trip to New York and has inaugurated the work of combining the exchanges.

Metro Official Visits San Francisco.

J. Robert Rubin, secretary of the Metro Pictures Corporation, was a recent visitor here, accompanied by his wife and son. A stop was made at Del Monte on the way from Los Angeles, the trip to the Coast being in the nature of a vacation. Mr. Rubin has since left for New York.

Hundred Per Cent. Record.

Jack Frazier, who travels out of the San Francisco office of Universal, has returned from a five weeks' trip through Northern California and Nevada, which comprises his territory, and succeeded in closing contracts in every town he visited, making this his best selling trip. Exhibitors in Nevada are doing a good busness and improvements are being made in many houses there.

Exchange Managers Go to New York.

Ben Simpson, manager of the San Francisco office of Realart, expects to leave for New York to attend a conference of branch managers about May 10. H. J. Henrioulle, manager for Pathe at San Francisco, will also leave shortly for New York.

District Manager Locates at Golden Gate.

C. S. Edwards, Jr., West Coast supervisor for Hallmark, arrived here recently and has decided to make San Francisco his headquarters, the local exchange being at 86 Golden Gate avenue. At one time he was connected with the Pathe Exchange.

Dons Film Harness Again.

Joe Dietz, formerly in the film exchange business, but who has been connected with a talking machine company during the past year, has returned to his former love and is now connected with the San Francisco branch of the Special Pictures Corporation as general salesman.

"Gosh, Miss Tell, But Ain't This Pitcher Business Tryin' on Yer Nerves and Jools?"

A little interview between Olive Tell and ourselves as we see her in the above startling scenes from her Jans production, "A Woman's Business."

Live News from Everywhere

Seattle Shots

Attractions Week of April 25.

Coliseum: "The Adventurer."
Clemmer: "The Silver Horde."
Colonial: "A Modern Salome."
Liberty: "Easy to Get."
Strand: "Everywoman."

Open Exchange in Shanghai.

ROBINSON and Walker Company, Ltd., of Seattle, who have been exporting film to Java and the other Dutch East Indies for the past three years, have opened an exchange of their own in Shanghai, which is under the personal supervision of F. Marion Sanderson. Next fall they plan to open another in Manila. They will handle twelve big feature pictures per year, as well as used service. They will also act as agents for accessories and the Acme Projector. Besides handling purely theatrical pictures, they will also handle commercial films.

A. W. Walker, secretary and treasurer of the company, has just returned to Seattle from a trip to Shanghai, Manila and Java. He declares the demand for American films to be growing at a great rate, and he adds that their importation is being encouraged by the authorities, who recognize them as the most effective means of educating the natives.

New Policy at Strand.

The new management of the Strand Theatre, Seattle, which is a company composed of A. Shemanski, Mike and Al Rosenberg and Jensen and Von Herberg, have inaugurated a new policy for that house. It began the week of April 18 with "Everywoman." The policy is to show only super-productions at advanced prices of from 50 cents to 75 cents. The bookings of these big pictures will be made so that they can run indefinitely.

Buffalo Briefs

Attractions, Week April 25.

Shea's Hippodrome: First Half, "Excuse My Dust"; last half, "The Silver Horde."
Strand: "The Woman Gives."
Palace: "The Gay Lord Quex."
Family: "Eyes of Youth."
Empire: "Carmen." Chaplin revival, with Carmen Beauty Girls.
Lyric: "The Right to Lie."

Big Olean Theatre Deal.

A DEAL of unusual interest in Western New York film circles was put over on Friday, April 23, when the old Havens Theatre in Olean, N. Y., was sold by James H. Havens to Nicholas Dipson, of Batavia, and Marcus James, of Buffalo. While the purchase price has not been made public, it is understood that it is close to $100,000.

The new proprietors will take possession June 1. Mr. Dipson will make his home in Olean, and will take over active management of the theatre. The Havens theatre for the past several years has been managed by Fred Bittner. Mr. Dipson and his associates also operate the Family and Grand theatres in Batavia, N. Y.

Under the new mnagement the Havens will run continuous performances from 1 to 11 p. m. This will prove a departure for a town the size of Olean, but it is believed that the policy will be a success. The new owners of the Havens have also secured a lease on the Gem Theatre, now operated by C. T. Nickum, and will shortly assume the management of this Olean film house.

Roberts Diphtheria Victim.

Walter Roberts, assistant manager at the Strand Theatre, is confined to his home with a serious attack of diphtheria. Walter is one of the most popular men in the local film game, and his early recovery is hoped for.

Auto on "Hipp" Stage.

In connection with the presentation of "Excuse My Dust," at Shea's Hippodrome the week of April 25, Managing Director Harold B. Franklin introduced a Stutz racer in the race scene. At the most thrilling moment the screen was raised, disclosing the car going at high speed on a tread mill, with a swiftly moving landscape scene revolving in the rear.

General Theatres Advertising.

The General Theatres Corporation, which controls several houses in Buffalo, is using newspaper space to advertise the various attractions. A composite ad, with the name of theatres white on black and type inserted, is being used. The Allendale, Arcadia, Ellen Terry and Marlowe are the houses boosted.

Penn Yann Theatre Sold.

H. C. Morse, owner and manager of the Sampson Theatre, Penn Yann, has sold his house to M. P. Sackett and will erect a new theatre in the same town soon. Mr. Sackett will take possession of the Sampson on May 1. Between then and the time the new house is ready Mr. Morse will play out his bookings in the Penn Yann skating rink, which will be fitted up temporarily for this purpose. It is hoped to have the new thea-

Fennyvessy in Town.

A. A. Fennyvessy, of Rochester, was in town on April 23 for conferences with local interests on the disposal of the Star Theatre, which closed its doors April 18. No announcement has as yet been made as to future plans for this historic theatre, which has had a somewhat stormy career for the past few years.

Movies in Church.

The Rev. Thomas Timmons, of Saint Margaret's Church, Hertel avenue, has installed a projection machine in the institution and is giving shows on Sunday, Tuesday and Friday nights for the members of his extensive parish. The film shown April 25 was Tom Mix in "The Cyclone."

Garage May Replace Empire.

A project to build a big garage on the site of the Empire Theatre, Pearl and Niagara streets, was discussed at a dinner in the Ellicott Club on April 28. The plans call for a $1,000,000 garage. The Empire, which is the old Garden burlesque house and prior to that policy, the old Shea vaudeville theatre, recently changed its program to week run picture bills.

Pretty Alice Calhoun
Playing in Vitagraph's "The Sea Rider."

Dominion of Canada

Percy Dawson's New Situation.

PERCY DAWSON, of Toronto, an outstanding authority in Canada on the subject of moving picture projection, has been appointed superintendent of the repair department of the Perkins Electric Company, Toronto, Montreal and Winnipeg. Mr. Dawson is one of the pioneer members of Moving Operators' Local 173, Toronto. The Perkins company now employs four members of this union, who are department specialists. Incidentally, the Perkins people are distributors of Powers and Simplex projectors and many other lines of equipment.

Changes "Hawthorne" Title.

"Hawthorne the Adventurer" is the title that has been adopted for the Famous-Lasky release, "Hawthorne of the U. S. A.," for the presentation of the feature in Canada. The feature has also been retitled so that the hero reveals himself as a British subject and a native of Canada. It is understood that the retitled picture will be released in England and Australia as well as Canada.

Association Asks Support.

President J. C. Brady, of the Canadian Exhibitors' Exchange, Limited, 34 Richmond street East, Toronto, has issued a personal appeal to every exhibitor in Canada for support for the company, which is a subsidiary organization of the Moving Picture Exhibitors' Protective Association of Ontario. This exchange was organized seven months ago by a group of the association's members as a protection for themselves and other independent exhibitors in Canada, he states, and there are now more than one hundred and twenty-five independent exhibitors who are stockholders.

In his letter, which has just been sent to all exhibitors in the Dominion, Mr. Brady appeals to the independent men to "protect their investment" because of the fact that "monopolists are making every effort to control the theatres and the film industry." He asserts that every dollar invested in the cooperative exchange is "a great protection for your theatre."

British Columbia Taxing Theatre.

The British Columbia Legislature is apparently running wild with proposals for legislation that affects the moving picture business throughout the Province. The lawmakers at Victoria, B. C., have been juggling with the measure that is intended to impose a tax on theatres that is equal to twenty per cent. of the gross receipts, the assessment to be paid by the exhibitors or by patrons in the form of a ticket tax.

Legislating Educational Films.

Still under freak law that is making the jumps in the British Columbia Legislature is a measure providing that at least one "educational reel" must be screened at every performance in a moving picture theatre in the Province. No show can be held at all unless one picture is an educational, according to the proposed legislation.

"Kick Back" to Legislation.

Announcement has been made that the Film Managers' Protective Association of British Columbia has important conferences with a view to withdrawing moving picture exchanges from British Columbia in case the above laws are definitely adopted and enforced. It has been claimed that all film companies have operated at a loss in British Columbia because of the comparatively few theatres in the Province and it is suggested that the new conditions will only serve to make matters worse.

Hoosier Happenings

Attractions Week of April 25.

Circle: "The Virgin of Stamboul."
Ohio: "Old Lady 31."
Colonial: "A Fool and His Money."
Alhambra: "$30,000."
Isis: "The Amateur Wife."
Smiths: "My Husband's Other Wife."
Crystal: "The Broken Butterfly."

Winn Now a Manager.

ACTIVE management of the Grand Theatre at Washington, Ind., is now vested in Raymond W. Winn, formerly a salesman in Indiana for the Select Pictures Corporation. Mr. Winn has moved his family from Indianapolis, where he resided, and has taken active charge of the theatre. The theatre has been under the management of L. H. O'Donnell, one of the principal owners. It is understood that Mr. O'Donnell's numerous other business interests prevented him from continuing as active manager of the theatre.

Mystic Theatre Sold.

The Mystic Theatre at Rushville, Ind., was sold by R. D. Sampson to Marshall Eakin, of Chicago. Mr. Sampson said that he wanted a larger theatre, and as there was no chance to expand in Rushville, he decided to sell the Mystic and buy a bigger theatre elsewhere. Eakin, Sampson said, bought the theatre because he wished to locate in a city where Sunday shows are not permitted.

New Corporation Forms.

Articles of incorporation have been filed with the secretary of state at Indianapolis for the United Exhibitors' Productions Corporation with a capitalization of $1,000,000, to maintain and operate theatres. None of the directors, listed as Sherman Williams, Merrill Moore, Robert H. McCloskey, Frank Fitzgibbons and G. L. Pugh, are Indianapolis men, so far as could be learned. Indianapolis moving picture men said they understand the new company will conduct a booking agency for exhibitors who were stockholders and become members of a proposed motion picture circuit.

Florida Flora

"Isle of Destiny" Put Into Work.

MEMBERS of the Character Film Company have arrived from New York and have begun work on their new picture, "The Isle of Destiny," which is being filmed on the estate of Paul Gilmore, who is to be starred in the play. The co-star will be Hazel Hudson and the director is Tamar Lane.

Upon the completion of "The Isle of Destiny," it is planned to make several other moving pictures here. The Gilmore estate, which is located on Anna Maria Key, a few miles south of Tampa, is a splendid location for outdoor work, as the island abounds in all kinds of tropical jungle and other good scenery.

Plans for Permanent Work.

It is the plan of Mr. Gilmore, who formerly appeared on the legitimate stage as star of many plays, to make his estate a permnent movie city, and accordingly a large force of carpenters and mechanics is at work. Other moving picture companies will be invited to make use of it and Mr. Gilmore believes that it will eventually become an important point for the production of pictures.

Upon their arrival at Bradentown, the county seat of Manatee County, in which the Gilmore property is situated, Mr. Gilmore, Mr. Lane and Albert W. Plummer of the company were met by the mayor and board of trade and tendered a reception and banquet. The people of that section welcome the new industry and look for great things from it.

As the Gilmore property is only a short distance from Tampa, all street and city scenes will be filmed in that city, where a number of companies already are at work.

Bioscope Building Tampa Studio.

The American Bioscope Company is finishing its second comedy, which will be slightly different in character from the first, and plans to complete one good comedy each week indefinitely. Rapid progress is being made in the construction of its studios and other buildings on a large tract north of the city.

This tract is located midway between Sulphur Springs and Goldstein's Springs and close to the banks of the Hillsborough River, affording splendid settings, especially for bathing girl and other acquatic scenes. In addition to making use of many professional players the company is drawing extensively on local talent.

To Get Scenarios for Advertising.

The Volvan Film Company, a new concern which will manufacture advertising films, has started competition for the best scenario produced by any resident of Tampa, not a professional scenario writer, which may be used by the film company in the advertising of men's furnishings, music stores, restaurants, shoe repair shops and sporting goods.

Des Moines Doings

Attractions Week April 25.

Des Moines: "In the Heart of a Child."
Garden: "In Search of a Sinner."
Rialto: First half, "Sinners"; second half, "Husbands and Wives."
Palace: First half, "Water, Water, Everywhere"; second half, "Molly and I."
Casino: First half, "Victory"; second half, "A Girl of Bohemia."

Adams Gets Empress Lease.

J. L. ADAMS, of the Adams Theatre Company, Des Moines, has announced the purchase of the lease on the Des Moines Empress from Elbert and Getchell, effective June 1. The house was built in 1913, and has been operated as a four-a-day vaudeville house ever since. It is the largest theatre in Des Moines, with 2,500 capacity.

The Adams Circuit now includes twenty-three theatres, all pictures but the Empress. The Empress will run vaudeville and pictures for the present at least.

Unique to Be Remodeled.

Elbert and Getchell have announced that they will remodel the Unique, commencing May 15, and will convert it into a big time movie house, playing first-run films. The house is on Locust street, directly opposite A. H. Blank's Garden, in the heart of the amusement district.

Elbert and Getchel have made the Unique pay with its present policy of short films at the lowest prices in the city.

Gives Free Show for Kiddies.

Manager Ray Harding of the Casino gave the kids of the town a free showing of "The Lost City" at 9 a. m. last Saturday. The house was packed.

Cincinnati Chatter

Attractions Week April 25.

Walnut: "On with the Dance."
Strand: "Should a Woman Tell?"
Family: First half, "Shadow of Rosalie Byrnes"; second half, "The Brand of Lopez."
Gifts: "Heart Strings."
Boulevard: "Dr. Jekyll and Mr. Hyde."
Palace: "Mrs. Temple's Telegram."
Alhambra: "The House Without Children."

Bushman-Bayne at Luncheon.

FRANCIS X. BUSHMAN and Beverly Bayne, who have been appearing personally at the Grand Opera House in "The Master Thief," were the guests of honor at a luncheon given recently by the Exchange Club at the Burnet House. Mr. Bushman entertained the club members with an address on moving picture subjects, with especial reference to their influence among the inhabitants of almost the entire world. Judge Charles W. Hoffman, of the Juvenile Court, also spoke on the care of children, and stressed on the influence of the pictures on the child mind.

Boulevard Theatre Company Incorporates.

The Boulevard Theatre Company, Cincinnati, was incorporated April 22 with a capitalization of $25,000 by C. J. Broughton, L. H. Fischer, C. G. Neff, M. L. Buchwalter and S. A. Headley. This is the company which will operate the former Standard Theatre, which has been remodeled for a picture house and has been running for several weeks under the name of the Boulevard.

Libson Trying for Grand Opera House.

I. Libson, of the I. Libson Amusement Company, which operates the Walnut, Strand, Family, Bijou, Star and other houses in Cincinnati, as well as several theatres in other cities and towns in this vicinity, is negotiating for a perpetual lease of the Grand Opera House, which at present is under the management of John H. Havlin and T. E. Aylward. The present lease has three years to run, but it is believed that if Mr. Libson closes the deal he will manage the theatre during the summer season of pictures. Whether it will be used as a regular picture house or as at present for the legitimate, during the winter months, has not been stated.

Thomas P. Hall has been appointed exploitation manager for the Cincinnati exchange of the Robertson-Cole Distributing Corporation.

Harry V. Martin, formerly publicity man for the Goldwyn Picture Corporation, has left that company and accepted a position on the Cincinnati Commercial Tribune.

Who Said That Music Had Charms?—Not Trying to Argue—Just Going to Say They Were Right.

Carpentier, French heavyweight champion, and Faire Binney in Robertson-Cole's American society drama starring the French boxer.

Baltimore News

Attractions, Week of April 25.

New Theatre: Anita Stewart in "The Fighting Shepherdess."

Parkway: Olive Thomas in "Youthful Folly."

Strand: Owen Moore in "Sooner or Later."

New Wizard: James Kirkwood in "The Luck of the Irish."

Garden: William Russell in "Leave It To Me."

Picture Garden: Sheldon Lewis in "Dr. Jekyll and Mr. Hyde."

Labor Indorses Moving Pictures.

As the representative of the Moving Picture Operators' Union, Local 181, G. Kingston Howard, president of that organization, attended the sixteenth annual convention of the Maryland State and District of Columbia Federation of Labor, which was held in Hagerstown, Md., during the week of April 19. Following an address which was made by John W. Slaton, of Pittsburgh, a former organizer of the American Federation of Labor, the labor men in session at this convention indorsed moving picture shows as a means of spreading propaganda at the opening session. A large list of labor bodies who favored the plan was read by Mr. Slaton, and he said the two greatest guides of public opinion were the press and motion pictures.

Operators Change Location.

The headquarters of the Moving Picture Operators' Union, Local 181, have been removed from the third floor of the Gayety Theatre Building, to the third floor of 419 East Baltimore street, the location which was formerly occupied by the Exhibitors' League of Maryland. The back part has been portitioned off and will be used as the office of the executives of the union.

Protests Theatre Ordinance.

A protest against the passage of an ordinance giving permission for a moving picture theatre to be erected at 1610-12-14 Druid Hill avenue, has been lodged by the Rev. James R. L. Diggs, of Trinity Baptist Church. This ordinance is now awaiting the signature of Mayor Broening and was passed by the City Council of Baltimore on March 8.

Meets Tragic Death.

Stating that he was going for one last ride on his motorcycle which he had just purchased, before he returned home with his father, James S. Browning, 28 years old, an operator at the Fairmount Theatre, was later found unconscious on the road beside the machine; by his sister, Mrs. Joseph Southard, of Gittings, Md., on Sunday evening, April 25, about 5 o'clock, on the Long Green Valley road. He was taken to St. Joseph's hospital in Baltimore and died on April 26.

Benefit at Parkway.

A benefit moving picture performance was held at the Parkway Theatre, which is under the management of Howard Jefferson, for the Girl Scouts on Saturday morning, April 24, to raise funds for the summer camp of that organization, and it proved very successful. It is planned to hold another benefit performance at the Parkway on Saturday, May 8.

Garden Holds Benefit Show.

A benefit performance to raise funds to go toward the enlarging of the Free Hospital by the Volunteers of America, was held at the Garden Theatre, Lexington street at Park avenue, on Sunday night, April 25. A program of moving pictures was arranged for the occasion by Louis A. DeHoff, supervising director of the Whitehurst Theatrical Enterprises, by whom this house is conducted. Music was furnished for the occasion by the band of McDonogh School. Capt. John Logan of the Volunteers made an address.

Tax Rate for Alleghany.

The tax rate for Alleghany county has been fixed at $1.42 on each $100 for 1920-21 by the County Commissioners, who met at Cumberland, Md., recently. This is 25 cents over the 1919 rate.

Elks Reward Good Showmanship.

A handsome silver mounted card case has been presented to Joseph Brodie, manager of the Brodie Theatre, by the Baltimore branch of the B. P. O. Elks, as the shows which were furnished by Mr. Bodie for the Sunday evening performances at the Elks Club on West Fayette street during the season were judged to be the best. There were four other exhibitors who contested for the prize and a committee was formed to judge which moving picture shows were the best and Mr. Bodie won.

Cleveland Clippings

Attractions Week of April 25.

Euclid: "Why Change Your Wife?" (Fourth Week).

Stillman and Alhambra: "The Heart of a Child."

Metropolitan and Strand: "The Silver Hoard."

Orpheum: "Tarnished Reputations."

Standard: "Locked Lips."

Mall: "The Virgin of Stamboul."

Knickerbocker: "The Forbidden Woman."

Liberty: "Dollar for Dollar."

Miles: "Desert Love."

Grand: "The Orphan."

Grossman's Return from Orient.

Mr. and Mrs. Joseph Grossman, of Cleveland, have returned to that city after several months' tour of the far east. They are well known exhibitors, having operated the downtown Standard Theatre for years.

They visited Japan, China, Australia and the Philippines. Joe says it was a rule in some Chinese theatres that patrons would have to take off their shoes when entering the theatres.

Loew Builds Another.

Marcus Loew, who now has five theatres in Cleveland, and two building, now will invade the West Side of the city. A new theatre will be located in the West End at West 117th street and Detroit avenue. This will be the first house to be built by Loew on the west side, which practically is a city in itself.

The theatre will contain a seating capacity of 2,500. It will cost between $250,000 and $300,000 and will be designed to present both vaudeville and pictures.

Ground has already been broken and the excavation work will be finished by May 1. The theatre is scheduled for opening October 1. Two parcels of real estate, each 100 by 200 feet have been purchased for the building.

"Sex" Stopped by Censors.

The Ohio Board of Censors has declined to pass the Louise Glaum production, "Sex." it was considered objectionable in its present form, and now the producers are attempting to remake it for presentation to the censors again.

Criticisms Must Be Good.

Priscilla Dean, star, and H. H. Van Loan, author of "The Virgin of Stamboul, made by Universal, reading reviews on the production.

San Francisco Sayings

Frolic Has New Manager.

Wallace Feehan, formerly assistant manager at the Frolic Theatre, San Francisco, has been made manager of that house, succeeding Barney A. Goodman, who has resigned to open a musical comedy show in the Majestic Theatre. Mr. Feehan has been in the moving picture business for several years, having been connected with the Frolic for the past year and before that was assistant manager to Leo Weinberger at the Strand.

Exhibitor to Visit East.

Emil Kehrlein, Sr., of the Kinema Theatres, Oakland and Fresno, and one of the pioneer exhibitors of California, is arranging to leave for the East at an early date for a stay of several months. The Kinema Theatre interests are planning the erection of several new houses and the trip will be made in connection with these projects.

Diving Contest on Stage.

The Sun Theatre, San Francisco, recently offered a novelty in the form of a bathing girl revue and diving contest, a large glass tank having been installed on the stage. Local swimmers and divers took part, including Hazel Cunningham, a champion long distance swimmer. This act was presented in conjunction with the photoplay, "The Law of Nature."

Orchestra Leader Starts Overall Club.

John Wharry Lewis, musical director of the American Theatre, Oakland, recently appeared before his orchestra for the regular performance attired in overalls. The idea took at once and other members of the orchestra signed the overall club's roster as a protest against the high cost of clothing.

Camera Club Holds Annual Meeting.

The California Camera Club, with which many picture camera men are affiliated, held its annul meeting on April 14, this being the thirtieth event of this kind. Edwrd H. Kemp, moving picture expert and distributor of the Motiograph in this territory, was chosen first vice-president, the president being Dr. Edward G. Eisen.

Producing Activities at San Francisco.

Mrs. Vincent Whitney, prominent social leader, is lending her assistance to John McHenry, Jr., who has a studio in the suburban city of San Mateo, and a series of inspirational and educational subjects will be produced.

The old barkentine, Mary Winkleman, upon whose decks Jack London played while a boy, has been fitted up for an expedition outside the Heads to film one of the novels of this author.

William V. Mong, a director of the Metro Pictures Corporation, was a recent visitor here, together with David Howard, Edward Sloman and H. C. Cope from the Los Angeles studio.

The University Film Manufacturing Company has a company working at Alum Rock Park, near San Jose, Cal.

Producers Favoring Foreign Markets?

C. W. Midgley, of the American Theatre, Oakland, Cal., and one of the best known exhibitors in the Golden State, declared that it is very evident that program producers are catering more to the demands of foreign buyers than ever before and that exhibitors in this country are suffering as a result.

West Coast Trade Briefs.

The Red River Lumber Company has purchased the Orpheum Theatre, Susanville, Cal., and will operate it in conjunction with a house at Westwood.

J. E. Snelson announces that a new theatre will be erected at Elko, Nev., during the present year.

The Commercial Club of Mina, Nev., is offering moving picture entertainment one night a week.

M. M. Morris and Isidor H. Litchtenstein have filed a statement to indicate that they are engaged in business at San Francisco as the Western Poster Compny, 247 Golden Gate avenue.

PROJECTION

By F. H. RICHARDSON

TWENTY-ONE. Why should the condenser lenses not actually touch each other? (P. 115).

22. Why does spacing condenser lenses make for waste of light? (P. 115).

23. How would you measure the focal length of a condenser lens? (P. 103).

24. What is the effect of dirty condenser lenses? (P. 102).

25. Does a lens actually focus to a point? Yes and no. Taking all rays received by the lens from a given pinpoint of an object, yes, they are all focused to a corresponding pin-point. Taking the ray from the lens as a whole, no, because there would then be no image. Cut, page 132, illustrates. All rays received by the lens from points A, B and C of the object are focused at points A, B and C of the image, but the ray as a whole covers space from A to C, the size of which will depend on E F of combination and relative distance of object and image from lens.

26. What is meant by the "ghost zone" of the condenser beam, and what is its location and shape? (P. 124).

27. What is meant by chromatic aberration? (P. 94 and 98.)

28. What is meant by chromatic aberration of the condenser beam, and what is its effect? (P. 123-4).

29. What is meant by spherical aberration? (P. 94).

30. What is the effect of spherical aberration? (P. 122).

Open Letter to President Shay

The writer counts among his personal friends Charles Shay, President I. A. T. S. E. & M. P. M. O. of the U. S. & C. He is glad to do so because he regards Shay as a brilliant man, an able leader of men and preeminently the right man in the correct place, but that does NOT mean that we must or do agree with everything friend Shay does, or with every idea or policy advanced by him. We hold that that man has never lived who was always right.

The Letter.

Believing it to be the duty of every decent man to question, and to criticise those policies of men in authority which they believe to be wrong, and calculated to work injury, in a spirit of friendliness but nevertheless in direct criticism of the policy we shall speak of, we publish the following open letter to President Shay.

Mr. Charles Shay, President I. A. T. S. E. & M. P. M. O., New York City, N. Y.

My Dear Mr. Shay: From several sources it has been brought to our attention that you, as International President, have, with or without the sanction of the main body (we are not certain as to that point), adopted a policy of opposition to the examination and licensing of moving picture projectionists.

We were more than sorry to learn this because we firmly believe such policy to be in error, and one which, if successful in attaining the abolition of examinations and licensing, will react to the very grave damage of the profession of projection.

Right to Criticise.

We assert our right to publicly criticise this policy, because it is one which immediately concerns the very foundation of the fourth industry of the North American continent, the moving picture industry. It is not a policy which can, by any stretch of imagination, be confined in its effects to the I. A. and the exhibitor. It goes to the very foundation of things, and directly concerns at least a hundred and a half millions of people. For without high class competency in the projection rooms the result upon the screen will inevitably suffer, hundreds of thousands of tons of our fast diminishing fuel supply will be wasted, hundreds of thousands of dollars will be wasted yearly through unnecessary damage to projection equipment and the eyesight of coming generations, one of the very most precious gifts the Creator has vouchsafed mankind, will be placed under unnecessary strain and permanently weakened. We shall not consume space arguing that these things are true because we believe you very well know that all these things will, or may follow in the wake of incompetency in the moving picture projectionist.

The thing then hinges on what would be the effect of an elimination of projectionist examinations. Opposition to license is based on the undisputed fact that up to now there have been very few competent, honest examinations On the further fact that our men are charged a fee for what amounts to a very meager examination, with yearly "renewal" fee, and on the possibility of an incompetent examination being as bad as, or even worse than no examination at all, to which must be added the annoyance to road men of having to accumulate a lot of license cards, which cost considerable and are of questionable benefit.

Shays' Position Wrong.

First, my dear Mr. Shay, having granted the justice of the charge that a very large percentage of examinations are such largely by stretch of a vivid imagination, and that there is a respectable percentage of them which probably represent pure, unadulterated graft, we still hold that to abolish government examinations would be wrong, and that it would work great injury.

Endangering His Own Home.

We happen to know that you have a home of your own. Presumably in that home is plumbing and electric wiring. We have it from very excellent authority that the examination and licensing of plumbers and electricians in the city of New York leaves much to be desired; that it lets through very many incompetent men. That the license proposition imposes upon plumbers and electricians considerable financial cost.

Would you, President Shay, be willing to have the examination and licensing of electricians and plumbers thrown out, the fire hazard present in poor electrical work and the health of the family, which may well be contingent on safe plumbing, placed under the sole charge of the plumbers and electricians' unions?

Would you not even rather have a poor examination, with hope that time would strengthen it, than have none at all, with every man jack who could get into the union and get a job (and both you and I know, though we would not, of course admit it, that very many union examinations could only be called an examination by stretching the imagination dangerously near the breaking point) be privileged to endanger the health—yes, the very lives of the members of YOUR family, or to run the risk of destroying YOUR home by fire? Answer me that, brother Shay?

A Pertinent Question.

And if your answer is no, as I think it must be, then apply the same answer to the profession of projection, because, whether you admit it or not, the eyesight of future generations is dependent, in measurable degree, upon what is being done in moving picture theatres today. Not only is that true, but the welfare of the moving picture industry itself rests to a considerable extent upon high grade competency of projectionists. Oh, you deny it. I venture the assertion that I can prove you wrong by the word of high government officials of at least three Canadian provinces, in at least one of which there is a really competent examination.

I can prove you in error, too, by the local unions of British Columbia, where that examination is held; also that the morale of the men of those locals have been measurably raised by the examination they have been obliged to fit themselves to pass.

Your objections to the many farcical examinations we heartily agree with, but we most emphatically do NOT agree with abolishing all license and examination merely because most of them are bad. Let us rather work, as we of this department are working, to secure better examinations. It can be done, and will be done, though the process admittedly will be slow.

We trust you will pardon this open letter. We believe the entire fraternity should read it and weigh its arguments, and we believe you are big enough and fair enough to give it that careful, honest, unbiased consideration which the importance of the matter to the industry and to the public demands. We also have faith to believe that yourself and your colleagues of the International office will agree that the entire industry is just as deeply concerned in this matter as is the I. A. itself; also that its claims should and must be considered by all fair minded men.

Very truly yours,
F. H. RICHARDSON.

President Shay's Reply.

In order that due courtesy and fairness be shown, we mailed a copy of the foregoing to President Shay, who replied promptly, as follows:

My Dear Mr. Richardson: Allow me to acknowledge receipt of your communication

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

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of March 27, enclosing proposed article on the licensing of motion picture machine operators, which is to appear in the forthcoming issue of your publication.

It might be well for us to call to your attention the attitude maintained by our Ottawa convention on this question, as indicated on page 21 of the Proceedings of that Convention. This attitude was affirmed by unanimous action of the convention. Allow me to assure you that you have not presented any concrete reason why we should deviate from the action taken by that body.

Rather Surprised.

We are rather surprised that a man of your recognized standing in the motion picture business should be furnishing propaganda for pussyfooting reformers by stating that the eyesight of future generations is dependent upon what is being done in the motion picture theatres to-day. It appears to us from very definite information furnished by our affiliated local unions and the representatives of the National Association of the Motion Picture Industry that there are altogether too many pernicious laws both pending and operative against the motion picture industry, and for you at this time to furnish additional assurances to these alleged reformers that the motion picture industry needs further attention from those who have no other business but other peoples', is very ill-timed.

We cannot refrain from mentioning that from a very practical knowledge we know that the vast majority of licensing laws, both municipal and state, throughout the United States and Canada, are positively a disgrace, and instead of guaranteeing the qualifications of the motion picture operator they make it possible for those who have political affiliations to secure licenses and then be foisted upon the public as capable and competent operators, thereby lulling the patrons of the motion picture theatre into the belief that they are safeguarded from injury when entering any theatre wherein a licensed operator is employed. We also know from practical experience that matters of this kind will continue to be the political football of persons whose only interest is to pay off pre-election promises by having licenses issued to incompetents. Therefore, as stated above, you have failed to advance any legitimate and reasonable argument why we should change our opinions on the subject.

Very truly yours,
CHAS. C. SHAY,
International President.

We believe we are justified in commenting briefly on President Shay's letter. First, he blames us for furnishing "pussyfooting reformers" with propaganda by saying the eyesight of future generations is dependent, IN MEASURABLE DEGREE, on what is being done in moving picture theatres to-day (caps are part of our statement omitted by Mr. Shay).

For Mr. Shay's benefit let us say that I cannot alter facts, and it is just plain FACT that we set forth. Mr. Shay wants concrete things. Well, here are a few. There is no eye strain whatever in a properly projected picture projected under proper conditions.

Oil on film, wrong adjustment of projector optical system, failure to properly adjust revolving shutter to local condition, failure to stop down lens to effective ray and many other things traceable directly to wrong projection room practice adds to eyestrain, and adds to it *in a measurable degree* and as the moving picture comes more and more into universal use, as it most certainly will, this becomes a very serious matter indeed.

No Argument Advanced.

President Shay has, so far as we can see, advanced absolutely no valid argument for the elimination of examinations and license. He says licenses obtained through political influence are used to foist upon the industry incompetent men. Unquestionably true, but is it not also true that some awful dubs somehow manage to secure licenses as doctors and dentists, which license helps them foist themselves upon the medical profession and the public.

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Would President Shay abolish the examination and licensing of doctors and dentists, allowing every dub who could get an office and have a shingle painted to set up as doctor or dentist? Well we rather think not!

Not the Same.

But, we think we hear President Shay say, it is not the same, which proposition we dispute in toto. In principle there is not the slightest difference. It is a question of COMPETENCY, and God knows the moving picture industry stands in sore need of that in its projection rooms.

It is nothing less than astounding what the average projectionist does NOT know, though he is improving in knowledge rapidly, for which we take to ourselves some degree of credit. As to "lulling the audience into security," why with modern fireproof projection rooms, audiences educated to the fact that they are fireproof, and theatres well provided with exits, there is slight danger in a fire to any one except the projectionist himself.

The fire hazard is no longer a serious one and, it being only the question of a comparatively short time when non-flam film will be in universal use, it will pass entirely. The real danger is to the eyes of future generations.

As to Convention Action.

We note that the Ottawa convention went on record against licenses. Well, with all due respect to that body, we have known very many instances in which conventions have solemnly taken action, only to have the very next convention declare the action wrong, and overturn it, hence action by a convention does not necessarily establish the action as right.

President Shay speaks of political influence. Well, there are quite some several varieties of "politics," and doubtless the international officers understand the subject fairly well.

In our opinion neither farcical examinations, licenses secured through political influence or anything President Shay has submitted is valid reason for throwing out official examinations and the license.

Not for General Discussion.

In closing this matter let it be clearly understood that this argument is, insofar as this department be concerned, between the I. A. and the editor. We have no intention of throwing the columns of the department open to general criticism of the I. A., in this or any other matter. We have laid our views before you, and the I. A. through President Shay, has replied. All we ask is that projectionists, both union and non-union, think this matter over very carefully.

We are for the license, with the hope that there will be a strengthening of examinations and an elimination of politics therefrom, in both of which the unions can work wonders if they set their minds to it. This will continue to be our attitude until it is shown us that we are wrong. It will take time to eradicate the admitted evils of present license methods, but it can be done.

From Honolulu

From George A. Lodge, Troop B, 17th Cavalry, Honolulu, comes a letter describing an impossible proposition. Friend Lodge says:

Am in trouble. Have a Handbook, and believe me, it is worth the price. Started in this game about eighteen months ago. Projected with a Motiograph for a while for the Y. M. C. A. Later went to an army training school and have been working under a real projectionist. He is now on furlough, however, and I am left to handle the outfit alone.

Here are the facts: Have one brand new Simplex and one issued by the Government. The new projector has a six inch objective, which was on the machine when I received it.

Am using two six inch condensers, but have a ghost in the center of the screen. Have used every combination of condenser I could think of, also tried moving the lamphouse, but to date Mr. Ghost is still on the job.

Have a throw of 17 1/6 feet from film to screen, with a picture sixteen and a half feet wide. Use A. C. through a G. E. Compensarc. White Arc carbons.

Proposition Impossible.

Your proposition is both impossible and contradictory. If you have a six inch lens it would give a 16.5 picture at about 100 feet, so you either havn't a six inch E F objective or else you have a very small picture indeed. In practice you could not project a 16.5 moving picture at 17.5 feet. Too bad you have written all those thousands of miles without stating the proposition clearly and correctly.

I want to help you, but unless you describe the conditions very clearly and correctly you can hardly expect me to diagnose the case.

Above all things you should have told me how many amperes of current you are using. If it is 60 amperes A C, then use the following combination: Two 6.5 plane convex condensers, spaced not to exceed 1/16 of an inch apart, with 18.5 inches from center of condenser combination to film.

That should kill the ghost, provided the amperage is sixty A C at the arc.

If it is forty, then use the same lenses, set the same relation to each other, but have 21 inches from center of condenser to film. If it is fifty amperes, then make the distance a little more than nineteen and a half.

Half a Thousand Dollars

Don't forget that there is an even half thousand dollars, in perfectly good United States coin lying in this office, all of which will be carried away by the three men who give the best answers to the questions propounded in the department, issue of April 10.

Remember, too, that a mere statement that a given improvement will be the most important thing will not win you a prize. You must tell us why you believe the thing you name will become fact within the specified time, and what its adoption will do for the industry. Get busy if you want some of the money. In these days of the H. C. L. you could use that first prize to distinct advantage, the second prize would help some and even the third would not come at all amiss. Get busily busy.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Robertson-Cole Will Build Their Own Chicago Office

MAX LEVEY, manager of Robertson-Cole's Chicago office, advises the writer that work will be begun on the new office building of the organization, in this city, about ten days from the time of writing. The location is at Ninth street and Wabash avenue, with a frontage of 45 feet on Wabash and a depth of 180 feet.

The lease of the present quarters in the Consumers Building will expire on May 1; but the Robertson-Cole office force will remain until their new building is finished, which will be in about sixty days. After May 1, until the new structure is in readiness, the Robertson-Cole films will be distributed from and received at some building outside the "Loop" district.

The new building on Wabash avenue will be one story in height, with a glass roof, and will house the offices, a large projection room and the film storage vaults. Its cost will be $100,000, and the 99 year ground lease costs an additional $150,000.

"The Gumps" in Big Demand Says Salesman M. J. Mintz

M. J. MINTZ, at one time Chicago manager of Exhibitors Mutual, and now traveling sales representative of Celebrated Players, in the interest of "The Gumps," returned to the home office recently after an extended trip through eastern territory. On this tour Mr. Mintz closed with the Merit Film Corporation, New York City, for the rights to New York state and Northern New Jersey; with the First National Exhibitors' Circuits of New England, Boston, for all the New England states; with Royal Pictures, Inc., Philadelphia, for Eastern Pennsylvania and Southern New Jersey; with Savini Films, Inc., Atlanta, for Tennessee, North and South Carolina, Georgia, Alabama and Florida, and with Pearce Films, Inc., New Orleans, for Louisiana and Mississippi.

Mr. Mintz will make a tour of the Pacific Coast in the near future in the interests of "The Gumps." He reports an increasing demand and popularity for these popular screen cartoons in every section visited. Under his direction a strong press campaign is being promoted to assist territorial exchanges in bringing the merits of "The Gumps" prominently before their customers.

Transfer "Woman He Chose" to Barbee's Loop Theatre

THE WOMAN HE CHOSE" has been transferred from the Ziegfeld Theatre to Barbee's Loop Theatre for a week's run, beginning Sunday, April 25. F. O. Nielsen, general manager of Mickey Film Corporation, says that the change was necessary owing to the fact that many people were turned away at the Ziegfeld, due to its limited seating capacity. The Barbee seats 1,000 persons on the main floor and is in the center of the "Loop" district.

"The Woman He Chose" has created wide interest among the best patrons of the movies in Chicago, and its run at the Barbee will be watched with more than ordinary interest.

O'Toole Made Division Head for National Theatres, Inc.

JACK O'TOOLE, formerly Chicago manager of United Pictures Theatres, Inc., was recently appointed central division manager of National Picture Theatres, Inc., by President Louis J. Selznick and General Manager C. R. Seelye, of the latter organization, his duties commencing Saturday, April 17. Mr. O'Toole will make his headquarters in Select's Chicago office.

Mr. O'Toole will be on the road most of the time, and will have jurisdiction over the offices in Chicago, Minneapolis, Milwaukee, Omaha, Kansas City and St. Louis. He left Thursday, April 22, on a swing around the circuit.

"The Deadlier Sex" Breaks Records.

W. A. Aschmann, manager of Pathe's Chicago office, announces that "The Deadlier Sex," featuring Blanche Sweet, has exceeded considerably the bookings for "Other Men's Shoes," which broke all previous records in the Chicago office.

"The Deadlier Sex" has been booked for extended runs in all the key cities subject to Chicago. It was released for a two weeks' run in the Loop, at the Castle, and was also booked in all the Lubliner & Trinz houses.

Rozelle Manager of Triangle Office.

L. A. Rozelle, for several years manager of the World's Chicago office, has succeeded Jack O'Toole as manager of Chicago's Triangle office, his appointment taking effect Monday, April 19.

Lila Lee to Have New Guardian.

Little Lila Lee, the fifteen year old movie actress, whose father recently brought an injunction suit restraining Mrs. Gus Edwards from collecting any further money as Lila's guardian while acting in a Los Angeles studio, will succeed in getting a temporary injunction. Circuit Judge McGoorty, before whom the suit is being tried, intimated as much last week. Judge McGoorty has not yet announced whom he will appoint to succeed Mrs. Edwards.

Campeau to Support Arbuckle in "The Life of the Party"

THE first of the five reel feature comedies in which Roscoe Arbuckle is to star by arrangement of the Famous Players-Lasky Corporation and Joseph M. Schenck will be "The Life of the Party," a story by Irvin S. Cobb which was published in the Saturday Evening Post. This announcement is made by Jesse L. Lasky, who also says that the continuity is being written by Walter Woods and that the production will be directed by Joseph Henabery.

No announcement has yet been made regarding the cast beyond the statement that Frank Campeau will play a heavy role. Hundreds of thousands saw and praised his work as Trampas in "The Virginian" during the years of that production's stage life, and there have been few Fairbanks pictures of the past two and a half years that have not presented him either as a villain or as a rough-and-ready western type bordering on the heavy.

Chorus: "Oh, the Dear, Dear Girls with Their Pretty Curls and Their Smiles of"—(Can't Complete This 'Cause We Just Discovered They're Not All Smiling).

They're Christie players, reading from left to right: Dorothy Devore, Fay Tincher, Vera Stedman, Colleen Moore, Charlotte Merriam and Helen Darling.

Whenever We Want to Say Something Nice About These Girls with Shapely Fig—Faces the Typewriter Refuses to Spell.
Pretty views from "Up in Mary's Attic," a Fine Arts Pictures incorporated comedy in five reels.

B. P. Schulberg is Elected President of Attractions Distributing Corporation

B. P. SCHULBERG, one of the oldest executives in point of service in the motion picture industry, has acquired an interest in and been elected president of the Attractions Distributing Corporation, which releases the Katherine MacDonald productions through the First National Exhibitors' Circuit.

B. P. Fineman, who has been president of Attractions since its inception a year ago, becomes vice-president and will remain in Los Angeles to co-operate with Sam E. Rork, president of the Katherine MacDonald Pictures Corporation, on the productions of this star and others whom Attractions plans soon to present on the screen. Mr. Schulberg's headquarters will be in New York, and he will move the offices of Attractions to those he has occupied for some time in the Longacre Building.

The assumption of this office restores to activity in American film circles one who has steadfastly endeavored to advance the standards both of production and distribution. For the past year, since leaving Famous Players-Lasky and the United Artists' Corporation, after aiding Hiram Abrams in the formation of the latter, Mr. Schulberg has been identified with the export end of the business, through an affiliation with one of the largest distributing concerns of Europe, who entrusted him with the purchase, to an extent of many hundreds of thousands of dollars, of American film product.

Was With Zukor in 1912.

This association supplemented a film education dating back over twelve years, a period during which Mr. Schulberg has been identified with every progressive development of the industry, and seven years of which were served with Famous Players-Lasky, starting with Adolph Zukor's formation of the Famous Players Film Company in 1912 and culminating as general manager of the combined Paramount and Artcraft.

Under the new regime, Attractions intends to offer specialized representation to stars, directors and other factors in the business, besides producing big special features from time to time.

In a statement regarding the new plans of the company, Mr. Schulberg said:

"Although I have thought so for a long time, I have never felt with more conviction that the time has come when individual initiative and original thought and action are at last to bring their fullest reward in the film industry. Whether in the case of star, director or sales or exploitation executive, the independent worker in the industry who really serves the screen by conscientious effort and serious purpose can now accomplish more than was ever before possible.

"This is because the industry has, fortunately, reached that stage where personal and specialized methods of production or exploitation transcend in value and in effect all the machinery or unwieldy organizations lacking the same degree of personal inspiration and zeal, without which all creative art is futile.

"It is our purpose to maintain such a policy as will enable us to bring most readily and with the least hindrance to the open market all such pictures as we may be selected to sell or exploit, and to bring to independent producers and distributors all stars and directors who wish to establish independent units of production."

Showing of "Silver Horde" at Capitol Follows Strong Exploitation Campaign

THE Goldwyn Pictures Corporation's intensive exploitation campaign on Rex Beach's special production, "The Silver Horde," to be shown at the Capitol Theatre, New York, the week of May 9, is in full swing. Window displays have been installed in many stores in different parts of the city, and choice locations are being secured for the striking "Silver Horde" paper. In all there will be approximately 1,000 boards.

The ingenious lobby and window display is a mechanical arrangement that represents a horde of fish caught in a net. A play of colored lights on the silvery bodies of the fish, so arranged that they are moved by a breeze blowing through the net, gives a brilliant appearance to the animated display. It will occupy a conspicuous position in the lobby of the Capitol.

Arrangements are being made with the publishers of the novel to ship books to a long list of drug and stationery stores where they will be used in a window display. The active co-operation of book dealers in pushing the sale of the book in connection with advertising of the New York run of the film, has been secured.

Tie-ups With Merchants.

Co-operative advertising in newspapers is being arranged with dealers whose goods make a tie-up campaign feasible. For example, retail fish stores are being induced to make a special feature of salmon advertising, using "The Silver Horde" as a catchline, whereas a number of sporting goods concerns are preparing to push the sale of fishing tackle, making "The Silver Horde" window display the central point of interest in their advertising layout.

Another phase of the campaign that has been favorably received by a number of the leading hotels and restaurants is the featuring of "The Silver Horde" salmon on their menus. Negotiations are now underway with Alfred McCann, the food expert, with a view to having him endorse the production in a way that will arouse interest in the industrial aspect of the fish industry in schools and colleges.

For street exploitation, a float carrying an Artic set is being prepared, also an automobile rigged up with a special body representing a fish. A booklet entitled "The Story of Rex Beach, the man who wrote 'The Silver Horde'" will be distributed in large quantities from the floats and by boys assigned to different parts of the city.

The exploitation campaign is being planned and carried out by Howard Dietz, manager of publicity for Goldwyn, and G. L. Brightman, manager of the exploitation department.

Crosland Completes "The Flapper."

Containing a splendid cast, out of the beaten track outdoor scenes, and a delightfully pleasing story, "The Flapper," in which Lewis J. Selznick presents Olive Thomas as star, is announced as having been completed under the direction of F. Alan Crosland. The supporting cast includes Arthur Houseman, William P. Carleton, Katherine Johnston, Theodore Westman, Jr., Norma Shearer, Athole Shearer, Dorothy Kent, Marcis Harris, Russell Hewitt, Aleene Bergman, Maury Stewart, Jr., Mildred Cheshire and Warren Cook.

Costello in "The Wilderness Fear."

Maurice Costello marks his return to the silent drama in the forthcoming Selznick production, "The Wilderness Fear," starring William Faversham. Mr. Costello portrays the role of "La Fleche."

Universal Film Stolen.

Film thieves are busy again in Kansas City, Mo., it has just been reported by J. H. Calvert, manager of the Universal branch exchange at that place. The latest print to be missed is episode ten of the Universal serial "The Lion Man." The question that worries Calvert, is just what any film thief thinks he can do with one episode of a serial.

Beck Returns from Trip.

Arthur F. Beck, president of Gibraltar Pictures, who has just returned from a three weeks' sojourn on the Pacilc coast, announces the definite conclusion of arrangements through four different units for the production of sixteen big special feature pictures. Mr. Beck has made studio arrangements in Los Angeles for the production of Miss Leah Baird's next picture, announcements concerning which will be made shortly.

Hugh Ford Sails for London to Produce Marie Corelli's "The Sorrows of Satan"

HUGH FORD, director general of European studios of the Famous Players-Lasky Corporation, has left New York for London. Since the first of the year his trip has been postponed many times, due to the building conditions in England and the impossibility of preparing the new London studio of Famous Players-Lasky British Producers, Ltd., for immediate production of pictures. Everything is now ready and the first picture to be done by Mr. Ford will be "The Sorrows of Satan," by Marie Corelli.

Mr. Ford had many interesting things to say in regard to his contemplated activities with the Famous Players-Lasky British Producers, Ltd.

"My particular work will be assisting to establish a British institution, to develop British talent and produce pictures with an international appeal," he stated. "It is my firm belief that motion pictures will play a big part in keeping up the spirit of friendliness and good feeling between the United States and Great Britain by the production of pictures with an international appeal. By developing new British talent and writers, and interchanging them between our New York and West Coast studios and having our leading stars working in the European studios, it is bound to bring about a common interest in motion pictures between the two countries, and a common interest in any one thing is bound to increase the friendliness and good feeling.

Wealth of Photographic Opportunities.

"A complete lighting system has been sent abroad to introduce the American lighting system, the possibilities of which have not been capitalized by the British. They do not use the Copper-Hewitt banks, and the Sunlight arc is a comparatively recent invention, so it was necessary to send a shipment of these lights ahead of us.

"I am very enthusiastic over the possibilities of the natural settings offered by Great Britain in the springtime and very eager to get started. There is no more beautiful country in the world. Think of the beauty of a picture with backgrounds of true British architecture, which is so full of tradition and romance, and it lies there waiting to be put on record so that all the world may see and admire. The proximity to other countries with settings equally as romantic and beautiful is another advantage not to be overlooked. It does not take longer to go on location to the south of France than to go from New York to Florida."

This is not the first time Hugh Ford has produced in Britain. He produced many stage succeeses in both London and Paris and it is an odd coincidence that just at this time the stage production of "The Garden of Allah" is being prepared for the Drury Lane Theatre. This was one of Mr. Ford's most successful productions in this country. His first picture was "The Eternal City" with Pauline Frederick, which was taken in England and Rome for the Famous Players-Lasky Corporation and shown five years ago.

Myron Selznick Has Twelve Productions in Work and Four Nearing Completion

WITH the beginning of the week of April 26, Myron Selznick, president of Selznick Pictures Corporation, gathered the reins of no less than twelve important productions, eight of which are being started almost simultaneously and the other four nearing completing.

Prominent in the list of the productions is a screen version of Roy Horiman's widely read novel, "Jenny." Olive Thomas will be starred in this under the direction of Larry Trimble.

Miss Elaine Hammerstein's next Selznick picture, work on which has already been started, is announced as "The Point of View," a screen adaptation of the play of the same name by Edith Ellis, author of "Mary Jane's Pa," "The Seven Sisters," and other Broadway successes. Included in the cast is Arthur Housman, the well-known portrayer of heavy roles. F. Alan Crosland will direct.

At Bahamas Director George Archainbaud is reported taking scenes for "Marooned Hearts," a Selznick special production in which Zena Keefe and Conway Tearle are playing the leading roles. Final scenes have been taken for Owen Moore's forthcoming Selznick production, "Stop That Man," written by George V. Hobart. Frank G. Griffin directed.

Ralph Ince is producing "The Man of Iron" at the Selznick Fort Lee studio. This will be a Ralph Ince special production, with the well-known director appearing in the leading male role.

What is claimed to be one of the biggest special productions ever made by Selznick Pictures will be "The Wilderness Fear," a screen version of the Michael J. Phillips story which attracted much attention when it ran serially in Munsey's magazine. This picture is being directed by Burton George. Scenes are being taken at Banff, Canada, in and around the Canadian Rockies, on Lake Louise and in International Park.

Rounding out the dozen productions under way or being started by Selznick Pictures are five Kaufman weeklies. Two of these productions have been completed and within the next seven days three more will be started.

Gets West Coast Agency for Black and White Raw Stock

FOLLOWING close upon the heels of its announcement in the trade press of the opening of branch offices in Los Angeles, San Francisco and Portland for the distribution of motion picture accessories on the West Coast, comes a second announcement from the Inter-Ocean Film Corporation offices stating that it has taken over the west coast distributing agency of the black and white raw stock, manufactured by L. Gevaert & Co., of Antwerp, Belgium.

Eugene H. Kaufman, manager of Inter-Ocean's accessory department who has left for the Pacific Coast for the purpose of opening the new branch offices, will be in personal charge of the domestic distribution of Inter-Ocean's latest acquisition.

Well, If It Ain't Mary Pickford—She Says That She Can Wring More Necks Now Than Ever Before—That Is on Shirts, Etc.
She's "The Duchess of Suds" in this new United Artists' play. Scene three shows Mary just after the discovery she has worked overtime without pay.

Otis Harlan Congratulates Charles Ray on Buying C. H. Hoyt's Farce Comedies

OTIS HARLAN, the comedian who first became famous as star of the Charles H. Hoyt farce comedies, which were recently purchased by the Charles Ray Productions, Inc., made a recent visit to the Ray studios in Los Angeles to congratulate the First National star on the acquisition of a wealth of unusual screen material in the Hoyt plays. Mr. Harlan first appeared in a Hoyt comedy at the age of 17 years and during his career acted in eleven of these stage pieces.

Mr. Harlan told the First National star that he almost felt a proprietary interest in the plays, having acted in so many of them, and said that he was glad Mr. Ray was to appear in one or more of them. Mr. Harlan owes his fame to these stage classics. He was intimately acquainted with the author and, in fact, lived with him for some years. He claims that "A Trip to Chinatown" still holds the record for continuous performances in this country. A curious thing he reported about "A Temperance Town," another of the comedies acquired by Charles Ray, is that it ran so long in Boston. The reason suggested by Mr. Harlan is that the residents understood the New England atmosphere so well. Mr. Harlan played the part of Mink in this play.

Mr. Harlan says that the author wrote ahead of his time, and a perusal of his plays shows a perception of things which soon after came to pass, the woman suffrage movement among other things. "A Day and a Night" was written especially for his own use, as a starring vehicle, said Mr. Harlan. He enjoyed considerable fame for his acting the part of Uncle Toby in the successful comedy, "A Contented Woman," one of the most humorous and popular of the plays.

In discussing "A Texas Steer," which Mr. Ray sold soon after he had completed the deal for the Hoyt plays, Mr. Harlan recalled the fact that Tyrone Power made a big hit in it. Mr. Harlan said that his connection with the author was a most delightful one and that he owed much to his former friend, who raised him from a few dollars a week to what was a splendid salary in those days.

It has not been decided which of these comedies Mr. Ray will make in the future for the screen. The initial First National production in which Arthur S. Kane will present him as an independent star is "Forty-five Minutes from Broadway," adapted from the George M. Cohan comedy-drama.

To Direct Mildred Harris Chaplin.

Mildred Harris Chaplin's fourth First National attraction will be directed by Lloyd Ingraham, who has "Mary's Ankle" and "What's Your Husband Doing?" to his credit. Mrs. Chaplin has been exceptionally fortunate in directors. Her first First National release was directed by Joseph Henabery, the second by Arthur H. Rosson and the third by John Stahl, who was brought to California from New York by Louis B. Mayer and Bennie Zeidman, vice-president of this First National producing unit.

Selznick Buys Terhune Story.

"The Fighter" is announced as having been purchased by Myron Selznick from Albert Payson Terhune, short story and novel writer, whose works have appeared in all the leading magazines.

This marks the second acquisition by Mr. Selznick from the pen of Mr. Terhune. The first story is a serial written especially for Selznick Pictures. The serial is said to offer strikingly original innovations in the way of exploitation and screen presentation.

"The Miracle of Money" Seems in This Pathe Drama to Transform a "Hen" Into a "Chicken."
The change is going on at the right, accompanied by the song of the waves (permanent) in this Hobart Henley production.

Director of Pathe Exchanges Begins Swing Around Central Western Cities

ELMER R. PEARSON, director of exchanges of Pathe Exchange, Inc., is on a tour around the key cities of the central western states. In the three weeks he has arranged to be away from New York, visits will be made to ten of the Pathe exchanges. He began his tour in Cleveland, and in turn will visit Indianapolis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis and Pittsburgh.

This is Mr. Pearson's first tour of the Pathe branches since his appointment as director of exchanges. Promotion of sales has confined him entirely to the home office, and the results of his efforts are best reflected in the glowing reports just issued on "Brunet Month," when an increase of 45 per cent. in Pathe's total business was made over the average for November, December and January, three of the biggest months in the history of Pathe.

Just before Mr. Pearson's departure, he had a long conference with Vice-President and General Manager Paul Brunet, during which plans were discussed for the extensive development of all Pathe's distribution facilities, in anticipation of the increased business it will be called upon to handle, incident to the growing volume and quality of its serials, short subjects and features.

Its present feature business is destined to double, due to great production expansion, announcements covering which soon will be made by Mr. Brunet; this, too, in addition to the Associated Exhibitors' product, which gives every promise of imposing proportions.

Mr. Pearson is emphatic in his "co-operation with customers" policy, and in a recent letter to branches he laid particular stress upon the imperativeness of each branch being, at all times, equipped to live up to Pathe's slogan of "Better Service" in every particular.

Sullivan Has the Grip.

C. Gardner Sullivan, who left Los Angeles early in March on a tour of the world in quest of new ideas and "color" for screen plots, has returned to the Thomas H. Ince Studios in Culver City, following an attack of grip encountered while on a visit in New York.

Famous Players' British Publicity Manager Here

FREDERICK MARTIN, publicity and advertising manager for Famous-Lasky Film Service, Ltd., distributors of Paramount Artcraft pictures in Great Britain, arrived in New York on April 22 for a visit of several weeks at the home offices and studios of the Famous Players-Lasky Corporation. He was accompanied by Mrs. Martin, a well-known writer of fiction for English publication.

While in New York and Los Angeles, Mr. Martin will make an extensive study of American exploitation methods with a view to obtaining ideas for use in the exploitation of Paramount Artcraft pictures abroad. He expects to spend some time at the Lasky studio in Hollywood, and will return to England in a month or six weeks. Mr. Martin is regarded as one of the best posted and ablest exploitation and publicity experts in the British film industry. For a number of years, prior to taking up his work with Famous-Lasky he managed a string of sixteen motion picture houses.

Glucksmanns Get Control of Metro's 1920 Entire Output for South America

UNDER an arrangement just concluded with Metro Pictures Corporation, Jacobo Glucksmann, acting for his brother Max, has obtained control of Metro's entire output of de luxe specials for 1920, together with some two score of Metro's program pictures for all of South America. The Glucksmanns prior to closing the new contract had Metro releases for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. Now they have the rights for the entire continent of Latin America, embracing in addition to the republics named, Ecuador, Colombia, Venezuela, the Guianas and Brazil.

Negotiations for the contract were conducted by Harry J. Cohen, manager of Metro's foreign department and Jacobo Glucksmann. The contract was signed by Richard A. Rowland, president of Metro.

95 Per Cent. Are American Pictures

Jacobo Glucksmann was one of the pioneers of the new era in motion pictures for South America. He had formerly been associated with his brother, Max, in Buenos Ayres, where Max had his beginnings as Pathe representative about seventeen years ago. Jacobo came to the United States in 1917 to study for a few months the methods of exchange and exhibition here. He saw such wide opportunities for development that he decided to stay and opened an office at 110 West Fortieth street, later moving to the Candler Building, at 220 West Forty-second Street.

"I venture to estimate," he said, "that 95 per cent. of all pictures shown throughout South America to-day are made in the United States. American productions have almost cornered the market whereas, before the war, I don't think the United States had as much as 5 per cent. of the pictures in the market there. Nearly 95 per cent. came from France and Spain.

"I never could have imagined such rapid development in the industry as has taken place there. So far as the exhibitors are concerned, South America is keeping right abreast of the United States. In the big cities, theatres are being erected that are right on par with the best on Broadway, New York, and the demand for good pictures is growing all the time.

Stars and Stories Appeal.

"Another thing that makes American pictures appeal is that most of them have pleasant stars and agreeable stories. I have noticed an impression among people up here that the Latin peoples desire most of all a lot of bloodthirsty tales, such as you get in the Italian opera. But that isn't true. The Latin above all likes the sweet and charming things of life. He likes well-mannered people and women well gowned. He likes the atmosphere of social life as represented in American films. At the same time, 'the play's the thing,' and he likes a forceful, gripping story.

"The only thing that prevents theatres from equalling in capacity some of the theatres up here is the building laws. Take in Buenos Ayres, they have a regulation that there must be enough space for a person to pass between a row of seats where others are sitting. That takes up a lot of room.

Big Theatres Well Decorated.

"The big theatres make a specialty of artistic decoration inside. I think the last word in this sort of development is realized in my brother's Grand Splendid Theatre in Buenos Ayres. This has just been opened. Its ceilings are painted by masters with beautifully symbolic works of art and there are splendid painted panels on the walls. The backgrounds are of gold leaf.

"But, of course, the theatres throughout South America are as various as the cities themselves. Back in the country places, motion picture shows are frequently given in tents.

"The production of pictures in South America itself has made little headway. There is some production on a small scale, but it doesn't compare in quality with the American product. There isn't enough capital back of the producing end and there is a lack of directors and motion picture actors."

Wesley Ruggles Joins Read, Jr.

Another name has been annexed to the J. Parker Read, Jr., organization in Culver City, Cal. This time it is Wesley Ruggles, actor, director and war hero. Ruggles is at present directing Louise Glaum's second special Read production.

King Baggot
Will support May Allison in her Metro, "The Cheater."

Educational Will Release Scenic Films of New York Conservation Commission

STARTING with the opening of its new exchanges, Educational Films Corporation will release the motion picture productions of the Conservation Commission of the State of New York. In making this announcement E. W. Hammons, vice-president and general manager, pointed out its special significance.

"These pictures will have a great drawing power," said Mr. Hammons, "and a general appeal to audiences, but it is more important that their acquisition gives another evidence that Educational Films Corporation is recognized by official and semi-public bodies everywhere as a proper medium for release. These organizations see in Educational not only the mechanical arrangements for distribution, but a company that maintains the atmosphere of the high-class product.

"Educational is the first and only company to distribute pictures of the National Geographic Society, an organization that has shunned association with any other film organization. For some months we have been distributing the officials pictures of the American Red Cross, which are being made abroad, and two expeditions are out for the Interchurch World Movement and these pictures will be supplied through Educational exchanges. We have very close relations with several other organizations. It should be pointed out that these arrangements are not commercial but that the organizations have selected Educational because it offers the assurance that the pictures will go to the class of people that it is desired to reach."

New York Scenic Beauty Little Known.

The New York Conservation Commission has been engaged in making motion pictures for its own special uses for several years, under the active supervision of Warwick S. Carpenter, secretary of the commission. This work has not only supplied the necessary information for the proper production, but has convinced the members of the commission of the desirability of having proper distribution methods through the nation. The pictures will be offered for general release in single reels, starting in June.

New York State has not been exploited well for its scenic possibilities. The beauties of the Adirondacks and Catskills, the attractive water scenery around Lakes Placid, George and Champlain and the myriad of smaller lakes of the state are little known except to the visitors. Many declare that this state offers more attractive vacation trips than any portion of America, but that they are often neglected for longer railroad trips because they are so little known.

However, these pictures will by no means be confined to scenic beauties. Mr. Carpenter has access to every portion of the state and a full appreciation of the value of its exploitation for purely state purposes. Included in the pictures that have been made are some good pictures of birds and animals in the native habitats, many of which were taken in the state's own preserves.

Much attention will be paid in these pictures to the scientific and development angles. There will be attention given to the fisheries and hatcheries, to the reservations where fur-bearing animals and game birds are guarded. Forest conservation is another point that will be covered.

Capital to Make Sport Feature.

In line with the progressive spirit injected into the operations of the Capital Film Company by its new executives, President Hugh Woody and B. Herbert Milligan, general manager, the firm has just acquired the rights to and will distribute Bill Foreman's Sporting Page, "The Pink Sheet of the Movies," a novelty which is sure to appeal to a large following.

This feature will constitute a periodic sport review of the screen, produced and edited by William S. Foreman, former sporting editor of the Chicago Evening Post. It will be a monthly release. Twelve releases are now provided for, covering every form of sport.

Business before pleasure always! Will write the Letter in the Back of the Book next week!

Easy to Tell He's an Easterner by the Way He "Looks."
Harold Lloyd seems to forget all about the pretty maiden to his left when he sees regular American hosiery in Pathe's "An Eastern Westerner."

George Fitzmaurice's "Right to Love" Is Highly Praised by Jesse L. Lasky

ONE of the greatest photoplays I have ever seen," is the comment of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, on the second special production which George Fitzmaurice has made for Paramount Artcraft. Mr. Lasky has given "The Right to Love" as the title of the picture, which he predicts will be even a greater success than the first George Fitzmaurice production, "On With the Dance."

It is rare that Mr. Lasky goes out of his way to praise a picture in advance of its release, preferring to let exhibitors and the public judge for themselves the merit of each Paramount production. Only on some of Cecil B. DeMille's pictures and on a select few of the long list of special productions made by his company has Mr. Lasky gone on record in advance of release.

"I firmly believe," said Mr. Lasky after having seen "The Right to Love" at a private screening, "that in this picture Mr. Fitzmaurice has taken the motion picture art a long step forward. I have seldom seen a photoplay which combines so excellently all the elements that go into the production of an artistic screen drama.

"'The Right to Love' has drama—strong, virile conflict of human emotions; it has beauty—I cannot recall a picture which tells a dramatic story with such lavishness of scenic and photographic beauty; it has pathos and humor. And not the least of its merits is the acting done by a cast headed by Mae Murray and David Powell, whose work in 'On With the Dance' was so effective. This cast includes Holmes E. Herbert, Macey Harlem, Alma Tell, Frank Losee, and Lawrence Johnson, the boy who will be remembered for his work in 'His House in Order.'"

Ouida Bergere wrote the story of "The Right to Love" from the play, "The Man Who Killed," by Pierre Frondaie, which in turn was based on the novel, "L'Homme Qui Assassina" by Claude Farrere. The French play was translated into English by Gilbert Cannan and Francis Keyser as "The Right to Kill" and produced with great success at His Majesty's Theatre, London, in 1915.

The locale of the story is Turkey, which fact will stir the imagination of all those familiar with Mr. Fitzmaurice's genius for telling his film stories in settings that are beautiful and atmospheric.

Business too rushing! The Letter in the Back of the Book postponed until next week!

Bickel in Full Charge of Dallas Exchange for Metro

L. BICKEL has taken over complete charge of its Dallas exchange for Metro Pictures Corporation, under instructions from the home office. As recently announced, Metro now has full ownership of the Dallas exchange for the exclusive distribution of Metro productions in the southeastern territory embraced in Texas, Oklahoma and Arkansas.

As the result of an errer it has been stated that L. L. Dent remained at the exchange as district manager for Metro. This is not, of course, the case. Mr. Dent is not associated with Metro pictures in any way, Mr. Bickel being in absolute charge of the exchange as a Metro branch manager. The position is not new to Mr. Bickel, who had filled it before Metro recently acquired entire ownership and exclusive use of the exchange from the Hulsey interests.

Absorption of the Dallas exchange, following Metro's purchase of its New Jersey exchange from Herman Jans about a month ago, leaves only two offices among those handling Metro pictures throughout the United States still under independent management. These are in Boston and Philadelphia.

June Mathis Completes Four Scenarios in Four Months

WHEN June Mathis, head of the scenario department of Metro Pictures Corporation, finished her adaptation of the spectacular Drury Lane melodrama, "Hearts Are Trumps," by Cecil Raleigh, which will be picturized for release by Loew-Metro with an all-star cast, Miss Mathis signalized the completion of her fourth continuity in something like four months.

Miss Mathis scenarioized "The Right of Way," from Sir Gilbert Parker's novel, for Bert Lytell, as the first of the quartet. She followed that with "The Saphead," done from "The New Henrietta," by Winchell Smith and Victor Mapes, and "Parlor, Bedroom and Bath," from the stage comedy by C. W. Bell and Mark Swan, the latter in collaboration with A. P. Younger. Miss Mathis is an exceptionally facile worker, and although she frequently rewrites her scripts entirely, has been known to complete one in two weeks.

When Vicente Blasco Ibanez, the Spanish novelist, visited California several weeks ago, June Mathis was selected as the transposer to the screen of his novel, "The Four Horsemen of the Apocalypse."

June Mathis has been regarded as the prop and mainstay of the Metro scenario department for more than four years, having been with the company almost from its very beginning. She has a long list of successes to her credit. Prior to taking up the work for the screen Miss Mathis had a stage career as an ingenue.

Mary Miles Minter's Next Will Be "Jenny Be Good"

FOLLOWING its policy of presenting Mary Miles Minter in roles that will emphasize her dramatic talents, Realart Pictures Corporation announces that the star's next appearance will be in the title role of "Jenny, Be Good," Wilbur Finley Fauley's widely read novel of New York City social life.

The picture will be available sometime in May. In it Miss Minter is said to assume the strongest dramatic part of her career, one that marks a definite step forward in the steady progress she has displayed in her Realart productions of "Anne of Green Gables," "Judy of Rogues Harbor" and "Nurse Marjorie."

The production was directed by William Desmond Taylor, who directed Miss Minter in "Nurse Marjorie." Miss Minter is supported by a Realart cast of customary excellence, which includes Jay Belasco, cousin of the famous American producer, as leading man, and the star's sister, Margaret Shelby, in an important role. Others in the cast are Frederick Stanton, Sylvia Ashton, Edwin Brown, Lillian Rambeau, Catherine Wallace, Fanny Cossar, Maggie Halloway Fisher and Grace Pike.

Myron Selznick Is Made Vice-President Select Pictures

MYRON SELZNICK, president of Selznick Pictures Corporation, has been appointed vice-president of Select Pictures, and will have direct supervision of all productions distributed through Select in addition to his other duties.

This appointment marks but one of the successful milestones that have been meeting Mr. Selznick at every turn in the road. For the past six months, and since he was placed in direct charge of all productions, there has been a decided advance in not only the producing end, but also in the all around efficiency necessary to carry on the tremendous output of Selznick productions.

Templer-Powell Is Member of Cast of Melford Special

IN America primarily as a representative of the Anglo-American Unity League, an organization whose purpose is to encourage a better understanding between America and Great Britain and to combat propaganda launched to estrange the two nations, F. Templer-Powell, one of England's foremost actors, has joined the all-star cast of "The Translation of a Savage," the George Melford special for Paramount Artcraft now being produced at the Lasky studio.

Mr. Powell is prominent both in public and professional life. He was one of the fifty officers on the American-British mission which came to America during the war, at the suggestion of President Wilson, and made speeches, spread Allied propaganda and helped to keep down strikes and arouse general patriotism.

Mr. Powell states that Lord North, of England, who is one of the leaders of the Anglo-American Unity League, has realized the power of pictures as a propaganda medium and is going to use that medium in the work of the league. One production is already being made.

The picture is enacted by an all-star cast, including Mabel Juliene Scott, Milton Sills, Elliott Dexter, Ann Forrest, Maude Wayne, Helen Dunbar, Winter Hall, Fred Huntley and other notable screen players. Frank Condon wrote the scenario and Paul Perry is cameraman.

National Exhibitor Convention Plans Complete, Says Cohen

FURTHER plans for the national convention of the Motion Picture Theatre Owners of America in Cleveland in June have been settled in Albany between Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League and temporary president of the coming national convention, and others in authority.

"The outcome of the Cleveland convention," said Mr. Cohen, "will result in a nation-wide organization concentrating its efforts at Washington for relief from the 5 per cent. film tax, now amounting to three times the sum originally intended to be raised by Congress because of the big increase in film rental. We expect a national organization to be effected in Cleveland that will be uncontrolled and uninfluenced by any of the special representatives of film manufacturing companies and distributing companies.

"If 90 per cent. of the exhibitors act together, functioning fairly and equitably to all states, the exhibitors' plight will certainly be lessened and the many abuses and injustices will be done away with. Antagonistic legislation will be defeated. There will be at least forty-seven states represented at the convention in Cleveland."

Lila Lee's Contract Renewed with Famous Players-Lasky

JESSE L. LASKY, first vice president of the Famous Players-Lasky Corporation, in charge of production, announces the renewal of Lila Lee's contract, and it is understood that she will continue to appear in roles similar in character to those which she has been doing of late.

Miss Lee has developed into a beautiful woman and is no longer the child she was when she first came to the organization about two years ago. It is not as yet announced what her next work will be, but in the meantime she is appearing in William D. Taylor's production, temporarily titled "The Boy."

These Czecho-Slovakian Door-Knob Hounds Won the League of Nations Celluloid Derby.

Mary Miles Minter is shown here about to take them for their morning knob hunt before going before the camera in the Realart studios.

"The Toll Gate," a Paramount Artcraft, Was Conceived by William S. Hart Alone

APRIL 25, according to the Famous Players-Lasky Corporation, was a red letter day in the history of its distribution department, for it marks the release of the first production made by William S. Hart as an independent star-producer. This is "The Toll Gate," the Paramount Artcraft super-special which was the attraction at the Rivoli Theatre, New York, throughout last week.

"The Toll Gate" is Hart's own story, conceived by the western star nearly three years ago. In the months that followed, so it is related, he worked over it, dreamed of it and polished it to perfection. He was confident that it would make the greatest motion picture of his career, but he would not attempt its filming until he could put into it the full expenditure of time, money and care that he felt that it deserved.

When Hart began making his own productions, with his own company and under his own supervision, it was natural that he should start at once producing his great story as a photoplay. It was also natural that he should put into the production every ounce of energy, ingenuity and dramatic talent that he possessed; that he should procure the best supporting cast available; in short, that he should move Heaven and earth to make this story his film masterpiece.

Long Search for Locations.

The result has been that after six months of the most arduous labor, "The Toll Gate" has reached the screen and already has been acclaimed in several of the largest cities as the best William S. Hart picture ever produced.

On one occasion, it is said, four days were spent in hunting a location for a scene that occupies only eight feet of film. And even after "The Toll Gate" was to all intents and purposes completed, ten days were taken to rephotograph certain scenes to improve them a little, and two weeks were consumed in giving certain little artistic touches to the subtitles.

Not only did Mr. Hart take infinite pains to make "The Toll Gate" his masterpiece, but he risked his life several times in the effort, it is declared, for, although the picture, intended primarily not to be a "thriller," abounds in heart interest and simple human touches, it also contains spectacular scenes that are said to make the hair stand on end.

In the cast supporting Mr. Hart are Anna Q. Nilsson, Joe Singleton, Jack Richardson and Master Richard Headrick. And the Pinto pony, the famous little horse which Hart put through so many stunts in some of his earlier pictures, is back after more than two years of retired life—a return attended by a world of sentiment not only on the part of his master but on the part of every Hart "fan" of more than two years' standing. Lambert Hillyer directed the production.

Wilda Bennett Makes Screen Debut in "S-L" Special Picture

WILDA BENNETT, who has been engaged to play the leading role in "Love, Honor and Obey," the S-L special production to be distributed by Metro, was selected from a number of prominent actresses who were given camera tests for the role of Conscience Williams, at Metro's New York studios. In this role Miss Bennett will make her first screen appearance.

It is a coincidence that Miss Bennett's first stage appearance was also made as a character called Conscience. That Conscience was in "Everywoman." Miss Bennett was 16 years old then.

Next Week sure! The Letter in the Back of the Book!

Metro Starts on Drury Lane Play, "Marriages of Mayfair"

PRODUCTION work on "The Marriages of Mayfair" with an all-star cast has been started at Metro's New York studios in West Sixty-first street. "The Marriages of Mayfair" is a screen version of Cecil Raleigh's Drury Lane melodrama. Julia Burnham wrote the scenario.

The cast includes Thomas W. Ross as Jim Callender, the English gambler; Wilfred Lytell, brother of Bert Lytell, as Migel Villiers, lieutenant in the Welsh Guards; Francis X. Conlan, as Lord Adolphus Villiers; Lionel Pape as the Duke of Exmor; Henry Hallam as Anthony; Jack Crosby as Dudley; Louis Seeley as Felix; Gladys Coburn as Dorothy Gore; Thea Talbot as Bessie Bissett, an actress; Jennie Dickerson as Mrs. Bissett; Effie Conley as Sally; Florence Court as Lily de Mario, and Marie Shaffer as Lady Margaret Villiers.

The director is George W. Terwilliger, who comes from Vitagraph, and is making his first Metro picture. He is being assisted in the direction by Clarence Jay Elmer, who has returned to picture work after recovering from a shrapnel wound received in the Argonne, where he was serving with the Signal Corps of the First Division.

Thomas Meighan Begins on "Conrad in Quest of Youth"

THOMAS MEIGHAN, back once more in Hollywood after his recent sojourn in the East where he played the stellar role in "Civilian Clothes" under Hugh Ford's direction, has started work at the Lasky studio in the title role of William DeMille's special production for Paramount Artcraft, "Conrad in Quest of His Youth."

Olga Printzlau adapted this famous novel by Leonard Merrick for the screen and the picture is being produced with all the skill and attention to artistic detail for which William DeMille is known.

Special attention has been paid to the selection of the supporting cast. That there will be two feminine leads, played by Kathlyn Williams and Margaret Loomis, has already been announced. Seen in two scarcely less important roles will be Mabel Van Buren and Mayme Kelso, both of whom were with the Jesse L. Lasky Feature Play Company in the earliest days of that organization.

A picture that stamps the star as one of the greatest of the day—

SIMPLE SOULS

A play so human, so sweet, so beautiful that the public will rave over it.

Metro Changes the Name of Next Bert Lytell Production

THE PRICE OF REDEMPTION" will be the screen title of Bert Lytell's next Metro special production, which has been known hitherto at the company's West Coast studios by the name of I. A. R. Wylie's novel from which the photoplay was adapted, "The Temple of Dawn."

The story being a novel of regeneration—the narrative of a man who had been through fire and was seeking to bring himself back to win his own and the world's respect—those in charge of Metro production deemed "The Price of Redemption" a better box-office denomination than that of the original work of fiction, which, while vivid and perfect symbolically might be confusing to the public.

More elaborate than any other Metro special in which he has yet appeared are the settings for Lytell's "Price of Redemption." The locale of the story is in India, and none of the background necessary to bring out the barbaric splendor and vivid richness of that country has been omitted. Statues have been designed and carved especially for this production; whole temples have risen from the studio lot; villages have appeared where before was only a stretch of grass and earth.

The image of Buddha for the production is an exquisite bit of sculptured work by Victor Andre, reflecting as it does all the spirit of the Orient.

Arthur Zellner wrote the scenario from I. A. R. Wylie's novel. The director is Dallas M. Fitzgerald, assisted by John T. Prince. Sol Polito is the photographer, and special art settings and effects have been designed and executed by A. W. Alley and G. M. Carpenter.

The cast supporting Mr. Lytell includes Seena Owen, as leading woman, Cleo Madison, Landers Stevens, Edward Cecil, Arthur Morrison and Wilbur Higby.

Heavy Bookings Recorded on Republic Serial, "Whirlwind"

BOOKINGS on the fifteen episode Republic serial, "The Whirlwind," featuring dare-devil Charles Hutchison, the initial episode of which was released by the Republic Distributing Corporation on April 18, are said to be more than exceeding the highest expectations of Republic officals.

Preceding the initial release of the serial, Republic offers exhibitors a 300 foot trailer said to be composed of the most thrilling incidents of the entire series. This is offered primarily to assure exhibitors and their audiences that the fifteen episodes are replete with dare-devil Hutchison stunts said to be unparalleled for sheer realism.

The Saenger Circuit, it is stated, has booked the entire series to play all their southern theatres, the Hippodrome, Prince and Princess of Texas; Blackmore, of Duluth; World in Motion, Kansas City; Casino, Chester, Pa.; Olympia, Altoona, Pa.; Princess, Roanoke, Va., and many other theatres have also signed to play the serial.

Oland Return to Serial Screen.

Warner Oland, Pathe's premier heavy, will be seen as a serial villain for the first time in over a year when "The Third Eye" is released May 23. Mr. Oland's previous characterization was Wu Fang in "The Lightning Raider," Upon the completion of the Pathe serial, Mr. Oland took a brief vacation from the episode plays and apeared opposite Elsie Ferguson in two of her features for Paramount-Artcraft.

"In Old Kentucky" Breaking Records.

Anita Stewart's "In Old Kentucky" continues to smash theatre box office records throughout the country. In Shea's Hippodrome, Buffalo, the gross receipts reached a very high figure. Nearly $3,500 was taken in Sunday, the opening day, and business all week was absolute capacity.

Universal's "Ransome" Listed for Release Week of May 10

HOOT GIBSON is supported by Virginia Faire, the winner of a recent "Fame and Fortune" contest, in "Ransome," Universal's new western two-reeler. How Jack Morgan, played by Hoot Gibson, puts one over on his father, saves him and his future father-in-law from outlaws and then marries the girl he loves, is told in a new western way. The picture will be released May 10.

The fourteenth episode of "Elmo the Fearless," featuring Elmo Lincoln, and the third episode of "The Moon Riders" with Art Accord and Mildred Moore, constitute the serials releases for the week.

Among the comedy features are Eddie Lyons and Lee Moran in a home-made comedy entitled "Concrete Biscuits" and a Century comedy, "My Salomy Lions," with Louise Lorraine, Billy Engel, Bud Jamison, Edna Gregory and a Century beauty chorus.

Universal's New Screen Magazine No. 66 contains many interesting scenes, showing how a big New York railroad terminal is operated, and the complicated mechanism necessary in the daily handling of New York's millions of commuters. The subject throws considerable light on how the recent railroad strike paralyzed the metropolis so quickly and effectively.

"Don't Ever Marry" Scores Another Success for Neilan

MARSHALL NEILAN'S second independent production, "Don't Ever Marry," an adaptation from Edgar Franklin's popular story, is achieving another big success for the young producer, closely following the triumph of "The River's End."

A telegram received by J. R. Grainger, of the Neilan offices in New York, from J. H. Kunsky, in Detroit, where the picture opened at the Adams Theatre, reads as follows: "Great picture; going over big. Received most favorable notice from press and patrons. Should grow in popular favor as week progresses."

In New York, at the Strand Theatre, Jack Eaton reported exceptional business. The newspapers proclaimed the picture another big success. McElliott, of the Illustrated Daily News, said: "'Don't Ever Marry' is an exceptionally bright farce, brisk as they make 'em, and adorned by two very pretty girls, Marjorie Daw and Betty Bouton." Ben. F. Holzman, of the Evening Mail, stated that the picture is not only amusing from start to finish, but the titles indicate that the producer realized the important part that reading matter plays in screen presentations.

Allison Smith, of the Globe, featured Marjorie Daw in the review, saying: "Marjorie Daw is the funniest thing and most agreeable. She can gladden any plot simply by being so exceedingly pleasant to watch." The Brooklyn Citizen said: "'Don't Ever Marry' is the title of Marshall Neilan's latest screen production. It is an uproarous comedy."

The New York Tribune stated that lack of space prevented it from giving this picture the detailed comment that it deserves, "but it will be safe to recommend it to all sorts of friends." The Journal of Commerce said: "'Don't Ever Marry' is a clever and well played comedy, as interesting in its way as was Mr. Neilan's recent success, 'The River's End.'"

Additions to "Stop That Man."

To the already strong cast of the fourth Owen Moore Selznick production, "Stop That Man," have been added several other well known screen and stage players.

Truly Shattuck, long known as a musical comedy prima donna, and Nell Craig, who has appeared in many screen productions, are the two most recent additions to "Stop That Man." Other players in support of Mr. Moore include Henry Miller, Jr., Sydney De Gray and Dagmar Godowsky, daughter of the internationally-famed Russian pianist.

"Marooned Hearts" Being Filmed in Miami.

Scenes for "Marooned Hearts," a forthcoming Selznick production in which Lewis J. Selznick presents Zena Keefe have been taken at Miami, Fla., by Director George Archainbaud. Conway Tearle plays the leading male role opposite Miss Keefe. "Marooned Hearts" was written by Lewis Allen Browne.

"The Inferior Sex" Receives High Praise from Showmen

AN indication of the universal success of "The Inferior Sex," Mildred Harris Chaplin's first starring release through the First National, may be found in the enthusiastic comments from exhibitors who have already played it. Mr. Conover, manager of the Strand Theatre, Red Bank, N. J., said:

"'The Inferior Sex' was, in my opinion, the best liked screen production among my female patronage that has been shown at the Strand in months. They went wild over Mrs. Chaplin and the story suited them exactly."

Manager Mason, of the Orpheum Theatre, Ft. Wayne, Ind., was extremely well pleased with the results of his showing of "The Inferior Sex."

Mrs. T. T. Covington, manager of the Ada Meade in Lexington, Ky., said:

"During the engagement of 'The Inferior Sex' the house was booked to its very utmost and not even standing room was available."

Declare "The Deep Purple" R. A. Walsh's Best Picture

A NUMBER of important first run exhibitors gathered last week in the projection room of Realart Pictures Corporation to view "The Deep Purple," an R. A. Walsh production presented by Mayflower Photoplay Corporation, and declared the picture to be the best of the noted director's career.

Edward Bowes, managing director, and Thomas F. Walker, director of film, of the Capitol Theatre, were present and at the close of the showing announced that they would run the feature during the week of May 2.

Representatives of the Park Theatre, Boston, also were present and after viewing the picture concluded a contract to present the Mayflower special during the same week. The Rose Theatre in Chicago has also taken a contract to show the picture for two weeks.

These separate bookings in important first run territory combined to give the Walsh feature one of the most empressive send-offs of the year. Realart officials expressed satisfaction that this substantial endorsement of the new production was based upon an actual viewing of the picture itself by experienced exhibitors.

The prediction was made by several exhibitors that the picture would make a great showing because of its timeliness. Its story deals with the tenderloin district of New York, which is now the subject of an investigation which has interested the country at large.

Fitzmaurice Takes Company to Florida.

George Fitzmaurice, whose "On with the Dance" was one of the outstanding pictures of the year, and who recently completed a big special production as yet unnamed has taken an entire company to Florida to take exteriors for his third special production for Paramount Artcraft. The title of this is "Idols of Clay," an original story by Ouida Bergere, who was also responsible for the continuities of the two preceding special productions.

Mae Murray and David Powell will be the principal players.

Bookings Heavy on "Rio Grande."

The public demand for melodrama and for pictures of the great outdoors is well reflected in the number of bookings received in advance of release date on Pathe's "Rio Grande," the film version of the stage play written by Augustus Thomas. The picture is full of action, spectacular scenes, and is almost entirely an outdoor picture with many beautiful scenic effects. Scores of exhibitors who have seen the picture at exchange showings have wired congratulations. The picture was directed by Edwin Carewe.

Announces Next Hammerstein Picture.

The screen rights to the next Elaine Hammerstein picture, "The Point of View," were recently purchased by Myron Selznick. "The Point of View" is an adaptation of the play of the same name by Edith Ellis. F. Alan Crosland has been chosen to direct Miss Hammerstein.

Kolker to Direct National Picture.

Henry Kolker has been chosen by Harry Rapf, Selznick west coast production manager, to direct the fourth National Picture Theatres production, "The Palace of Darkened Shadows."

Many pretentious sets and unique outdoor scenes will be included in the National Pictures production. The scene of the story is said to be laid in India, and the production will be a spectacle of East Indian scenes and life.

Announces Episode Titles of New Vitagraph Serial

ALBERT E. SMITH, president of Vitagraph, who is on the West Coast personally supervising the production of the latest serial, of which he is co-author, "Hidden Dangers," has wired to John M. Quinn, general manager, the episode titles of this serial, in which Jos Ryan and Jean Paige are starred. They are:

Episode 1, "The Evil Spell"; Episode 2, "The Murder Mood"; Episode 3, "Plucked from Peril"; Episode 4, "The Fatal Choice"; Episode 5, "Hands of Horror"; Episode 6, "Springing the Trap"; Episode 7, "Hindoo Hate"; Episode 8, "Hemmed In"; Episode 9, "An Inch from Doom"; Episode 10, "A Fanatic's Revenge"; Episode 11, "The Tank's Secret"; Episode 12, "Human Bait"; Episode 13, "A Woman's Grit"; Episode 14, "The Fatal Escape," and Episode 15, "The Lifting Fog."

At the present rate of production it is believed more than likely that the entire serial will be finished and the prints in the various Vitagraph exchanges before the release date is set.

A big pre-release booking is already announced, exhibitors having been greatly impressed with the first episode, in which occurs the exposition of a most unusual serial plot. It is in this episode that Joe Ryan is seen bulldogging the steer which fell on him and sent him to the hospital for several weeks. This untoward incident threw the serial schedule back considerably.

Jean Paige makes her first appearance as a star in this serial. William Bertram is directing the serial.

Miss Minter in American Film.

"Peggy Rebels," starring Mary Miles Minter, adapted from "The Mate of the Sally Ann," will soon be put on the market by the American Film Company. In this drama, written by Henry Albert Phillips, Mary Miles Minter is charming as a bewitching water sprite in disheveled hair and ragged trowsers, and later, as a dream of a girl arrayed for her first ball, in silk and gauze, with the manners and vocabulary of an old tar. The drama will be presented in five acts, and the cast includes Alan Forrest, George Periolat, Jack Connolly and Adele Farrington. The scenario was written by Elizabeth Mahoney and the direction was by Henry King.

Animated Cartoon in Novelty Reel.

An animated cartoon by Leslie Elton, in which there is a separate drawing for each frame of the entire three hundred feet of film, is announced by Hal Hodes for the new novelty reel soon to be released by Universal.

The subject which features "Cinema Luke," the funny cartoon comedian of Elton's "comics," took more than five thousand separate drawings. Elton was assisted by ten artists.

"Bringing Up Father" Going Strong.

The "Bringing Up Father" two-reel comedies released by International through Pathe, are being energetically "brought up" under the direction of Pathe.

The valuable exploitation these comedies are receiving in the tie-ups of exhibitors with newspapers running the George McManus cartoons is having its effect on the bookings.

Complete First Post Capitol Comedy.

The first of the "Buddy" Post Capitol Comedies being produced by National Film Corporation, to be distributed by Goldwyn, has been completed at the Coast studios of the National Corporation. Mark Goldaine, who is directing the giant comedian, has selected "Oh, Girls" as the title for the first release. This title has been accepted by the officials of the company.

Well-Known Cartoon Subjects in First Goldwyn-Bray Comics

THE first issues of the Goldwyn-Bray Comic, the new single reel being distributed weekly through the Goldwyn exchanges, bring three well-known cartoon subjects to the screen, in addition to the "Lampoons," a selection of clever sayings, gibes, jests and jokes clipped from the press of the world. Approximately one dozen "Lampoons" are presented in each reel.

Happy Hooligan in "The Great Umbrella Mystery" follows the experiences of Hooligan and Gloomy Gus when they enter the umbrella mending business.

The Shenanigan Kids in "Knock on the Window, the Door is in a Jamb" are the comedy cartoon attraction in the Comic No. 802.

"Shimmie Shivers" is the title of the Judge Rumhauser subject presented in the succeeding comic.

Benny Leonard Entertains Newsies.

Benny Leonard, lightweight champion of the world, who is now in Los Angeles completing the final episodes of the Hallmark super-serial, "The Evil Eye," recently entertained the newsboys of San Francisco and Oakland at the Dreamland Rink.

The champion sparred four rounds with a Coast aspirant for lightweight honors. Leonard also gave the boys a few tips along the lines of clean living.

Week Runs for American Films.

A seven-day run in the Pickwick Theatre starts "The Thirtieth Piece of Silver," the new "Flying A" Special, in San Diego, and the Isis starts off in Indianapolis for a week; the New Park entertains the Worcester, Mass., people for a week; the Olympic of New Bedford, the Colonial of Galesburg, Ill., the Lyric of Marion, Ind., the Broadway of Chelsea, Mass., and the Music Hall of Pawtucket, R. I., contracted for extended runs.

Can the daughter of "common" parents marry the blue-blooded millionaire, and both be happy? Can the one step up without the other stepping down.

After all, is similarity of soul the only thing that counts?

SIMPLE SOULS

a superb page from the book of life; a glittering revelation of the possibilities of photoplay achievement.

Tarkington Baker Sees Growing Demand for Stories Written Solely for the Screen

TARKINGTON BAKER, who is to produce the Booth Tarkington pictures, has returned from Indianapolis where he was in conference with Mr. Tarkington regarding the first of the Tarkington pictures. Production, Mr. Baker announced, will be begun within the next few weeks, probably on the coast.

"One of the outstanding features of picture production today," said Mr. Baker, "is the scarcity of available story or plot material. This scarcity has lately been brought all the more prominently to the attention of producers through the fact that exhibitors and public alike are no longer attracted by the mere fame and personality of star alone.

"In short, it is already a demonstrated fact that the star, when cast in an inadequate, flimsy story, is by no means successful commercially. On the other hand, it is similarly a demonstrated fact that the good story, adequately cast, and minus a screen luminary, is successful commercially.

"The far-sighted producer is already aware of these facts. He accepts them. But what he wants to know is where and how the bigger and better stories are to be obtained.

Little Encouragement for Screen Writers.

"And this brings us to the subject of the situation. Because screen producers in their fight to obtain material have spent big money for adaptation rather than for originality, they have done little or nothing to encourage or cultivate a school of screen writers.

"All this no doubt is a fine thing for authors and playwrights but it is a bad thing for the screen. It shuts out originality. But the last few months have brought a big change. With adaptation material practically exhausted, a demand has suddenly sprung up for original material. It is a demand, moreover, that has its origin with exhibitor and with the public. According to the terms of the contract entered into with me, Booth Tarkington will write directly for the screen. Instead of first presenting the product of his imagination as a novel, or as a play, he will present it as a picture. Instead of compelling the screen to resort to adaptation, this new arrangement very likely will result in the output of stories adapted from the screen or for that matter even in plays adapted from the screen. It is, in brief, a complete reversal of the ordinary procedure."

Her neighbors, small persons with soiled souls, and even her parents, thought that because she was "friends with a swell" the friendship could not be innocent.

Persons with soiled souls can never understand persons with

SIMPLE SOULS

A dazzling picturization of a ravishing story.

Robertson-Cole Outlines Its Policy in Telegram to Willard C. Patterson

A TELEGRAM placing on record the position of the Robertson-Cole Company in the motion picture industry was sent to Willard C. Patterson, who called the convention of independent exhibitors in Chicago, by President R. S. Cole on April 23. It gives the company's policy as absolutely against the acquisition of theatres so long as Robertson-Cole pictures are assured a market. The telegram follows:

"I desire to place on record the position of Robertson-Cole in this industry. Our plans have been completed, calling for the release of nothing but the biggest of special productions. Robertson-Cole is now in a position to offer independent exhibitors a product worthy of their support and with their support to continue to deliver bigger and better pictures.

"Our definite fixed policy is to remain independnet of all entanglements and we are absolutely against the acquisition of theatres. Robertson-Cole has no desire to enter the theatrical field. But we feel that with the quality of productions that we are offering we have the right to representation in the finest theatres everywhere. If this right is continually denied us we must in justice to ourselves and to properly place our pictures before the public take steps for the exhibition of our pictures under proper auspices in all of the big centers of population.

"We feel that our productions merit recognition of this kind and we are determined to have this recognition, but we earnestly hope that it can be accomplished without the acquisition of theatres. We are independent distributors and we desire to do business on an honesty of purpose basis. We will never be satisfied until our productions, standing as they do on merit alone, are absolutely at the pinnacle in the motion picture industry, and if exhibitors appreciate our efforts in this direction we will feel justified in making whatever investments are necessary to insure success for all.

"If properly supported in our efforts we will go to the limit in the acquisition of stars and productions of the highest standard excellence. We are in the business of distributing motion pictures and we repeat we have no desire to trespass on the premises of the exhibitor unless we are forced to do so in justice to ourselves and to the public.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Backed by Buddha.

"The Dragon's Net," Universal serial, company photoed just before leaving for America. Marie Walcamp, the star, is on the right in the front row.

Bessie Love Returns from Taking Rio Vista Exteriors

BESSIE LOVE and the cast of her first Andrew J. Callaghan production, have just returned to their Los Angeles studio after a long period devoted to exterior shooting in the Rio Vista country. The demands of "The Midlanders," the well-known Charles Tenney Jackson novel which the star is adapting to the screen, were such that special emphasis was laid on accurate and colorful location work.

Directors Ida May Park and Joseph de Grasse, who are collaborating in supervision of Miss Love, declare that the exterior scenes made in Rio Vista will give the first production of the star a unique tone in that aspect of the film alone. The Callaghan organization announces that Bernard McConnville, who wrote the continuity for Mary Pickford's "The Hoodlum" and "Heart of the Hills," will do the continuity work for the Bessie Love company. At the same time the announcement is made that Jane Horton and Rosemary Gray have been added to the regular reading staff of the Andrew J. Callaghan company. Both young women are well known in newspaper circles.

N. Y. U. Strong in Film Business.

As an indication of the increasing number of college men and women who are entering the various branches of the film industry may be taken the list which is presented by New York University.

While all the precincts may not be included in the returns, the list now totals fourteen. An "old timer" on the N. Y. U. honor roll is Hopp Hadley, advertising and publicity director for Hallmark Pictures. William LeBaron, scenario manager for International; Abraham Fabian, of First National in New Jersey; Herman H. Bruenner, secretary-treasurer of Biograph; John Waldron, of the Mack Sennet forces; Ralph Kohn, in the legal department of Famous Players; Howard Young, editor of the Paramount Screen Magazine; David and Arthur Loew, of Metro and the Loew Enterprises; Victor Shapiro, in the Pathe exploitation department; Martin Stern, who produced the N. Y. U. "Americanization" endowment film; Edward Marin, of the office management of Famous Players; Rutgers Nielson, handling publicity for the "Literary Digest Topics of the Day"; and Edna Michaels, of Goldwyn all are from the classic halls of New York University.

Earle Williams Next Vitagraph Production, "A Master Stroke," Is Nearing Completion

EARLE WILLIAMS is just putting the finishing touches, out on the coast, to his newest Vitagraph production which has been named "A Master Stroke." The working title of this picture was "The Three Keys," this having been the title of Frederick Van Rensselaer Dey's well-known novel from which the picture was adapted by H. Thompson Rich and Lucien Hubbard. The direction of the picture has been in charge of Chester Bennett.

"A Master Stroke" is anounced as a clever comedy drama of wits, women and Wall street. That Williams can handle the comedy touches deftly has been proved beyond all doubt by his work in Winchell Smith's comedy, "The Fortune Hunter," in which he portrayed the John Barrymore role, and big things are expected of him in the role of Yale Durant in "A Master Stroke." A little idea of the original touches may be formed from the knowledge that the "safe-and-money" action seen in so many pictures is here given a novel twist.

There are also moments of high dramatic tension. The roar of the stock exchange floor on a panicky day and the ominous note of the ticker are blended into the big, crashing climax, but at no time do the financial operations become too technical for the average audience to follow. A strong love interest is said to pervade its story.

The exteriors of the production were taken at Santa Barbara, where several beautiful estates and the noted country club were used. One of the exteriors shows an auto crash on a mountain road.

The picture will be released in June.

Frank Keenan to Be Seen in "Dollar for Dollar" in May

THE first of the Pathe features to be released in May will be "Dollar for Dollar," a Frank Keenan production said to be one of the finest pictures in which the star has ever appeared. It will be released on May 2 and hundreds of exhibitors who have shared in the success of previous Keenan pictures have already booked it. A strong coast is seen in support of Mr. Keenan.

Kathleen Kirkham, Kate Van Buren, Jay Belasco and Gertrude Clair are among the well-known faces in the supporting cast. Miss Kirkham will be remembered for her work in "The Master Mind." Kate Van Buren and Jay Belasco were the youthful lovers in "Smouldering Embers" and they have similar roles in this picture. Others in the cast are Harry Van Meter, Larry Steers and Harry Kendall.

The strength that has characterized the previous work of Mr. Keenan is said to be in "Dollar for Dollar," as well as all the able direction evident in his previous pictures. Several of the exteriors were staged at Bear Valley in the mountains of Southern California and some unusual effects were achieved.

Sid Grauman Denies Split With Famous Players-Lasky

Los Angeles, April 28, 1920.
Editor Moving Picture World:

RUMORS that I have had unfriendly relations with Famous Players-Lasky or Mr. Zukor are entirely false and unfounded. On the contrary, my relations with them have been 100 per cent. satisfactory. Grauman's Million Dollar Theatre has played only Paramount-Artcraft productions with the exception of one Realart production since its opening two and a half years ago.

I have never had greater confidence in Famous Players-Lasky or Mr. Zukor than at present and anticipate the most cordial future relations. I still consider and have always considered that Paramount-Artcraft productions are representative of the highest degree of perfection yet attained in the making of motion pictures. Just say for me that I am just as strong for Paramount-Artcraft pictures in the future as I have been in the past.

SID. GRAUMAN.

Rubye De Remer Gives Party.

A "re-union" of the guests of Marcus Loew who accompanied him on his tour of the South some time ago was held on the evening of Friday, April 23 at the home of Rubye De Remer, 33 West Sixty-seventh street, New York. Miss De Remer was a member of the party of film stars who had such a wonderful time in the south for a week, and ran a party for her fellow travelers, other stars of the stage and screen, and made Mr. Loew the guest of honor.

The feature of the affair was the dancing, in Hawaiian Costume, of Doraldina, a member of the South party, and the playing of her four Hawaiian musicians, who accompanied her.

Among the guests were Mr. and Mrs. Richard Rowland; Doraldina, Frank Saunders, Florence Moore, of the "Breakfast in Bed" company; Olive Tell, Claire Whitney, Helen Moyer, Anne Luther, Jack Clifford, Mrs. Morris Gest, Taylor Tolmes, N. T. Granlund, Montagu Love, Ben Throope, Rose Mintz, Eugene O'Brien, Richard Barthelmess, June Caprice and Louise Huff.

Favor Penal Law Amendment.

The Senate committee on the judiciary has rendered a favorable report on the bill amending the penal laws by the addition of indecent motion picture films, and it is probable that this measure, which was passed by the House of Representatives on January 28, will become a law within a short time. Only one or two minor changes are made in the bill by the committee, to which it is not expected there will be any serious protest on the part of the House.

The measure would change section 245 of the penal laws by adding the words "motion picture films" to the list of articles which are prohibited from carriage by common carrier from one state, territory, or district of the United States, or place non-contiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States, through any foreign country, to any place in or subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States to a foreign country.

Exhibitors Indorse "Daredevil Jack."

Though it is only eight weeks since the release of "Daredevil Jack" the books at the home office of Pathe show that this picture has the record for all Pathe serials in playing long established houses that previously never ran an episode play.

The latest is Rickards and Nace of Phoenix, Ariz., who have booked "Daredevil Jack" as the first serial to play their first class house.

The icy eye, the down-turned mouth, shrugging shoulders and ill-veiled insolence,—that was the way she was welcomed in the social set of the man she loved.

Generally Cupid flies out of the window in the face of hostile opinion.

Is it true of

SIMPLE SOULS

as it is of those more calculating, that they love with an eye to what others think?

A picture for record runs,—everywhere!

Sheldon Lewis Heads Cast of Players in "Silent Barrier"

PLAYERS of uncommon merit make up the cast of the recently completed "The Silent Barrier," first of the Louis Tracy novels to be produced on the screen by Gibraltar Pictures for Louis Tracy Productions, Inc. The picture, now being titled and edited under the supervision of Director William Worthington at the Leah Baird studios, Cliffside, N. J., will be released early in June by the W. W. Hodkinson Corporation.

Sheldon Lewis heads the ensemble. A role of importance is in the hands of Gladys Hulette. Florence Dixon has a role commensurate with her ability. Mathilde Brundage furnishes brilliant bits of acting that rank with her fine performance in Leah Baird's new Gibraltar picture, "Cynthia-of-the-Minute." Donald Cameron lends finesse and polish to an important role, as does Corinne Barker. Fuller Mellish is seen to advantage. Jack Raymond and Joseph Burke complete the roster of the first Louis Tracy production.

Fox Buys Novels for Tom Mix.

In combing the market for the new and novel in literary material for use by his increasingly popular cowboy star, Tom Mix, William Fox, president of Fox Film Corporation, has purchased the picture rights in two of the most successful western novels from the pen of James B. Hendryx.

"The Texan" is the name of the first one, which will go into production very shortly at the Hollywood studios of the corporation. The other book is entitled "Prairie Flowers." While both are western stories and can be made in the same locality, it is understood that the leading roles are in strong contrast.

Carpentier Delights Notable Crowd at Solax Studio as Both Fighter and Actor

THUMBING over the bound volume of champion publicity stories that have appeared in Moving Picture World, we come across this phrase—polished with use, but nevertheless just as good as it was on the first day of creation—"Never in the history of the film business." Lifting it from the page where it has lain dormant for at least a week, we apply it to the fight scene from the Georges Carpentier picture which Robertson-Cole staged at the Solax studio, Monday evening, April 26. So—

Never in the history of the film business did so notable and enthusiastic a crowd attend such a novel studio performance. The "fight," which marks one of the high spots of the picture in which Carpentier is starring for Robertson-Cole, was given an air of more than ordinary importance inasmuch as it was the first public appearance in ring costume made in this country by the "idol of France."

Flossy Fight Crowd.

Nor was this the ordinary fight scene in the ordinary fighting club for which the director hires several hundred extras, and has them remove their coats and show their favorite brand of suspenders. This was an invitation affair and the majority of 1,000 Carpentier rooters who packed the amphitheatre in the Solax studio were entrenched behind the gleaming white expanse of dress shirt. This gave the set the wanted atmosphere of the exclusive London sporting club in which the fight is supposed to be staged.

Before Carpentier and Robert Barrett, the villain of the picture, crossed gloves, director John Adolphi announced to the crowd that Carpentier the fighter was about to show himself as Carpentier the actor. The significance of his remarks became evident as the fight started, and for three rounds the heavyweight champion of Europe permitted himself to take a beating at the hands of his opponent, as called for in the story.

But at that, it wasn't all plain sailing for Barrett. So real was the encounter that at the end of the second round his nose was bleeding profusely from a wallop handed him by Carpentier. In the third round the Frenchman was given a loud salvo applause as, "battered" by his opponent's blows, he staggered from the ropes at the gong, blindly searching for his corner.

Adolphi Delighted.

This was the signal for director Adolphi to leap into the ring, rush to Carpentier's corner, pat him wildly on the back, and then turning to the delighted audience, say, "Didn't I tell you he was going to show himself an artist?"

But from then on, the story called for the artist to become the fighter, so the smooth, cat-like Frenchman just waded into victory. We regret that we cannot get out a sporting edition to discuss the beauty of Carpentier's physical and boxing form, but suffice to say that the smiling ex-poilu made for himself a host of admirers who will in turn make more hosts by their enthusiasm.

A look at the line-up of cars in front of the Solax studio Monday night would convince anyone that Wall Street had taken out its pet machines and moved on Fort Lee. Representatives of all the big New York picture houses and circuits were present, together with a large delegation of the New York press.

6,000 Contracts on Duncan Serial.

The announcement that just as William Duncan is preparing to stage the big sensational thrill of the twelfth episode of "The Silent Avenger" Vitagraph has booked 2,400 contracts with theatres that never before booked a William Duncan serial, and hundreds that never ran a serial of any kind, is regarded as significant. The indications are that the total number of theatre contracts signed for "The Silent Avenger" within the next thirty days will exceed 6,000.

Beadell to Direct Municipal Picture.

Ben W. Beadell, Select manager of Chicago, was recently chosen by the film interests of the Windy City to take charge of the production of a picture that is to be used in introducing a bond issue for the erection of a convention hall.

The question of how to get this bond issue before the public of Chicago was under discussion at the meetings of the Chicago Association of Commerce. Mayor William Hale Thompson was one of the prominent figures in the discussion and it was finally decided that a motion picture would be the most effective medium.

Another Alice Joyce Picture Among the Productions on Vitagraph's List for May

AMONG the Vitagraph productions scheduled for release during the month of May are: Larry Semon in "School Days," written and directed by Larry Semon; Harry T. Morey in "The Sea Rider," written by Harry T. Dittmar, directed by Edwin L. Hollywood; Alice Joyce in "Dollars and the Woman," a special production from the story by Albert Payson Terhune, directed by George Terwilliger; Earle Williams in "A Master Stroke," from the novel by Frederick Van Rensselaer Dey, directed by Chester Bennett.

As in his former comedies Larry Semon has a well connected story in his new comedy, "School Days." The earlier scenes show Larry and his boyhood friends learning their three R's at the little one-room "district school."

Morey in Excellent Role.

In "The Sea Rider" Mr. Morey has assumed an entirely new type of character but one that fits perfectly his robust physique. As the title indicates, he is seen as a seaman, the master of a big fishing schooner. The two leading feminine roles, of practically equal importance, are played by Alice Calhoun and Louiszeti Valentine.

The new Alice Joyce special production, "Dollars and the Woman," affords the Vitagraph star one of the most emotional roles she has assumed for some time, one that shows her in a variety of moods and takes her from the "daughter of luxury" type in which she has met with such great success to poverty and then back again to wealth which she cannot fully enjoy through her fear of meeting straightened circumstances. Robert Gordon is Miss Joyce's leading man in this picture.

"A Master Stroke" again presents Earle Williams in a role that is partly serious and sometimes light comedy. It is a comedy-drama of wits, women and Wall street. Vola Vale is Mr. Williams' leading woman.

When like meets like, of what weight are riches or poverty, blue blood or just good red?

Just as naturally as rain falls and rivers flow to the sea so do

SIMPLE SOULS

know one another when they meet, and meeting love, and loving flout the opinion of those with more worldly wisdom, but less clean minds.

And who, seeing these Simple Souls, can help but love them a lot, smile at them a little, admire them much and hide a tear or two?

Man alive, WHAT a picture!

Hodkinson to Increase Sales Force 50 Per Cent.

THE W. W. Hodkinson Corporation announces its intention of immediately enlarging its selling staff by 50 per cent. Mr. Hodkinson, in speaking of the proposed increase, called attention to the circumstances which have made the enlargement of the selling organization an imperative necessity.

"The progress of our organization and the constant improvement in the quality of our pictures," said Mr. Hodkinson, "have naturally resulted in an increased volume of business, with which the present selling force is scarcely able to cope. We are, therefore, looking for the best material which can be found in the selling field of the industry. I want to take this occasion to point out the unusual opportunity offered to young men gifted with energy and vision. These qualities are as essential as experience and much harder to find.

Wants Men Looking for a Career.

"I hope that every man in the selling field who is looking for a career, rather than a mere job, will send me his name. I want the best brains in the selling field, as well as every other department of our organization. The motion picture industry today offers a maximum of reward to a young man with ambition and the ability to think and look ahead."

C. H. Rosenfeld Forms Company.

C. H. Rosenfeld, formerly New York sales manager for Robertson-Cole, has established the Climax Film Corporation, at 604, 729 Seventh avenue, New York. His many exhibitor friends and those of the industry will be pleased to learn that he has purchased "On Common Level," featuring Edmund Breese and Claire Whitney, for New York State and Northern New Jersey.

Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Cost

(Violet Heming and Ralph Kellard—Paramount-Artcraft)

M. P. W.—An elaborate production of David Graham Phillips' story.

N.—Picture is disappointing through lack of moving moments.

T. R.—Owing to the powerful heart interest material and the fact that "The Cost" was one of the most widely read of Mr. Phillips' books, the film version will no doubt be of above the average box office value.

W.—Not up to the Paramount-Artcraft standard.

E. H.—Is not as convincing in picture form, as it was in fiction.

Treasure Island

(Shirley Mason—Paramount-Artcraft)

M. P. W.—Maurice Tourneur has transferred the Stevenson story to the screen with a fine regard for the spirit of the original, and the picture smacks of romance and the lure of hidden gold in the same wonderful way that makes readers of the tale stick to the book until the last page has been reached.

N.—Interesting picture made from Stevenson's famous story.

T. R.—Carefully directed, ably presented "Treasure Island" will make its mark in the film world.

W.—Colorful production furnished Stevenson's classic pirate tale.

E. H.—The high points of the original story have been well brought out by Maurice Tourneur.

The Woman Gives

(Norma Talmadge—First National)

M. P. W.—The fact that the picture is graced by the art of one of the screen's most accomplished actresses, and that she is supported by an excellent cast, goes far in establishing the feature as a likeable one.

N.—A highly developed melodrama of rare order is this latest photoplay of Norma Talmadge.

T. R.—The feature will undoubtedly be popular with all the followers of the clever little actress, and win new friends for her as well.

W.—More like this will help neither star nor producer.

E. H.—Compares well with the former works of Norma Talmadge, whose name has come to be popularly accepted as guarantee of satisfaction.

Alias Jimmy Valentine

(Bert Lytell—Metro)

M. P. W.—"Alias Jimmy Valentine" should repeat its stage success upon the screen.

N.—Old time crook play as thrilling as ever.

T. R.—Best of all crook dramas.

W.—Clever, suspensful, appealing, amusing—a real picture.

E. H.—This polite crime play has been adapted in a very satisfactory manner and convincingly.

Dollar for Dollar

(Frank Keenan—Pathe)

M. P. W.—The development of the plot is skilful and dramatic. The subject is a strong one of its kind.

N.—Should give satisfaction wherever it is shown.

T. R.—Is of the sensational sort and provides thrills and suspense.

W.—Fair production with story that has too many angles for one picture.

E. H.—Displays the absorbing and entertaining work of Frank Keenan.

The Heart of a Child

(Nazimova—Metro)

M. P. W.—Should rank as Nazimova's best screen work.

N.—Nazimova's art will carry this picture by.

T. R.—All in all the picture is one to appeal favorably to almost any class of fan.

W.—Should give general satisfaction to star's admirers.

E. H.—Is qualified to duplicate the best of her previous successes.

Locked Lips

(Tsuru Aoki—Universal)

M. P. W.—The production as a whole strikes a quite original vein.

N.—Antique story and crude touches provide weak entertainment.

T. R.—Tsuru Aoki comes into her own as a star in the Universal offering, "Locked Lips."

W.—Tsuru Aoki in feature slightly above average merit.

The Mother of His Children

(Gladys Brockwell—Fox)

M. P. W.—A strongly entertaining, if not powerfully dramatic story of art life in Paris.

N.—It will shock no one and if your patrons like high society pictures, they will go away pleased.

T. R.—It makes a very acceptable attraction.

W.—Adequate production given to story that lacks forceful elements.

Bullet-Proof

(Harry Carey—Universal)

M. P. W.—The picture will appeal to Harry Carey's admirers.

N.—The picture measures out a healthy lot of Western action—action which is perfectly blended with the backgrounds of primeval nature which Lynn Reynolds has collected.

T. R.—Conventional western melodrama strung around the hero's threat to avenge his father's death.

W.—Has a fair chance of getting over with the star's following.

Paris Green

(Charles Ray—Paramount-Artcraft)

M. P. W.—The Ray following will take to "Paris Green" like a Sunday School picnic to pink ice cream.

N.—Interesting moments in homespun story despite hokum.

T. R.—Clever comedy, dealing with the reaction which naturally sets in in the case of a doughboy.

W.—It's not as good as previous Ray pictures, but should please.

The Toll Gate

(William S. Hart—Paramount-Artcraft)

M. P. W.—It is sure to win wherever it is shown.

N.—Quite entertaining picture with Hart as good-bad man again.

T. R.—The human interest element runs through the entire story, and we pronounce it one of the best things Mr. Hart has ever done.

W.—Cowboy favorite's latest proves he's still there.

No Shortage of Wall Paper, Prices, Paste or Comedy in Al St. John's "Trouble."

"Trouble" is Al's first independent production, released by Warner Brothers.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

THE long run moving picture house which began operations in Times Square the other night with Cecil B. DeMille's "Why Change Your Wife" found the amusement loving public ready to rush in and fill the theatre the moment the doors were opened. New York City has been waiting for a theatre devoted exclusively to this grade of screen entertainment ever since "The Birth of a Nation" completed its engagement at the Liberty Theatre four years ago. The Criterion, under the direction of Hugo Riesenfeld, gives every promise of becoming a Broadway institution and the fore-runner of a group of moving picture houses conducted along the same lines. It is only natural to infer that if dozens of stage productions can run on Broadway for an entire season, feature pictures of equal or superior merit can do the same thing. With the opportunity to learn by experience offered the management of such a picture house, new and valuable effects in the presentation of the entertainment will come into use. The one week houses in Times Square will still have their following, where the news reel, the vocal and instrumental numbers and the short comedy are on the program. Show business in New York, Chicago, Philadelphia and Boston has its own laws; and where the long run theatres of the stage exist, sooner or later will be found picture houses governed by the same policy. They will be the hallmark of the best in screen production.

It is doubtful if a moving picture play could have been chosen that would have appealed stronger to Broadway's love of lavish display, keen but not ill-natured satire and the hot-house method of forcing the artificial sweets of life to respond to the call of the corpulent bank roll, then will "Why Change Your Wife." This joint product of the Brothers DeMille takes a light but firm hold of a very serious subject and for over five reels plays with it, tosses it in the air and throws it about with the ease and dexterity of a master juggler. The wrecking of a home and the happiness of its inmates is told with unimpeachable veracity, but with a studied indifference that reveals only the amusing side of the matter. The man and wife in the case are quite ordinary persons, not very clever and never very good or very bad; just the average run of humanity. Both do foolish things—and pay the price of their folly. With the slipping of Robert Gordon on a banana peel the treatment of the story descends to good old melodramatic devices, with a lively fight between the ex- and the present wife that delivers a physical punch in more than one sense of the word.

Cecil DeMille's devotion to satirical comedy has given the screen a well founded claim to a place among the higher walks of the drama, and his craftsmanship in "Why Change Your Wife" is more facile than ever. William DeMille's share in the making of the picture is quite as important and has been executed with the same dextrality. If there is a preachment against divorce in the story, it is made to don the garments of the jester and poke fun at the weakness it unmasks.

WEITZEL.

IN THIS ISSUE.

The Orphan (Fox).
The Shadow of Rosalie Byrnes (Selznick).
The Family Honor (First National).
The Vanishing Dagger (Universal).
Bright Skies (Robertson-Cole).
The Love Expert (First National).
Terror Island (Paramount).
The Miracle of Money (Pathe).
Edgar's Hamlet (Goldwyn).
Mrs. Temples' Telegram (Paramount).
A Mouse Among the Teepees (Carlyle Ellis).
The Common Level (Transatlantic).
Comments.

"The Orphan"

New Six-Part Fox Subject Features William Farnum in a Vigorous Western Role.

Reviewed by Robert C. McElravy.

ANOTHER powerful subject is added in "The Orphan" to William Farnum's portrayal of Western characters. The new number, in six reels, released by Fox, was produced under direction of J. Gordon Edwards from a story by Clarence E. Mulford.

Mr. Farnum again demonstrates his ability to present vividly one of the strong men of the plans. As the Orphan, he is the terror of a wild, rugged country, where he has grown up from boyhood. His father was hung in a cold-blooded manner by his enemies at an earlier period, and the youth has spent his days seeking vengeance for this crime. The hand of every honest man is against him, yet as the story develops, he has many fine, manly qualities.

The scenes are laid in a typical bad land country, one of the most picturesque shown on the screen in some time. The roads wind in and out among buttes and mountains, flanked on each side by giant cactus and desert growths of all sorts. Some great riding is done in this production, and G. Raymond Nye's handling of a six-horse stage coach is something to be remembered. A band of Indians appears, lending picturesque touches to the action and some sanguinary incidents to the plot. While there is much of a dramatic and violent nature in this production, it is enriched by some humor highly characteristic of the times depicted. Louise Lovely is charming in the feminine lead.

Cast.

The Orphan.....William Farnum
Helen Shields.....Louise Lovely
Tex Willard.....Henry J. Hebert
Bucknel.....Earl Crain
Bill Howland.....G. Raymond Nye
Sheriff Jim Shields.....George Nichols
Joe Sneed.....Harry De Vere
Martin.....Al Fremont
Margaret Shields.....Olive White
Aunt Cynthia.....Carrie Clark Ward

Story by Clarence E. Mulford
Scenario by Roy Somerville.
Direction by J. Gordon Edwards.
Length, Six Reels.

The Story.

An outlaw known as "The Orphan," in the production of that name, is feared throughout Cactus county. He has terrorized the wild region, near the town of Ford's Station, and is badly wanted by the law. At heart the Orphan is generous and kindly. He turned outlaw when a boy in order to avenge the death of his father, but his finer qualities are as yet unknown.

Sheriff Jim Shields is on his trail and when the meeting comes he and the Orphan join forces unexpectedly in a brush with the Indians. The sheriff owes his life to the Orphan, but warns him that on his return home friendship will cease. The Orphan smiles at this and follows the sheriff to the town, where he amuses himself in playing tricks of a highly humorous character. He also meets a second time the sheriff's niece, Helen, whom he had seen on the stage a few days previous. At this time he had saved both the girl and the driver from an attempted holdup.

Some bad men of the neighborhood, suspecting collusion between the sheriff and the Orphan, plan to kill the former and later deal with the outlaw. But their scheme is upset in a dramatic manner. The Orphan afterward recognizes the leader of these men as the man who killed his father and kills him in a gun duel. He wins the love of Helen.

Program and Exploitation Catchlines: William Farnum in Another Powerful Western Role—As a Strong Man of the Plains He Sets Out Seeking Vengeance Upon the Men Who Murdered His Father.

They Call Him "The Orphan"—He's an Outlaw and Feared by All in the Wild Cactus County—But He Is Not too Rough to Have a Sweetheart—See This Compelling Drama Which Boasts of Some of the Most Beautiful Scenery Ever Filmed.

See William Farnum as the Outlaw of the Plains—How He Saves the Life of the Sheriff Who Was Hunting for Him—And Wins the Love of the Girl He Saves in a Holdup—A Vivid Tale with the Star at His Best.

Exploitation Angles: Play on Farnum and make some mention of the locale of the story. Pick up the situation in which the outlaw joins forces with the Sheriff to fight off a band of Indians.

'The Shadow of Rosalie Byrnes'

Elaine Hammerstein Does Fine Acting in Dual Role Picture Produced by Selznick.

Reviewed by Herbert Caryl.

ELAINE HAMMERSTEIN plays a dual role in the Selznick picture, "The Shadow of Rosalie Byrnes," and again demonstrates her fine talent for screen acting. She portrays the character of Leontine Maddern, known along Broadway as "The Flame," as effectively as she does that of Leona Maddern, beautiful, accomplished singer, who is doing her bit to help win the war. One minute Miss Hammerstein is the vampire, the next she is the twin sister, sweet and lovable. It is really a remarkable piece of acting.

"The Shadow of Rosalie Byrnes" is minus the usual pretty settings in Selznick pieces. But what it lacks in beautiful photography is made up by intense dramatic action and appealing sentiment. The scene in the hostess house at the army cantonment, where Leona Maddern meets the man she loves, will bring back memories to the tens of thousands of boys who entered the army in the stirring days of 1918. As Leona gives up her sweetheart to her country a heart-gripping love scene is enacted.

Cast.

Leontine Maddern } ....Elaine Hammerstein
Leona Maddern }
Gerald Cromwell.....Edward Langford

Eleanor .....Anita Booth
Hugo Stone.....Alfred Hickman
Mrs. Lange.....Fanny Cogan
Vasco Lamar.....George Cowle
Miss Christine.....Juliette Benson
Story by Grace Sartwell Mason.
Scenario by R. Cecil Smith.
Directed by George Auchainbaud.
Length, Five Reels.

The Story.

An unscrupulous vaudeville actress is Leontine Maddern, while her sister, Leona Maddern, is an artist and a singer, very serious and lovable. Leona never uses her right name, because of a scandal in which her sister Leontine figured, and goes under her mother's maiden name of Rosalie Byrnes. Rosalie meets Lient. Gerald Cromwell in the early part of the war, while singing at a hostess house in one of the army cantonments. They fall in love. Overseas orders come to Cromwell and before he leaves he wins Rosalie's consent to an immediate marriage. They are married and the bride watches her husband depart.

Cromwell's family consists of an invalid mother and his sister Eleanor. Their bank balance is depleted, but they have entrance into fashionable society. Eleanor is engaged to Hugo Stone, a cruel and mercenary man, who has craftily planned to have Gerald marry the only daughter of a millionaire, in order to bring money into the family.

Stone, knowing of the scandal attached to the name of Leontine Maddern, jumps to the conclusion that she and Rosalie are one. He is confident he can buy her consent to a separation and divorce, thus clearing the way for a "profitable marriage." Leontine is in a desperate financial situation, and also wants to get away from an ardent lover, Vasco Lamar, a drug addict, so seeks refuge in Rosalie's modest apartment.

Stone calls at Rosalie's apartment, finds Leontine there, and mistakes her for Rosalie. He offers Leontine money to consent to a divorce. She takes it as a joke at first, then becomes serious. She takes ten thousand, rushes to a broker's office and loses all of the money on a tip. In France, Cromwell receives word that his wife has signed an agreement to get a divorce. He writes a bitter note to Rosalie. When she receives it she is disconsolate.

One morning, hysterical and disheveled, Leontine bursts in upon Rosalie and says she has killed Vasco Lamar. In self-defense she struck him. She had left her purse at the scene of the struggle. Rosalie bravely goes to Lamar's place to remove the incriminating article. While there she feels the presence of someone in the room. She looks up; it is Gerald Cromwell. The officer explains that since his return home he has been quietly investigating matters. Having gone to Rosalie's apartment he learned the truth from Leontine, includng the Lamar killing. After removing the evidence they discover Lamar is not dead, but injured. They leave hurriedly for their honeymoon.

Program and Exploitation Catchlines:

See This Compelling Drama With Pretty Elaine Hammerstein—Story of Sister Against Sister in a Struggle for Happiness.

A Story of Pathos and Humor with Elaine Hammerstein.

What Would You Do If Your Sister Tried to Divorce You?—See What Elaine Hammerstein Does in "The Shadow of Rosalie Byrnes"—A Dual Role Story.

Exploitation Angles: Use Miss Hammerstein for your chief talking point and play on the duality angle rather than upon the war stuff. In your advertising draw the contrast between the two sisters, putting the emphasis on the vampire. It has been done before, but it your surest bet.

"Bright Skies"

Robertson-Cole Production Presents Zasu Pitts in a Pleasing Story of the Open Road.

Reviewed by Margaret I. MacDonald.

THE exhibitor may look far and not find as pleasing a production as "Bright Skies," a five-part production made at the Brentwood studios, and released by Robertson-Cole. Zasu Pitts is the star of the picture, and divides honors gracefully with a splendid cast, including a very clever monkey. The realism with which Zasu Pitts imbues the character of Sally, the refreshing individuality with which she clothes the part, places her in the class of the unforgetable.

The picture is artistic. It is well constructed, and the director seems to have given as much attention to one character or situation as to another, with the result that the picture stands out as a distinct chapter of life. The homely natures of its people, the convincing quality of their environment, the painstaking interpretation from which the appearance of effort is eliminated, all combine to make the production one of unusual appeal. It contains a pronounced vein of comedy, which relieves the pathos of the situations and brings with it a delightful atmosphere of bright skies and the open road.

Cast.

Sally .....Zasu Pitts
Billy .....Tom Gallery
Carnsworth .....Jack Pratt
Mrs. Cassidy .....Kate Price
Antonio .....Edward Delavanti
Dawkin .....Jack Braughall
Story by Burke Jenkins.
Scenario by Sarah Y. Mason.
Direction by Henry Kolker.
Length, Five Parts.

The Story.

Sally, the little waif in "Bright Skies," had no last name as far as she knew. She lived with Mrs. Cassidy, who kept a rooming house, and worked without appreciation. One day Sally became the possessor of a book on health and beauty, and her struggle to become a perfect model by exercise and deep breathing causes a revulsion of circumstances which finally lands her on the open road in the company of an old organ grinder, his monkey and her black kitten, which she calls Aunt Mary.

After the joy of a few days of gypsying, the old man begins to droop, and one morning Sally awakens to find him dead. Fortunately for her, a farmer boy named Billy, with whom she had made friends on the day previous, happened by. Through his efforts she finds a place to work and live with a farmer couple. Here a romance between Sally and Billy has its beginning and development. One day when they are at the depot a detective steps up to Sally and hands her a letter from a father of whom she knew nothing. Sally then learns that she really has a home, and soon becomes accustomed to the luxuries with which Carnsworth, her supposed father, surrounds her. The simple matter of a photograph of her mother, presented to her by Carnsworth, reveals to her the fact that Carnsworth is Billy's father and that she is still a nameless waif.

Sally leaves the Carnsworth home at dawn, is later found with Billy, and confronted with a request that she return to Carnsworth's home to become Billy's wife.

Program and Exploitation Catchlines:

Bright and Humorous Drama of Love That Radiates with Good Cheer.

She Searched the "Bright Skies" and finally Found the Silver Lining That Was Hiding Behind the Cloud of Sorrow—See Zasu Pitts in This Unique Love Drama.

A Pretty Country Romance—See Zasu Pitts as a Young and Graceful Dancer—See What She Does When She Finds Herself the Daughter of a Millionaire Oil King.

Exploitation Angles: Play on the star, but make the title work for you. You can get considerable out of the beauty course little Sally takes, and can hook this up with health books and exercisers, getting at least two windows on these angles.

"The Vanishing Dagger"

Eddie Polo in New Universal Serial Lives Up to Pace Set in Previous Productions.

Reviewed by Robert C. McElravy.

THAT eager host of serial fans who have followed Eddie Polo's adventurous career in the films since the days of "Liberty," will find in "The Vanishing Dagger" a worthy successor to former chapter productions in which he has starred. The first four episodes of this serial are packed with exciting action, and Eddie finds constant opportunities to perform the perilous stunts for which he is famous.

The opening reels were taken in England, where Mr. Polo and his supporting cast went in search of realistic atmosphere for the fore part of the story, which opens there. The English settings stand out picturesquely at times, and the spectator would no doubt have welcomed more of this scenic charm. However, it is the fashion of a good serial to grip the interest quickly and be on its way, and "The Vanishing Dagger" is no exception to the rule. Once Prince Narr, of the royal house of Numidia, has set his evil influence working in the beautiful home of Sir George Latimer, a chain of events follows with melodramatic swiftness.

The hypnotic episodes are presented convincingly, and a particularly fiendish feature is that in which Sir George is forced to write a confession of a crime he did not commit across the forehead of his daughter. The supporting cast is a strong one.

Cast.

John Grant.....Eddie Polo
Sir George Latimer....C. Norman Hammond
Lady Mary Latimer.....Laura Oakley
Elizabeth Latimer.....Thelma Percy
Sir Richard Upton.....Arthur Jervis
Prince Narr.....Ray Ripley
Claypool .....Thomas Tingham
Story by Jacques Jaccard, Milton Moore and Hope Loring.
Scenario by Hope Loring.
Directed by Eddie Polo and Edward Kull.

The Story.

John Grant, an American, in "The Vanishing Dagger," is visiting in England with the family of Sir George Latimer, in a fine house near London. Prince Narr, of the royal house of Numidia, is also a guest with his retainers. Prince Narr is possessed of a strong hypnotic power, which he demonstrates in the course of a reception.

After a few days Prince Narr falls in love with Sir George's daughter, Beth, and asks for her hand in marriage. Sir George does not believe in intermarriage between the white and dark races and refuses the prince's offer of his hand. This arouses the latter's displeasure and he also becomes intensely jealous of Grant, who has saved Beth from death during a ride behind the hounds.

To avenge himself Prince Narr presents Sir George with a jeweled dagger, and through hypnotic suggestion commands Sir George to commit murder. The crime is really committed by a servant of the Prince, but Sir George is made to believe himself guilty. He is forced, while under the spell, to write a confession across Beth's forehead, which confession is in indelible ink. This at first fades out, but later reappears and can only be removed by a solution concealed in the dagger. The latter weapon is stolen by Claypool, a notorious criminal, and brought to America, where the chief characters follow in due time.

"The Family Honor"

King W. Vidor Production in Which First National Presents Heart Interest Story of Proud Southern Family.

Reviewed by Margaret I. MacDonald.

THE First National-King Vidor production, "The Family Honor," supplies another proof that a picture can be entertaining without having a sloppy sex interest. It is based on a story by John Booth Harrower and, while it is not one of King W. Vidor's best, it is an excellent example of what a picture ought to be as regards the moral aspect.

The casting of the production is somewhat at fault; and although there is no glaring example to point at, the impression is that one or two of the players would have found better opportunities in different roles, and that stronger prin-

cipals would have added to the appeal of "The Family Honor."

The picture contains a deep heart interest, and Little Ben Alexander does his best to inject a pathetic punch into his work. Roscoe Karns as Dal Tucker is convincing, and Florence Vidor as Beverly Tucker is attractive. J. P. Lockney, as the keeper of a saloon and gambling den, and George Nicholas as the Mayor, evidence a fine knowledge of the moving picture art.

The production is a safe bet for the average theatre. Its appeal is wholesome, and the majority of people will rejoice when a proud son of the old South, after wasting his forces in drinking and gambling finally jumps on the village grocer's delivery wagon and gets busy earning an honest living.

Cast.

Beverly Tucker.....Florence Vidor
Dal Tucker.....Roscoe Karns
Little Ben Tucker.....Ben Alexander
Merle Curran.....Charles Meredith
Mayor Curran.....George Nicholas
Felix.....J. P. Lockney
Dobbs.....Willis Marks
The Grocer Boy.....Harold Goodwin

Story by John Booth Harrower.
Scenario by William Parker.
Direction by King W. Vidor.
Length—Five Reels.

Story.

The story of "The Family Honor" presents the problem of Beverly Tucker, the daughter of an old Southern family, when her last dollar has been squandered by her brother Dal, for whose education she has sacrificed much. Dal, arriving at home, brings with him in place of the brotherly aid and encouragement which Beverly had hoped for, only vicious habits, and a determination to earn his living by grafting on others.

With this in view he visits a gambling den, where he sets up a roulette wheel and proceeds to follow the path of dishonor. The fact that Mayor Curran owns the village gambling house, and that his son, who is in love with Beverly, becomes mixed up in a raid on the house, makes an interesting complication. The shooting of one of the detectives causes Dal to be accused of murder. One of the witnesses, after considerable pressure, is brought to bear, tells of having seen Felix, the manager of the house, when he was trying to get away with the cash, shoot the officer.

The matter is finally cleared up, and Beverly promises to marry Merle Curran, while Dal, who has come to his senses, accepts a position with the village grocer to drive his delivery wagon.

Program and Exploitation Catchlines: Heart Interest Story of a Proud Southern Family.

Story of a Proud Son of the Old South Who After Drinking and Gambling His Life Away Takes a Job with the Village Grocer and Makes a Man of Himself.

Entertaining Drama of the Old South That Will Arouse Your Interest.

Exploitation Angles: Play up the producer rather than the cast and hook this up with Vidor's previous genre studies. Make use of the featured players, but sell on Vidor's accomplishments.

"The Love Expert"

First National Presents Constance Talmadge in a Bright Farce Comedy.

Reviewed by Louis Reeves Harrison.

THOUGH "The Love Expert" seems to have been written especially for Constance Talmadge, it rises far above the machine made story in quality and quantity of entertainment. In the first place it is distinctively a screen comedy by people who know how to write one; it is a John Emerson-Anita Loos production. In the second place, and not less important in many respects, it is written in harmony with the natural qualifications of the star. It holds to the mood with a flawless continuity and bright sub-titles that fit. It is a genuine photoplay instead of a half breed of some other and doubtful extraction.

Like "In Search of a Sinner" it does not

Bet He Can Escape!
Houdini is only stalling in Paramount's "Terror Island."

exalt mankind to any obvious extent. It depicts the woman of today as a creature of intelligence superior to that of the old-fashioned male.

Needless to say the star is at home in her new-woman role. She carries her full share of the entertainment without begrudging others opportunity. From her generally good support one characterization stands out, that of the heroine's father, played by Arnold Lucy. His big scene is a scream because of his amusing interpretation of his role. As presented at the Strand, "The Love Expert" is a sure winner, bound to please wherever shown.

Cast.

Babs .....Constance Talmadge
Mr. Hardcastle .....Arnold Lucy
Jim Winthrop .....John Holliday
Dorcas Winthrop .....Natalie Talmadge
Matilda Winthrop .....Fanny Bourke
Aunt Cornelia .....Mrs. Nellie P. Spaulding
Aunt Emily .....Marion Sitgreave
Mr. Smithers .....David Kirkland

Story by John Emerson and Anita Loos.
Directed by David Kirkland.
Length, Five Reels.

The Story.

"The Love Expert" at private school is "Babs." She studies her emotions, while other girls merely develop their minds. By observing her pulse she detects an affinity. She tests herself on meeting men, and they are stupidly puzzled by her conduct. Because of her antics, her dad sends her to visit Aunt Emily in Boston, while he goes to Palm Beach. Babs there makes the alarming discovery that she is in love with Jim Winthrop, her father's agent and the fiance of Aunt Emily. He has been engaged to Emily for six years, but can not marry her—he has so many relatives to support.

Babs has a brilliant idea. She sends Winthrop a telegram over her father's signature, ordering him to Palm Beach with his relatives and Babs. At Palm Beach Bab covers her trick and starts in systematically to get rid of Winthrop's relatives. She pairs off his two sisters through match-making ingenuity, but his aunt Cordelia, somewhat deaf and near-sighted, is a problem.

Babs has another brilliant idea when her father reproves her for light conduct. He reminds her that a man who compromises a woman must mary her. He would do this himself, like an honorable man. This seals his doom. During a hotel hop Babs manages to break Cordelia's specs. She then leads the helpless Cordelia up to Dad's room, steers the half blind lady in, and puts her to bed. When father comes in later, he disrobes in his sitting room and goes to the bedroom in his nightgown, only to find Aunt Cordelia in his bed. Before he can hustle on some clothes and escape, there is a crowd at the door. One by one Babs disposes of Winthrop's relatives, and fortune favors her. He is freed by his fiance. He has all the signs, palpitation and flushes. Babs knows he loves her, and she makes him speak out.

Program and Exploitation Catchlines:

Do You Want to Know Whether or Not "The" Man Loves You? —See Constance Talmadge—She's "The Love Expert" in Her Latest Comedy Drama.

Does Your Heart Palpitate?—Do You Blush? See Constance Talmadge in This Highly Amusing Play of Heart Throbs—She's "The Love Expert."

What Are Your Love Troubles? There's a New Love Doctor—It's None Other Than Constance Talmadge, Called "The Love Expert"—See This Delightful Comedy Drama, with the Star at Her Best.

Exploitation Angles: Play up the stars and authors, for both have a real box-office value. Then dig up the situations from the press book and play these up. Take a little trouble to get the stuff over right, for it will cash in for you.

"The Miracle of Money"

Five-Reel Pathe Release Tells Simple But Effective Heart Interest Story.

Reviewed by Robert C. McElravy.

THERE is nothing showy or elaborate, except in a few settings, about this five-reel Pathe release, based on a story by Beulah Poynter and produced by Hobart Henley. It is on the contrary a story of a simple, elemental type, which develops unexpected emotional appeal. This latter fact is undoubtedly due to the exceptional acting of Mrs. Bess Gearhart Morrison and Margaret Seddon, in the roles of the two sisters. The picture is described as a subject without "stars," but the leading roles are nevertheless in excellent hands. If Mr. Henley can turn up such able performers as the principals in this, he is justified in dispensing with more highly advertised players.

There is something delightfully refreshing in the character of this story, with its strong underlying pathos. It pictures the romanme of two milliners, who suddenly fall heir to two hundred thousand dollars. They have each passed the middle of life and the new-found wealth carries a touch of irony from this fact. But they invade Fifth avenue, like other newly rich, and in the end the self-sacrificing one has the happiness of seeing the other married.

There is a great deal of real life in this, gilded by obvious romance. It is a subject that makes a genuine appeal and will be remembered by those who see it.

Cast.

Emmeline.....Margaret Seddon
Patience.....Mrs. Bess Gearhart Morrison

Story by Beulah Poynter.
Directed by Hobart Henley.
Length, Five Reels.

The Story.

Two cousins, Patience and Emmeline Hodges, in "The Miracle of Money," are milliners in Provincetown, where they have set the styles in bonnets for more than twenty years. Neither has married, though Emmy previously had an affair of the heart with a man named Jim Heth, of some eight years standing. Patience, as she herself says, is not "one of the marrying kind," but she still has hopes for Emmy. Emmy has never forgotten Jim, who disappeared after the elopement of his younger brother.

The Misses Hodges suddenly fall heir to two hundred thousand dollars. They rejoice in this fact, but it brings a touch of sadness because they are each past forty. Nevertheless they determine to go to New York, where they visit the Fifth avenue shops and live at a fine hotel. They don costly gowns, but are smiled at by other guests of the hotel. Then they patronize a beauty parlor, which accomplishes considerable for both of them.

Emmy insists upon retiring at nine o'clock, but Patience still remains up. She discovers a sick man, who, of course, turns out to be Jim. He calls for Emmy in his delirium and there is a joyful reunion. Jim, it develops, has been making up for a theft committed by his brother.

Program and Exploitation Catchlines: A Simple Heart Interest Story Which Tells

of Two Milliners Who Fall Heir to a Fortune.
Romantic Drama of Great Appeal—A Delightful Picturization of a Pleasing Story.
"The Miracle of Money"—It Sure Does Prove a Miracle to Two Milliners Who After Working Hard for Many Years Finally Enjoy Life After Inheriting a Fortune.

Exploitation Angles: Offer this as the novelty, the romance of two women each over forty. Sell on the story, but add that it is given excellent playing at the hands of the cast. Play up the ensemble effect as strongly as you would a star and tell that it is pure entertainment and not merely a starring vehicle.

"Terror Island"

Paramount Presents Houdini in Sensational Melodrama by Arthur B. Reeves and John W. Grey.

Reviewed by Louis Reeves Harrison.

"TERROR ISLAND" is too well constructed as a story to be classed as a vehicle, but it suits the peculiar qualifications of Houdini as if it was made expressly for him. The authors have done their part with skill and good taste. A vast amount of capable effort has been made by the director to give the voyage to a treasure island the force and charm of realism. The settings are ingenious and admirable. The large ensembles are handled in masterly fashion. Throughout the entire story there is so much to admire and commend in the way of good workmanship that it seems a pity that it is marred in any particular. It starts off with zip, and it is carried on with enthusiasm, but Houdini is too intent on exploiting his tricks to realize that, even in sensational melodrama, it is dangerous to grossly falsify the admitted facts of nature.

When a young lady is crowded in to a safe that barely admits her being inside, locked in and the combination unknown, then thrown over a high precipice into the deep sea, no imagination is elastic enough to conceive of her rescue. When Houdini enters a submarine tank, emerges from the submarine below water and swims to the exact spot where the safe rests on bottom, experiments with the combination awhile, opens the safe, swims back with the lady under water, enters the submarine tank, and then emerges into the boat—whew! The spectator may concede much, but, for the sake of good entertainment, the unplausible, the impossible, should not be thrust down his throat. The faults of "Terror Island" are those of Houdini alone. He is, nevertheless, a good actor when fairly reasonable. Lila Lee does her best screen work in his support, and the entire product has so much that is really entertaining that it must be valued as good in the summing up.

Cast.

Harry Harper .....Houdini
Starkey .....Jack Brammall
Beverly West .....Lila Lee
Stella Mordaunt .....Rosemary Theby
Job Mordaunt .....Wilton Taylor
Guy Mordaunt .....Eugene Pallette
Captain Black .....Edward Brady
Chief Bakaida .....Frank Bonner
First Officer Murphy ..Capt. Ted E. Duncan
Mr. West .....Fred Turner
Story by Arthur B. Reeve and John W. Grey.
Directed by James Cruze.
Length, 5,813 feet.

The Story.

Harry Harper had invented and constructed a submarine with a submerged tank device for salvaging the cargoes of sunken ships when he first heard of "Terror Island." His information came from a bright young girl, Beverly West, ward of Job Mordaunt. She communicates that her father is held captive on Terror Island in the South Seas and threatened with death by the natives. She shows Harper a letter from her father explaining his situation and describing the location of a wrecked ship on which were valuable consignments of daimonds and jewelry. His life will be spared if his daughter brings the natives a sacred pearl, in her possession. Harper makes ready to undertake the rescue on his submarine.

Mordaunt makes one desperate attempt after another to thwart this plan, and obtain the sacred pearl. He finally succeeds in carrying Beverly and the pearl away in a vessel he has outfitted for the same voyage. Beverly is sewn up in a sack and thrown overboard, but Harper is close behind with his submarine, and he rescues the girl by swimming out from his submerged tank. There are many thrilling adventures on the island when the two vessels arrive, but Harper is finally captured and returns to his boat in time to see the natives thrust Beverly into an iron safe they have taken from the wreck and thrown from a cliff into the sea. He goes out from his submerged tank without diving costume and rescues her from the safe. He returns and fights a man in diving suit for the box of jewels. By his bravery and ingenuity he rescues the father of Beverly, and all sail for home in a state of happiness.

Program and Exploitation Catchlines:
Smashing Melodrama Full of Love—Thrills and Adventure with the Well-known Houdini.
Houdini in "Terror Island"—See Him Escape from a Nailed Box Under the Water—Hand to Hand Battle with Pirate Diver Under the Waves—Tremendous Encounter for Love and Gold in the Submarine—And Many Other Thrilling Scenes.
A Dashing, Crashing Melodrama with Houdini—Thrill After Thrill—Battle After Battle—No End to the Intense Action in This Stirring Play.

Exploitation Angles: Play on Houdini for your appeal. There is a good story, well played, to back up his stunts, but the stunts will sell most of the tickets; so play up the stunts, listing the most spectacular, such as the underwater rescue and the escape from the native noose. For a novelty angle try "The only actor who ever got into the dictionary."

"A Nurse Among the Teepees"

Public Health Film Produced by Carlyle Ellis Gives Arapahoe Indians First Screen Introduction.

Reviewed by Margaret I. MacDonald.

A PLEASING and valuable piece of work has been done by James Goebel under the direction of Carlyle Ellis in filming scenes among the Arapahoe Indians on the Windy River reservation in Wyoming. The picture, "A Nurse Among the Teepees," is primarily intended to emphasize the necessity for, and the efficiency of the public health nurse who, from the log cabin in which she makes her headquarters, deals out consolation and practical aid to the Indians. Their children, many of whom are afflicted with a distressing eye disease, are treated by the public health nurse, and under her care the race is found to be increasing instead of decreasing in numbers.

The fact that it was forty degrees below zero when the picture was taken made it very difficult for the photographer, Mr. Goebel, to get the scenes with any degree of comfort. He also states that he had considerable trouble to persuade some of the Indians to pose for the camera. The truth of this was evidenced as the women hid their faces behind the babies which they carry in their arms. As the picture progressed, however, they took courage, and finally consented to "smile for the lady."

The types shown in the picture, from very young men and women to the squaw and genuine warrior brave, are unusually interesting. One of the notable features of these scenes is the blending of ancient and modern customs. For instance, an Indian wearing the clothes of the modern man is not averse to the use of the blanket, as of old. This is the first time that the Arapahoes have been filmed; and it is perhaps fortunate that the pictures were taken in the dead of winter, with the snow-covered Rockies in the distance as a background. The "snow stuff" in this picture is delightful, and the production is one that will fit well into the theatre program.

"Edgar's Hamlet"

Second of Booth Tarkington's "Edgar" Stories Produced by Goldwyn Is Replete with Lively Comedy.

Reviewed by Margaret I. MacDonald.

THE second of the Goldwyn two-reel comedies based on Booth Tarkington's "Adventures and Emotions of Edgar Pomeroy," is a delightful example of juvenile comedy. It serves the purpose of entertainment for the adult audience as well for children, and is well made. The youthful players do credit to the director by the perfectly natural manner in which they portray the different characters of the story; and the person who fails to derive genuine pleasure from viewing this picture, is indeed hard to please.

As the story runs Edgar decides that the next Saturday's entertainment shall be a Shakespeare day. With this in view he gets his cast together and, accompanied by a book of Charles Lamb's "Tales of Shakespeare," he proceeds to put on the show.

His little sweetheart, who refuses to play the part of Ophelia, turns out to be "the fly in the ointment." She discovers that the boys have stolen their mothers' best clothes and threatens them with disclosure of the fact, all of which leads to her getting a free ticket to the show, and a treat of ice cream and fruit sundaes which leaves the treasury bankrupt.

Finally the time comes when, after the show is over and Ophelia has attempted to drown herself in an improvised lake, with "mother's" best dress and hat on, there is a sad reckoning for Edgar and his best friend. Not only does he suffer the pains of punishment, but he is also black-listed by the parents of his pal, who is told that he must not play with Edgar for a month.

Goldwyn-Bray Pictograph

Features of Recent Issue Shows Activities of Travelers' Aid Society and Childe Hassam at Work.

Reviewed by Margaret I. MacDonald.

THE latest issue of the Goldwyn-Bray Pictograph covers one of the most important welfare movements at work in our country. This is the Travelers' Aid Society, whose activities shown in this issue of the Pictograph bring before us the necessity for lending a hand to strangers landing at our gates, or unsophisticated persons trying to get from one point to another in their own country. This number of the series shows a family from Italy, en route to Texas, being met by an agent of the society, placed in a taxi with fare prepaid to avoid grafting of taxi drivers at the other end, and headed for the train which is to convey them across country to a father waiting on his little farm in Texas. Another illustration of helpfulness shows the arrival of a war bride, whose fiance is unable to get leave to meet her at the time of the arrival of the boat. She is met by an agent of the Traveler's Aid Society and conveyed to headquarters, where the young man comes later, and the marriage ceremony duly performed, the young couple are started on their way in a happy frame of mind.

Another interesting subject of the Pictograph shows the well-known artist, Childe Hassam, at work in his studio. His method of preparing etchings is one of the attractions of the picture.

An "Out of the Ink Well" number shows the cartoonist overwhelmed with work, too busy to complete the cartoon. So he sends a drawing of "Dave," the clown, to the operator; and Dave takes a hand, directs the picture, and provides some interesting comedy scenes for the audience, after which he dives into the ink well, pulling the cork in behind him.

"Mrs. Temple's Telegram"

Bryant Washburn Scores in Lively Farce Produced by Paramount Artcraft.

Reviewed by Herbert Caryl.

FOR good clean wholesome comedy you can't beat "Mrs. Temple's Telegram." For a matinee idol you can't beat Bryant Washburn. And for a leading woman you can't beat Wanda Hawley, now in the star class. So "Mrs. Temple's Telegram" is 100 per cent. A screen version of the popular stage farce of that name, the picture keeps the audience in a continual roar. And being about the troubles of the jealous married woman, the feminine voices can be hear above those of the men. Walter Hiers as "Babe," the fat boy husband, is a scream. He is the key funmaker of the whole piece.

Yes, the film has a "vamp," but she is such a very charming "vamp" that she does not shock even the most sensitive. The part is played by Carmen Phillips. Anne Scharfer, in the role of the Italian woman, is excellent but one wishes that those who wrote the screen version would not have compelled quite such a pronounced Italian type. It is the only jar to an otherwise smooth-running, rollicking farce. Paramount Artcraft have gathered together a commendable group of funmakers for the picture. If you are a showman see it; if you are in any other line of this screen business see it; or if you are just a movie fan see it—"Mrs. Temple's Telegram" will cheer you up.

Cast.

Jack Temple.....Bryant Washburn
Mrs. Temple.....Wanda Hawley
Pauline.....Carmen Phillips
Frank Fuller.....Walter Hiers
Mrs. Fuller.....Sylvia Ashton
John Brown.....Leo White
Mrs. Brown.....Anne Schaefer
Wigson.....Edward Jobson

Story by Frank Wyatt and William Morris
Scenario by Elmer Harris.
Directed by James Cruze.
Length, 4,138 Feet.

The Story.

Mrs. Jack Temple is so jealous of her husband that when he is away she fears that some woman has bewitched him. Jack is attracted to a woman at an ice cream parlor, and the woman's husband upbraids her for her conduct. Jck encounters the same woman on a department store roof. They linger so long that they are locked out alone on the roof. Arriving home, Jack is met by his wife, who has been waiting all night for him. He tries to tell a lie, stating that he met a friend, John Brown. Mrs. Temple telegraphs Brown. Jack persuades another friend, Frank Fuller, to impersonate Brown. Fuller's wife is jealous of him.

Just as Fuller at the Temple home furnishes Jack with an alibi, a man calling himself John Brown arrives. Sure enough Mrs. Temple's telegram has reached a John Brown. It appears that Brown, a hair dresser, has cherished a love for Mrs. Temple. In the meantime, Mrs. Brown, who is jealous of her husband, finds Mrs. Temple's telegram, and follows her husband. Upon her arrival, Fuller is forced to recognize Mrs. Brown, an Italian, as his wife.

Fuller's wife, in search of a butler, arrives on the scene. Temple, Brown and Fuller and their respective wives are in a hub bub when Pauline, the vampire, who was with Jack on the roof, comes to find her opera glasses which she put in Jack's pocket. To the astonishment of all, Mrs. Temple and Pauline embrace. Then comes the climax. Mrs. Temple confesses that she got Pauline to try to kiss Jack. Pauline failed. The three couples are promptly reunited.

Program and Exploitation Catchlines: He was Vamped and Then Revamped by a Bold Woman—But He Was Wide Awake at All Times—Fought the Temptation and Won—That's Bryant Washburn in This Riotous Farce.

Bryant Washburn Starred in Irresistable Comedy Drama—

His Jealous Wife Reprimanded Him for Flirting with a Vamp—By Mistake He Is Locked on the Store Roof with Her—What Explanation Can He Make to His Wife When He Gets Home?—See This Rollicking Comedy with Bryant Washburn.

Exploitation Angles: Use the star, but don't overlook the fact that this is a decidedly clever play which will entertain a lot of people who think Washburn makes flour. Get after these patron, too, with the story angle. Jazz up your copy. You can work a fake telegram stunt to fit this.

"Down on the Farm"

Mack Sennett's Farce Comedy of Rural Life Is Full of Mirth.

Reviewed by Louis Reeves Harrison.

IN "Down on the Farm," Mack Sennett, creator of the hilarious two-reel farce, has attempted what he styles "a five-reel super feature," but it is mostly composed of two-reel material. There is a slender thread of story running through the production, but it is not essential. The fun-making elements are the same, ignorance and whatever is foolish in human nature being held up to ridicule. A very large part of "Down on the Farm" is exaggeration of character and incident and therefore farcical.

Louise Fazenda is still among the best of the eccentric comedy actresses. James Finlayson carries the main line of interest in true Mack Sennett style. Ben Turpin and Harry Gibbon are as amusing as ever. The trained dog, Teddy, is a marvel of intelligence utilized by fine training. Pepper, the Maltese cat, does some psychological stunts all her own. Here is the same admixture of Sennett material and characters with a thread of story thrown in. "Down on the Farm," as shown at the Broadway, is good entertainment.

Cast.

The Girl.....Louise Fazenda
Her Father.....Bert Roach
The Rustic Sweetheart.....Harry Gibbon
The Faithful Wife.....Marie Provost
Her Husband.....Ben Turpin
The Sportive Banker.....James Finlayson
The Man of Mystery.....Billy Armstrong
The Baby.....John Henry, Jr.
His Gallant Friend.....Teddy
His Playmate.....Pepper

Produced under the personal supervision of Mack Sennett.
Length, Five Reels.

The Story.

"Down on the Farm" there is a girl with a rustic sweetheart. She is a wild tomboy until a sportive banker with a mortgage on her father's house comes along to collect from her father. Then she becomes a woman. She resents his amorous attentions, but father, with an eye to clearing the mortgage and getting rid of his daughter at the same time, consents to the banker's proposal of marriage. In order to disenchant her wealthy lover, she writes a letter, purporting to come from a man of mystery, an artist who painted the barn, which hints at her being compromised by him. The sportive banker turns his attention to the faithful wife of a tenant. He is frightened by the sudden appearance of a big man, whom he supposes to be the husband. The big man is only the grocer. When the real husband turns up the sportive banker dares kiss the faithful wife in his presence. For this expression of contempt he gets soundly beaten.

All is ready for the wedding between the girl and her rustic sweetheart, when the sportive banker spoils it all by displaying the compromising letter. He has opened the father's mail and found that the girl is heir to a hundred thousand life insurance money of a relative. He offers to take the groom's place, but, in his eagerness, he drops the letter concerning the inheritance, and the rustic lover, on reading it, decides to take the girl in spite of all.

Now appears the Man of Mystery in search of his baby boy. He wrote no such letter. His baby is saved from drowning by faithful "Teddy," an intelligent dog, and all turns out happily. The rustic sweetheart gets the girl uncompromised, and she pays off the mortgage.

Program and Exploitation Catchlines: She Was Just a Tomboy with a Rustic Sweetheart—And then a Sporting Banker Comes to Collect the Mortgage on Her Father's Home—And Then the Fun Begins—See This Typical Mack Sennett Comedy Drama.

A Riot of Fun From Beginning to End with All the Sennett Favorites in the Cast.

Do You Want to Go Back to the Good Old Farm Days?—The Days of the Cows and Chickens—Then Don't Fail to See "Down on the Farm—Mack Sennett's New Super-Comedy Drama—A Laugh for Every Move.

Exploitation Angles: Get this story over with a bang if you expect to collect. It cannot be offered merely as program material. You must make a fuss over it. You can probably get some suggestions from the exploitation department in this issue by studying the Imperial first presentation. You can at least work a country band selection from your orchestra, and it will take little effort to work up a proper rural setting. Use the press book material to get it over, and go as far as you can.

Guy Empey Can Be Seen Here Preventing the Men from Continuing Their "Uplift" Work.
A scene from "Oil," a special production made by the Guy Empey Pictures Corporation.

"A Common Level"

Transatlantic Film Presents Edmund Breese in a Story of Modern Theme and Time Illustrated.

Reviewed by Louis Reeves Harrison.

"A COMMON LEVEL" is an uncommon screen story. It illustrates that the modern magnate is but the ancient potentate with a change of method. He uses dollars instead of spears to accomplish his evil ends. One disregards human rights quite as much as the other. It is not love that rules the camp, but cash that dominates both. While the theme itself is not new, there is much in the transatlantic presentation that commends attention. Foremost feature is the use of spectacular ensembles in which, not hundreds, but thousands take part. Great massed effects are handled with masterly skill. All this has been done in Europe under the direction of Ambrose.

These grand spectacles represent a tremendous outlay of energy to handle. The costuming and settings are also on a grand scale. In the modern story by Lonergan, directed by Burton King, there is but a small cast and slender story into which the European product is artfully woven. It looks as though a massive historical spectacle had been cleverly utilized to fit in with the modern story as a splendid illustration of its motif.

The performance of Edmund Breese gives dignity and sincerity to the entire production. He is well supported by Miss Claire Whitney in a role of limited opportunity. Febomari as Attila is a fine type and a capable actor. "A Common Level," therefore, offers some unusual merits as a state rights proposition. It is a departure from the outworn "Desperate Desmond" stuff with which we have been surfeited. It has an idea, the one thing usually lacking in this character of product, and it should win with spectators because it will hold close attention wherever it is shown.

Cast.

Matthew Ryan.....Edmund Breese
Marion Schuyler.....Claire Whitney
Mr. Schuyler.....Sydney Gratton
Attila..... Febomari
Directed by Burton King and Ambrose.

The Story.

Matthew Ryan is a wheat magnate of low breeding and great force of character, but ruthless in his methods with friend and foe. He is on the point of ruining an old friend, Schuyler, when he proposes to literally buy the latter's daughter Marion. In her denunciation of Ryan, Marion calls him a modern Attila. This worries Ryan—he is ignorant of what she means. He goes home and reads an account of Attila. He falls asleep, and a mysterious character appears to point out the meaning of Marion's accusation.

Attila, "Scourge of God," king of the Huns in the fifth century, assassinates his brother to control the throne and then conceives the idea of conquering all Europe. He extends his sway over Gotha. He lays waste the Eastern Empire, practising thoroughly modern cruelties. He is defeated, just as were the modern Huns, on the Marne, the Romans aiding. He then overruns northern Italy, but fails to attack Rome. He demands a Roman princess as his bride, buys her, as Ryan would buy Marion, and treats her with such disgusting brutality on the wedding night that she kills him.

All this and more is shown Ryan by the Mysterious Stranger in suggestive prophecy. Ryan is powerfully affected when he wakes from his dream. He is recalled to consciousness by a visit from Marion's father, who announces that she has fled with the man she loves. Ryan, now softened by what he has learned of himself in the character of Attila, begs forgiveness for his pitiless attitude and promises to redeem himself in all future time by an exhibition of true manhood.

Program and Exploitation Catchlines: Who Was Attila? See "A Common Level" with Edmund Breese and Determine Who He Was.

A Story of Modern Times Illustrated by the Big Spectacles of Ancient Days.

The Man of Old Used the Spear to Bring About a Realization of His Evil Ideas—the Man of To-day Uses Dollars—See "A Common Level" with Edmund Breese for This Powerful Story.

Exploitation Angles: Play up the spectacular side instead of offering it as a Breese star play. Treat it in a large way, using newspaper spaces and lithographs to get it over, and in your advertising text dwell upon the story of Attila. Hundreds of people since the war began have been wondering, as does Ryan in the play, who Attila was. Others merely know him as the inventor of German frightfulness. All will want to see him, so work on that angle. Book it for a sufficiently long run to permit you to spend money on the advertising.

Comments

SHOT IN THE GET-AWAY (Rainbow). A very fair two-reel comic, directed by William H. Watson. This carries a slight plot, but one that is sufficient to connect some amusing knockabout situations. The girl's father wants her to wed a man named Percy and she won't have him, being in love with another. The unwelcome wedding ceremony is evaded and an escaped convict comes along and puts Percy out of the running. This is good in action.

WE'LL SAY IT'S GOOD!

Grand Island, Neb.

Editor, Moving Picture World:

Wish to inform you as to a big election battle waged here in our little city. The Ministerial Union endeavored to close us Sundays. They brought the issue to a vote of the people and, of course, the motion picture managers here pulled off their coats and waded in. Here is the outcome: For Sunday motion pictures, 2,643; against Sunday pictures, 863—a three to one victory.

Pretty good, hey?

S. A. HOYMAN,
The Lyda Theatre.

SHOOT ON SIGHT (Rolin-Pathe), a "Snub" Pollard comic, which opens in a wild Western gambling resort. Snub and little Sambo do most of the knockabout work and the former shoots up the place in typical style. This makes an amusing burlesque, with a number of laughs in it.

DON'T WEAKEN (Rolin-Pathe), a comic number, featuring "Snub" Pollard, assisted by little Sambo, the colored boy. The golf links provides a pleasing setting for some good humorous action ,and the gypsy camp is elaborately staged. Snub plays a strolling actor who rescues the kidnapped heroine from the gypsies. This is good in action and has humorous moments.

TRAINING FOR HUSBANDS (Sunshine). This is one of the most entertaining of recent comedies, in which the real actors of the picture give second place to the animals of the play, namely, a dog and a monkey. Some remarkable stunts are pulled off by said animals, including the running of a motor boat. It is a comedy that will surely be enjoyed by any audience, although the plot covers the common theme of the rivalry of men and the perversity of women.

WHAT COULD BE SWEETER (Goldwyn-Carter De Haven). Clean, wholesome and moderately entertaining is this comedy featuring Mr. and Mrs. Carter de Haven. A rich man and his pretty daughter motoring through a certain village, puncture a tire. The young mechanic who mends the tire falls in love with the daughter, and she with him. Together they plot to keep father over night at the village hotel, and succeed in staging a fake influenza scare, on the strength of which the hotel is quarantined. By the time the quarantine is lifted father is willing to welcome the young man as his son-in-law. The by-play of the picture is good, and it will be welcome on any programs.

Five Officials of the Schomer-Ross Productions, Inc.

From left to right, they are: Leon Rosen, secretary; Abraham S. Schomer, author and director; Agnes Egan Cobb, sales manager; Sydney Ross, president and treasurer; E. S. Manheim er, general manager. This organization produced "The Sacred Flame," starring Emily Stevens.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 43; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43. P-299; C-R. P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44. P-599.

FOX ENTERTAINMENTS.

Flames of the Flesh (Gladys Brockwell). Vol. 43 P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray & Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778
Her Elephant Man (Shirley Mason). Vol. 43; P-441; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh). Vol. 43; P-2173
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-729.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-597.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458.
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich). Vol 44; P-724.
The Dead Line (George Walsh).
Love's Harvest (Shirley Mason).
Forbidden Trails (Buck Jones).
The Spirit of Good (Madlaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.
A Waiter's Wasted Life.
Dangerous Eyes.
The High Diver's Last Kiss.
Should Dummies Wed?
Mongrels.

MUTT AND JEFF.

The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.
The Bicycle Race.
The Bowling Alley.
Nothing But Girls.
The Private Detective.
The Wrestlers.
The Paper Hangers.

FAMOUS PLAYERS-LASKY

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4823 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol. 43; P-1527; C-R; Vol. 44; P-134.
Huckleberry Finn (Super Special)—L-7,156 ft. Vol. 43; P-1290; Ex. 886; C-R Vol. 44; P-455.
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L-4,707 ft. Vol. 43; P-1837; C-R 455; Vol. 44; P-
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid—L-4330 Ft.; Vol. 43; P-2003; C-R-Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L—4823 Ft. Vol. 43; P-1837; C-R, P-723.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur)-L—5, 113 Ft. Vol. 44, P-560.
Thou Art the Man (Robert Warwick). L-5003 ft. Vol. 44; P-459.
The Cost (Violet Heming—5,547 Ft.). Vol. 44; P-141.
The False Road (Enid Bennett—Ince). Vol. 44; P-724.
Terror Island (Houdini)-L—5813 Ft
The Toll Gate (Super—Special—William S. Hart)—L—5590 Ft. Vol. 44; P-727.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239; C-R, P-723.

May.

Why Why Change Your Wife? (Cecil B. DeMille Special)-L—7, 175 Ft. Vol 43; P-1678.
Mrs. Temple's Telegram (Bryant Washburn)-L—4, 138 Ft.
The Sea Wolf (George Melford Special)-L—6,797 Ft.
The Dark Mirror (Dorothy Dalton)-L—5084 Ft.
The Dancin' Fool (Wallace Reid)-L—4, 124 Ft.
A Lady in Love (Ethel Clayton).

Comedies.

Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.
April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).
May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'er Go (Sennett).
May 30—Beating Cheaters (DeHaven).

Paramount-Burton Holmes Travel Pictures.

(One Reel.)

Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Mosques and Museums of Nippon.
May 30—Battlefields of France.

Paramount Magazine.

(One Reel.)

Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of Stage and Screen.
May 30—A Jungle Honeymoon.

GOLDWYN DISTRIBUTING

Strictly Confidential (Madge Kennedy). Vol. 42, P-1014.
Bonds of Love (Pauline Frederick). Vol. 43; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460.
The Palliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 585.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1842; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 41; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva); Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R Vol. 44; P-134.
Siam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol 43; P-297; C-R, P-1619.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.

$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.

The Dream Cheater (J. Warren Kerrigan)—Vol. 43; P-2013; C-R-Vol. 44; P-299.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

PATHE EXCHANGE, INC.

Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli). Vol. 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel). Vol. 44; P-461
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels)—Vol. 44; P-139; C-R-Vol. 44; P-299.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trailed by Three (The Mystery Pearl—Featuring Stuart Holmes and Frankie Mann—Three Reels). Vol. 44; C-723.
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer—Robert Gordon—Six Reels). Vol. 44; P-300; C-R, P-723.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel).
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton—Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 3 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby-Allan Sears—Seven Reels). Vol. 44; P-600.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan). Vol. 44; P-727.
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News No. 36 and 37 (May 5—May 8).

Releases for Week of May 9.

The Miracle of Money (Margaret Seddon and Bess Gearhart Morrison).
No. 13 of Daredevil Jack (Baiting the Trap).
No. 6 of Trailed by Three (Wanted for Burglary).
Trotting Through Turkey (Harry Pollard — One Reel).
Pathe Review No. 50.
Topics of the Day No. 54.
Pathe News Nos. 38 and 39 (Shipped May 12, 15).

ROBERTSON-COLE

The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118; C-R Vol. 44; P-455.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R; P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723.
April—Dangerous to Men (Viola Dana); Vol. 44; P-598.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).
April—Nothing But Lies (Taylor Holmes—Six Reels).
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).

Current Film Release Dates

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No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44; P-140; Ex-571; C-R, P-723.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren). Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran — One Reel).
International News No. 17 (Shipped April 13).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
The Texas Kid (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

Releases for Week of April 19.

Her Five-Foot Highness (Edith Roberts). Vol. 44; P-302; C-R, P-723.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons Moran—One Reel).
A Jazzy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

Releases for Week of April 26.

Locked Lips (Tsuru Aoki), Vol. 44; P-601.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Accord Serial—Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Ladie Fingers (Century Lions Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
International News No. 21 and 22 (Shipped April 27 and 30).
New Screen Magazine No. 63.

Releases for Week of May 3.

Bullet Proof (Harry Carey).
No. 13 of Elmo the Fearless (The Avalanche).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons—Moran—One Reel).
The Story of the Wolf (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole—Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibson—Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4, 7).
New Screen Magazine No. 64.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43; P-1287.
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597.
Captain Swift (Earle Williams). Vol. 44; P-728.

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pageen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The Flaming Clue (Harry T. Morey). Vol. 44; P-136; C-R 455.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith).
The Sea Raider (Harry T. Morey).
Dollars and the Woman (Alice Joyce—Six Reels).
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).
The Fly Cop (Two Reels). Vol. 44; C-462.
Clover's Rebellion (Anita Stewart).
School Days.

BIG V COMEDIES.

(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).

O. HENRY FEATURES.

(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Musicale.
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-253.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-929.
Even as Eve (Grace Darling). L-6287; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078. Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1289.
The River's End (Marshall Neilan)—L—6534; Vol. 43; P-1523; Ex. 570, C-R, Vol. 44; P-723.
Vol. 43; P-1523; Ex. 570.
In Search of a Sinner (Constance Talmadge)-L—5458 Ft.; Vol. 43; P-2005; C-R, Vol. 44; P-134.
The Inferior Sex (Mildred Harris Chaplin)-L—5695 Ft.; Vol. 43; P-2175.
The Family Honor (King W. Vidor).
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-460.
April 4—Polly of the Storm Country (Mildred Harris Chaplin).
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726.
April 18—The Love Expert (Constance Talmadge—John Emerson—Anita Loos Production).
April 25—Passion's Playground (Katherine MacDonald).
May 3—The Yellow Typhoon (Anita Stewart).
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1843; C-R-Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

Sooner or Later (Owen Moore). Vol. 43; P-1524.
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
Footlights and Shadows (Olive Thomas. Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1386.
His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2002.
The Woman Game (Elaine Hammerstein)—Vol. 43; P-2176; C-R-Vol. 44; P-299.
Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R Vol. 44; P-455.
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien); Vol. 44; P-598.
The Shadow of Rosalie Byrnes (Elaine Hammerstein).
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.

Distributed by Select Exchanges.

The Last of His People (Mitchell Lewis). Vol. 43; P-187.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

She Loves & Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.
March—Just a Wife. Vol. 44; P-458.
March—Blind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.
Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
April—The Gift Supreme. Vol. 44; P-727.
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling.
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventuress.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).
The Woman God Sent (Special). Vol. 44; P-726.

REALART PICTURES

Special Features.
The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts), Ex. 889.

Star Productions.
Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P. 465; C. R. Vol. 44; P. 134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.
Women Men Forget (Mollie King). Vol. 43; P-2009.
The Inner Voice (E. K. Lincoln). Vol. 44; P. 140.

UNITED ARTISTS.
Sept. 2—His Majesty the American (Douglas Fairbanks). Vol. 42; P-245.
Oct. 26—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 587.
April 25—Down on the Farm (Mack Sennett). Vol. 44; Ex. 573.

GAYETY COMEDIES.
Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.
(One Reel.)
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.
The Captivating Captive. Vol. 44; C-729.
Are Bride's Happy? Vol. 44; C-729.
Her Perfect Husband. Vol. 44; C-729.
(Two Reels.)
Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-943.
Her Bridal Nightmare.
Petticoats and Pants.

EQUITY PICTURES.
Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362; Ex. 2122.
The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1500; C-R-Vol. 44; P-299.

CAPITAL FILM COMPANY.
(Two Reels Each.)
Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).
Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.
March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013; C-R, Vol. 44; P-723.

ARROW FILM CORPORATION.
Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.
Vigilantes (Seven Reels).
Children Not Wanted.

FROHMAN AMUSEMENT COMPANY.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.
$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.
The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.
March 23—Oh, Baby!
April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.
Royal Ease.
Collossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.
Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.
Hidden Code.
Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis); Vol. 44; P-599.
Nobody's Child (Jose Collins—Godfrey Tearle).

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.
Billy West Comedies.
(Two Reels.)
Mustered Out.
Strike Breaker.
Happy Days.
Cleaning Up.
Foiled.
Dodger.
Masquerader.
Brass Buttons.
Hard Luck.
Beauty Shop.
The Artist.
Going Straight.
What Next?

Texas Guinan Comedies.
(Two Reels.)
A Moonshine Feud.
The White Squaw.
The Night Rider.
The Wild Cat.
My Lady Robin Hood.
Outwitted.
Letters of Fire.
Not Guilty.
The Lady of the Law.
Fighting the Vigilantes.

Alice Howell Comedies.
(Two Reels.)
Cinderella Cinders.
Her Lucky Day.
Her Bargain Day.
His Wooden Leg-acy.
Distilled Love.

Billy Franey Comedies.
(One Reel.)
The Dog Catcher.
The Paper Hanger.
The Water Plug.
Tarred and Feathered.

Milburn Moranti Comedies.
(Two Reels.)
Jealousy.
Simp and Satan.
Wild, Wild West.
Installment Plan.
Love, Where Art Thou?
Kick.
His Wedding Day.

Napoleon & Sally Comedies.
(One Reel.)
The Deserter.
Dreamy Chinatown.
Perils of the Beach.
Circus Brides.
Film Fairies.
Caught with the Goods.
One Big Night.
As Others See Us.
Their First Flivver.
Stopping Bullets.

Gale Henry Comedies.
(Two Reels.)
Heirlooms.
Help!
The Movies.
The Champeen.
This Way Out.
Kids.
Chicken a la King.
Don't Change Your Wife.
Her First Flame.
Pants.
Her Honor the Scrublady.
Stung.

Burrud (Sunset) Scenics.
(One Reel.)
The Mountain That Was God.
The Wind Goddess.
Living Waters of Lake Chelan.

TYRAD PICTURES, INC.,
729 Seventh Avenue.
Johnny Dooley Comedies (Two Each Month)
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.
Determination (All-Star—Ten Parts).

VICTOR KREMER.
Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.
The Superman (Six Parts). Vol. 43; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.
The Log of U-35. Vol. 43; P-470.

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).

JACOB WILK,
1476 Broadway.
10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ROMAYNE SUPER-FILM CO.
Culver City, Cal.
Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.
Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.
A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.
The Lost City (Juanita Hansen). Vol. 43; P-775

WILK AND WILK.
Ashes of Desire.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Make All of Your Seats Good Seats and Realize on the House Capacity

"PLENTY of seats up front," says the polite usher. "Not on your life," replies the unpolitely positive patron, "you know mighty well why they are empty," and he proceeds to crowd into a lonely vacancy totally surrounded by interested spectators.

Every exhibitor has often wished that he could realize on those front rows and that his boxes and the seats at the extreme sides of the house could be made popular and profitable.

And every planner of a new picture theatre has realized the lattitude of design that would be his if he did not feel confined to a comparatively long and narrow house for best screen effects.

Now comes the Glifograph Corporation, of 280 Broadway, New York, with a screen which they claim will make each and every seat in the house an equally good position from which to view the screen. This sounds like a pretty large order, but here is what occurred when the Glifograph screen was tried out in actual exhibiting under extremely adverse conditions.

Made Good at Loew's Roof.

Marcus Loew's New York Roof Theatre has always been regarded by projection experts as offering a most severe test. The Roof is one block wide and the screen is in the center, with a vast expanse of box seats and chairs extending on either side of the two center sections.

With the ordinary flat screen, the manager and ushers found it almost impossible to get patrons to sit anywhere except in the center sections, because of the distortion of the pictures to those sitting in front rows or in the side seats. The many box seats on either side of the center were seldom used.

During the run of "Dr. Jekyll and Mr. Hyde," at the Roof, capacity business was played at every performance, yet when the center sections emptied, no effort was made by those in side seats and boxes to move. Even when the ushers asked those seated off the center sections if they did not wish to move over, the invitation was invariably declined with the added statement that "We can see perfectly from where we are now."

Before accepting the Glifograph Screen for other of his theatres Mr. Loew insisted upon giving it the most severe test his projection experts could devise. It has been installed in seven of his more important houses, and others will be equipped with it as quickly as the screens can be manufactured.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

What the New York Manager Says.

The manager of Loew's New York Theatre and Roof, both of which use Glifographs, is most enthusiastic about the screen.

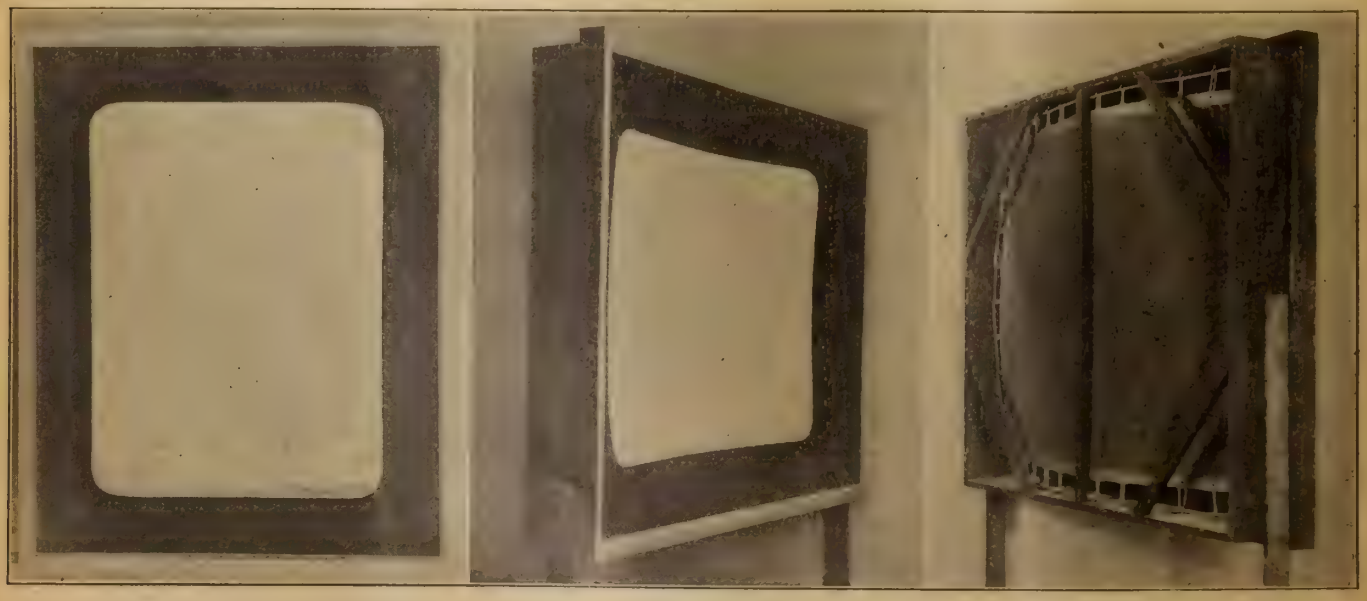
"With your audience satisfied with their seats, it is a pleasure to do capacity business," he declared. "At no time since we installed the Glifograph Screens have we had a single complaint from patrons, no matter in what part of the house they were sitting. People have marveled at the change and have remarked on it. Many who previously stood until they could get center section seats have, on the suggestion of our ushers, tried the other seats since the installation of the Glifographs, have been amazed at the difference and now sit anywhere."

Another advantage claimed for the Glifograph screen is its adaptability to theatres playing vaudeville and motion pictures. In these combination houses patrons invariably want to sit as near the stage as possible during the vaudeville, but seriously object to this nearness during the showing of the pictures because of the distortion. With a Glifograph screen this objection is claimed to be entirely removed. Those in the front seats, and even stage boxes, see equally as well. This is particularly true of the older houses with many seats off to the sides which were built before the universal demand for motion pictures.

Description of Screen.

The surface of the Glifograph screen is an extremely finely woven gummed canvas, specially impregnated, reinforced and cured, with rubber backing, which, by reason of lacing on the frame, insures at all times a perfect surface. This surface is extremely durable and may be washed when soiled.

The surface of the Glifograph screen



The Glifograph Screen.
The above illustrations show front, side and rear views of the new wonder working device.

TYPHOON COOLING SYSTEM

these theatres are boosters for Typhoons

Typhoons must be right, or they never use them

ALABAMA
ANNISTON
Noble Theatre
BIRMINGHAM
Alcazar Theatre
Champion Theatre
Frolic Theatre
Gay Theatre
Strand Theatre
BREWTON
Vaudette Theatre
FLORENCE
Majestic Theatre
Strand Theatre
Theato Theatre
HUNTSVILLE
Hackworth Theatre
Lyric Theatre
MOBILE
Crescent Theatre
Dolphin Theatre
Empire Theatre
MONTGOMERY
Colonial Theatre
Strand Theatre
SELMA
Academy of Music
SHEFFIELD
Lyric Theatre
Majestic Theatre
Theato Theatre

ARIZONA
GLOBE
Dime Theatre
Elk's Theatre
[illegible] Theatre
[illegible] Theatre
NOGALES
Negaley Theatre
PHOENIX
The Hip Theatre

ARKANSAS
DE QUEEN
Elite Theatre
FORT SMITH
New Theatre
HOT SPRINGS
Princess Theatre
JONESBORO
Grand Theatre
Liberty Theatre
LITTLE ROCK
Gem Theatre
Princess Theatre
Royal Theatre
MARIANNA
Regent Theatre
ROGERS
Gem Theatre
STAMPS
Brown Theatre

CALIFORNIA
BAKERSFIELD
Bakersfield Theatre
LOS ANGELES
Victoria Theatre
PASADENA
Florence Theatre
REEDLEY
Star Theatre
SANGER
Sanger Theatre
SANTA PAULA
De Luxe Theatre
VISALIA
Visalia Theatre

COLORADO
COLORADO SPRINGS
Odeon Theatre

CONNECTICUT
BRIDGEPORT
Hippodrome Theatre
BRISTOL
Bristol Theatre
GREENWICH
Greenwich Theatre
WATERBURY
Moriarty Theatre

DIST. OF COL.
WASHINGTON
Avenue Grand
Circle Theatre
Crandall's Theatre
Knickerbocker Thea.
Maryland Theatre
Metropolitan Theatre
Savoy Theatre
York Theatre

FLORIDA
DELAND
Peerless Theatre
JACKSONVILLE
Arcade Theatre
Casino Theatre
Hiawatha Theatre
Imperial Theatre
Republic Theatre
Strand Theatre
LAKELAND
Auditorium Theatre
Casino Theatre
LEESBURG
Prince Theatre
MIAMI
Fotosho Theatre
Hippodrome Theatre
Paramount Theatre
PENSACOLA
Isis Theatre
Pastime Theatre
ST. PETERSBURG
Grand Theatre
Star Theatre
TAMPA
Strand Theatre
Bonita Theatre
Victory Theatre
WEST PALM BEACH
Rialto Theatre
WINTER [illegible]
Grand Theatre

GEORGIA
[illegible] No. 2
[illegible] Theatre
Gillespie Theatre
Grand Theatre
Loew's Howard Theatre
Strand Theatre
Vaudette Theatre
AUGUSTA
Augusta Theatre
Kramer Theatre
BARNESVILLE
[illegible] Theatre
CEDARTOWN
[illegible] Theatre
COLUMBUS
Palace Theatre
GAINESVILLE
Palmetto Theatre
MACON
Douglass Theatre
ROME
Elite Theatre
Strand Theatre
SAVANNAH
Arcadia Theatre
Colonial Theatre
Folly Theatre
Odeon Theatre
Star Theatre
VALDOSTA
Alamo Theatre
VIENNA
De Sota Theatre

ILLINOIS
ALEDO
Aledo Opera House
AURORA
Fox Theatre
CHICAGO
Panacea Theatre
Pantheon Theatre
Riviera Theatre
Stratford Theatre
DANVILLE
Palace Theatre
DECATUR
Lincoln Sq. Theatre
GALVA
Gibbes Theatre
HERRIN
Hippodrome Theatre
PEORIA
Apollo Theatre
ROCK ISLAND
Ft. Armstrong Thea
RUSHVILLE
Princess Theatre
WESTVILLE
Eagle Theatre
WHITEHALL
Princess Theatre
WILMETTE
Village Theatre

INDIANA
DUNKIRK
Rex Theatre
ELWOOD
Grand Opera House
FOWLER
Dreamland Theatre
HUNTINGTON
Perfect Theatre
INDIANAPOLIS
Alhambra Theatre
Gayety Theatre
Lyric Theatre
LAFAYETTE
Luna Theatre
LEBANON
Lebanon Theatre
LOGANSPORT
Paramount Theatre
MUNCIE
Lyric Theatre
Muncie Theatre
PERU
Victoria Theatre
SULLIVAN
Megibben Theatre
SHELBYVILLE
Mirror Theatre
TERRE HAUTE
American Theatre
Terre Haute Theatre
VINCENNES
Alice Theatre
WASHINGTON
Grand Opera House

IOWA
BURLINGTON
Palace Theatre
CENTERVILLE
Majestic Theatre
DUBUQUE
Grand Theatre
EDDYVILLE CITY
Pastime Theatre
LEON
New Theatre
MASON CITY
Star Theatre

KANSAS
ARKANSAS CITY
[illegible] Theatre
[illegible]
[illegible] Theatre
JOHNSONS
Best Theatre
SALINA
Royal Theatre
Strand Theatre
TOWANDA
Crystal Theatre

KENTUCKY
COVINGTON
Lyric Theatre
LOUISVILLE
Alamo Theatre
MAYFIELD
Dixie Theatre
PARKSBURG
Empress Theatre
Queen Theatre
PADUCAH
Arcade Theatre

LOUISIANA
ALEXANDRIA
Pastime Theatre
Saenger Theatre
ALGIERS
Folly Theatre
BATON ROUGE
Columbia Theatre
Louisiana Theatre
CROWLEY
New Theatre
DONALDSONVILLE
Grand Theatre
EUNICE
Electric Theatre
Liberty Theatre
JENNINGS
Strand Theatre
LAFAYETTE
Jefferson Theatre
LAKE CHARLES
Arcade Theatre
Paramount Theatre
MONROE
Lyceum Theatre
Opera House
OPELOUSAS
Princess Theatre
PLAQUEMINE
Liberty Theatre
NEW ORLEANS
Bijou Dreams Theatre
Crescent Theatre
Globe Theatre
Empire Theatre
Famous Theatre
Happy Hour Theatre
Isis Theatre
Lyceum Theatre
Lyric Theatre
Liberty Theatre
Newcomb Theatre
New Ivy Theatre
Palace Theatre
Potroller Theatre
Strand Theatre
Triangle Theatre
Trianon Theatre
Tudor Theatre
Variety Theatre
Wonderland Theatre
SHREVEPORT
Grand Opera House
Majestic Theatre
Opera House
Saenger Theatre
Star Theatre
Queen Theatre

MARYLAND
BALTIMORE
Bridge Theatre
Broadway Theatre
Brodie Theatre
Gayety Theatre
Red Wing Theatre
Wilson Theatre
CUMBERLAND
Strand Theatre
HAGERSTOWN
Colonial Theatre
Maryland Theatre

MASS
HOLYOKE
Suffolk Theatre
SALEM
Federal Theatre
SPRINGFIELD
Bijou Theatre

MICHIGAN
DETROIT
Almo Theatre

MINNESOTA
DULUTH
Brunswick Theatre
MINNEAPOLIS
Northern Theatre
Blue Mouse Theatre

MISSISSIPPI
COLUMBUS
Princess Theatre
GREENVILLE
Saenger Amusement Co
GREENWOOD
Saenger Amusement Co
HATTISBURG
Lomo Theatre
Strand Theatre
JACKSON
Majestic Theatre
LAUREL
City Investment Co
MERIDAN
Princess Theatre
Strand Theatre
NATCHEZ
Baker Grand
STARKVILLE
Rex Theatre
WEST POINT
Elite Theatre

MISSOURI
CAPE GIRARDEAU
Orpheum Theatre
JEFFERSON CITY
Jefferson Theatre
KANSAS CITY
Twelfth St. Theatre
ST. LOUIS
Booker Washington
Delmar Theatre
Jest-A-Mere Theatre
Lafayette Theatre
Novelty Theatre
Pauline Theatre
Shenandoah Amuse Co

MONTANA
WHITEFISH
Orpheum Theatre

NEBRASKA
GRAND ISLAND
Empress Theatre
LINCOLN
Colonial Theatre
OMAHA
Empress Theatre
YORK
Sun Theatre

NEW JERSEY
BAYONNE
Empire Theatre
Plaza Theatre
BRIDGETON
Majestic Theatre
CAMDEN
Victoria Theatre
CAPE MAY
Liberty Theatre
DUMONT
Casino Theatre
EAST RUTHERFORD
Rutherford Theatre
JERSEY CITY
National Theatre
KEARNY
Regent Theatre
NEWARK
Bergen Theatre
City Theatre
Clinton Theatre
Grand Theatre
Liberty Theatre
Morris Scharff Thea.
Newark Theatre
NEW BRUNSWICK
Strand Theatre
PASSAIC
Garden Theatre
PATERSON
Strand Theatre
PERTH AMBOY
Perth Amboy Theatre
Strand Theatre
SOUTH RIVER
Star Theatre
UNION HILL
Bergen Line Theatre
Fulton Theatre
Pastime Theatre
WEST FORT LEE
Goldwyn Studio
WEST HOBOKEN
Summit Hippodrome
WEST NEW YORK
Rialto Theatre

NEW YORK
ASTORIA
Steinway Theatre
BINGHAMPTON
Amuzu Theatre
Stone Opera House
BROOKLYN
Alhambra Theatre
Atlanta Theatre
Brevoort Theatre
Century Theatre
Crown Theatre
Duffield St. Theatre
Jamaica Theatre
Linden Theatre
Loew's Metropolitan
Myrtle Theatre
New Seneca Theatre
Normandy Theatre
Peerless Theatre
Penn Theatre
Premier Theatre
Rialto Theatre
St. John's Pl. Theatre
Sheffield Theatre
Stone Av. Theatre
West End Theatre
FREEPORT
Plaza Theatre
GLOVERSVILLE
New Glove Theatre
GOUVERNEUR
Grelyn Theatre
HAVERSTRAW
Haverstraw Theatre
HUDSON
Rialto Theatre
LAKE PLACID
Happy Hour Theatre
LARCHMONT
D. W. Griffith Studio
MALONE
Grand Theatre
NEW BRIGHTON
Star Theatre
NEW ROCHELLE
Koghian Theatre
NEW YORK
Brevort Theatre
Bronx Golden Rule
Borland Theatre
City Hall Theatre
Clinton Theatre
Colonial Theatre
Costello Theatre
Drury Lane Theatre
Empire Theatre
Greenwich Theatre
Harlem Strand
Loew's 86th St.
Lyric Theatre
Madison Sq. Garden
Morningside Theatre
Nat'l Vaud. Ass'n.
Norma Talmadge Studio
125th St. Theatre
Orpheum Theatre
Palace Theatre
Palace Annex
Panama Theatre
Regent Theatre
Rialto Theatre
Rivoli Theatre
Royal Theatre
New Strand Theatre
Stuyvesant Theatre
Sunshine Theatre
Symphony Theatre
United States
Universal Film
Venice Theatre
ROCHESTER
Baker Theatre
Rialto Theatre
Strand Theatre
SARATOGA SPRINGS
[illegible] Theatre
SCHENECTADY
[illegible] Theatre
[illegible] Theatre
SARATOGA
[illegible] Theatre
TONAWANDA
Palace Theatre
TROY
Proctor's Theatre
UTICA
Hippodrome Theatre
WHITESTONE
Whitestone Theatre

N. CAROLINA
ASHEVILLE
Strand Theatre
CANTON
Strand Theatre
CHARLOTTE
Imperial Theatre
McAden's Theatre
GOLDSBORO
Acme Theatre
GREENVILLE
White's Theatre
KINGSTON
Oasis Theatre
Strand Theatre
LEXINGTON
Lyric Amusement Co.
NEW BERNE
Athens Theatre
RALEIGH
Almo Theatre
ROCKY MOUNTAIN
Masonic Opera House
SALISBURY
Victory Theatre
WILSON
Opera House

N. DAKOTA
MILNOR
Iris Theatre

OHIO
AKRON
Majestic Theatre
ALLIANCE
Smith Amuse. Co
CANTON
Alhambra Theatre
CHILLICOTHE
Queen Theatre
CINCINNATI
Bijou Theatre
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Each Glifograph screen is manufactured according to specification for individual theatres; it being necessary to have all technical data regarding projection, pitch, lenses, etc. The curvatures of the hyperboloid surfaces are calculated in each case, exactly as are the curvatures of lenses or mirrors.

The Glifograph screen presents no radical difference in appearance to the ordinary flat surface screen to the theatregoer. There are a few angles from which the hyperboloid curves may be seen. It is exceedingly light in weight, and in combination houses may be easily hoisted by screen ropes. It occupies no greater space than the ordinary flat surface screen.

Those Who Have Ordered.

Exhibitors to whom the Glifograph has been demonstrated have been quick to appreciate its advantages. In addition to the Marcus Loew Theatres in New York, others who have ordered these screens are the Palace and Riverside Theatres in New York City, both Keith houses; The First National Exhibitor's projection room; the Rialto Theatre projection room, New York City; Loew's Palace Theatre, Washington, D. C.; De Luxe Theatre, Utica, N. Y.; Cortlandt Theatre, North Bergen, N. J.; The Plaza Theatre, New York City, and many others.

The American Photoplayer Finds Southern Trade Good

F. K. RICKSECKER, Southern representative of the American Photoplayer Company, reports having closed deals with the following theatres for the Robert Morton reproduction of the Symphony Orchestra; New Theatre, Henderson, N. C., a $15,000 instrument; Stallings and Mason for a new theatre in Wilson, N. C., a $20,000 instrument; The Crescent Theatre, Statesville, N. C., a $15,000 instrument; Grand Theatre, Kinston, N. C., a $15,000 instrument; Acme Theatre, Goldsboro, N. C., a $15,000 instrument; Alamo Theatre, Raleigh, N. C., a $15,000 instrument, in addition to a number of others.

Mr. Ricksecker also reports that a number of theatres have purchased the photoplayers, among whom are Roland G. Hill, of Greensboro, H. B. Varner of Lexington, N. C.; Liberty Theatre, Darlington, S. C., and L. D. Joel, of the Casino Theatre, Jacksonville, a $15,000 Robert Morton Symphony Orchestra.

Mr. Ricksecker will open an Atlanta office shortly and will have these instruments on exhibition.

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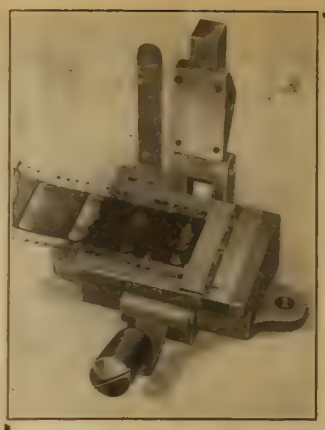

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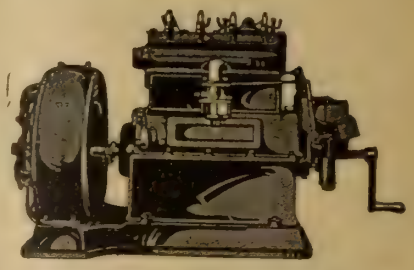

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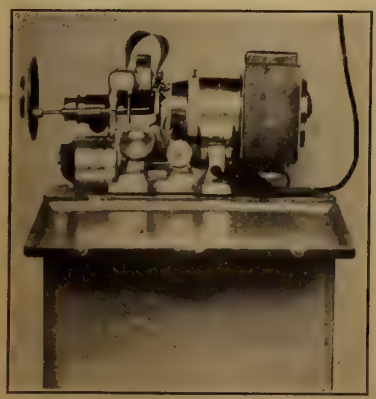

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The Stratford Theatre of Chicago.

These reproductions of the architect's wash drawings show how the exterior and interior will appear on completion.

Chicago's New Stratford Theatre Will Be Equipped with the Typhoon System

CHICAGO'S latest addition to an already large list of beautiful theatres is the Stratford, at present under course of construction, at Sixty-third and Union streets. The owners, the Chicago United Theatres Company, expect to have the structure completed in time to permit of the opening on or before July 15.

The Stratford, which will seat 3,000, was designed by Walter W. Ahlschlager, of Chicago, who in his plans has left little to be desired in the way of modern equipment for the comfort of the public.

Among the most important items considered in the equipment of the Stratford were the cooling, heating and ventilation and after a thorough investigation it was finally decided to install the Typhoon cooling, heating and ventilating system manufactured by the Typhoon Fan Co., of New York.

Co-operating with the architect, the Typhoon engineers laid out a system that will thoroughly cool and ventilate the entire house during the warm weather and also take care of the heating during the winter months.

Based on a Common Sense Principle.

The Typhoon system is based on a common sense principle and uses immensely large fans running at comparatively low speed. Ducts are entirely done away with, thus effecting a considerable saving not only in the cost of installation, but also in the cost of operation.

The Typhoon installation in the Stratford Theatre consists of two No. 19 Typhoon single sets, one No. 29 Typhoon twin set, four No. 18 single sets, and one No. 27 twin set.

For heating purposes, the two No. 19 Typhoon single sets, which are located in special chambers in the attic space, draw the air through 3,264 square feet of vento heaters and discharge this air into the theatre through grilles located on each side of the stage.

This equipment will blow ten and a half million cubic feet of fresh heated air per hour into the theatre.

To heat the theatre before opening up, the air may be recirculated through the auditorium by the No. 27 twin set, located in a specially constructed chamber on the roof of the theatre at the back of the balcony. This No. 27 Typhoon twin set takes the air from the grilles located underneath the balcony, and the grilles located in the ceiling of the lounging room and returns the air to the No. 19 heating Typhoons, located in the attic space on each side of the stage, thus effecting great economy in coal consumption.

By a simple damper arrangement, this same No. 27 Typhoon twin set may be utilized to exhaust the air when necessary.

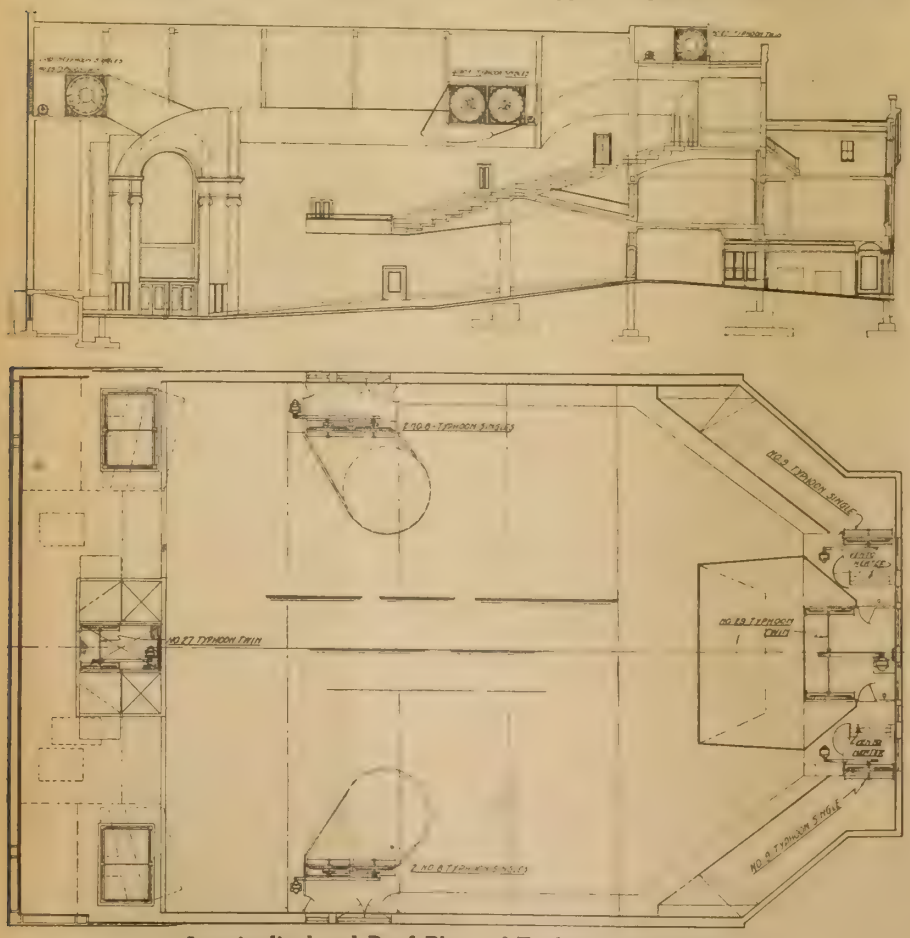
During the Summer Months.

For the cooling and ventilation of the house during the summer months, the cooling equipment consists also of the two No. 19 Typhoon single sets (in summer the heating stacks being cut down and by-passed) and in addition there is also used a No. 29 Typhoon twin set located in a specially constructed chamber over the stage.

This equipment takes fresh air from high above the street and blows it into the theatre through the grilles located in the proscenium arch and on each side of the stage. Above the balcony there are also, in addition to the above equipment, four No. 18 Typhoon single sets, located in specially constructed chambers in the attic space, which blow large volumes of fresh air directly into the theatre through circular grilles located in the ceiling just over the balcony.

The air is blown out through the entrance doors and through the grilles located in the ceiling at the back of the balcony, assisted also by the No. 27 Typhoon twin set, which during the summer is used for exhausting purposes.

Through the use of these Typhoon cooling equipments, there is blown into the theatre every hour thirty-five and a half million cubic feet of pure fresh air, creat-



Longitudinal and Roof Plans of Typhoon Installation.

Showing the Stratford Theatre's ventilating system and indicating how well this house is provided for in regard to fresh air supply.

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ing a steady refreshing breeze throughout the entire house without draughts.

Owing to the fact that the theatre is not yet completed, we are unable to reproduce photographs of same. However, the accompanying cuts will show reproductions of the architect's drawings, and the exterior of the Stratford and also the interior of a portion of the orchestra showing a corner of the stage and ceiling grilles. The plans give an idea of the location of the various sized Typhoon sets as they are installed.

But One of Many.

The Stratford is but one of many of the newer and larger theatres throughout the country now being equipped with the Typhoon System.

The recent warm weather throughout the South, has convinced theatre owners that it is time to install their cooling apparatus for the coming summer, and, during the past week, the Typhoon Fan Company has closed contracts to equip the following houses with the Typhoon Cooling System: Howard, Atlanta; Royal, S. A. Lynch Enterprises, San Antonio; Rex, Sumpter, S. C.; Bijou, West Palm Beach; Capitol, Moultrie, Ga.; Spohn, Goshen, Ind.; the Empress, of Wichita Falls; Lucas, Savannah; Georgia Amusement Company Theatre, Athens, Ga.; Strand, Rome, Ga.; Princess, Henderson, N. C.; and the Criterion Amusement Co., Chattanooga.

The Howell's Cine Equipment Moves to Larger Quarters

HOWELL'S CINE EQUIPMENT has moved from the offices it has occupied with David P. Howells, Inc., into new and larger quarters in Suite 1110-1111 of the Godfrey Building, 729 Seventh avenue.

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Howell's Cine Equipment Company was organized six months ago by David P. Howells and placed under the management of Joe C. Hornstein, a pioneer in the film business, who has been a projectionist and an exhibitor as well as an equipment specialist. He was one of the first to turn from the theatre to the equipment business.

The Automaticket Now Plaything to Big Houses

WITH such installations as the new Grauman million-dollar theatre in Los Angeles, the Criterion in New York, just opened, the Garden in Paterson and the Harris in Pittsburgh to its credit, the automaticket register may be said to be playing to big houses.

It isn't, of course, simply a big house ticket selling register, but the big guns know what's what, and what is good in the way of motion picture theatre equipment, and if they find it good business to protect their money, it is good business for every other exhibitor in the country to do the same.

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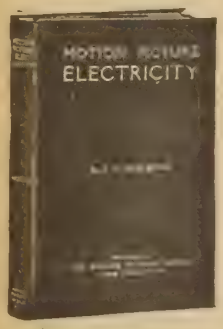

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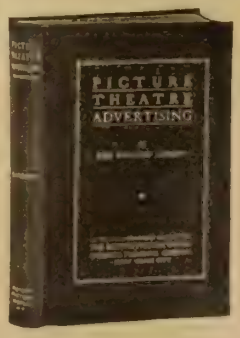

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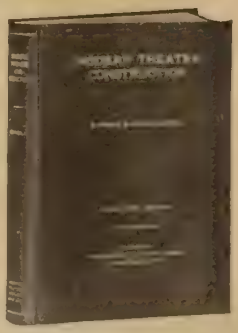

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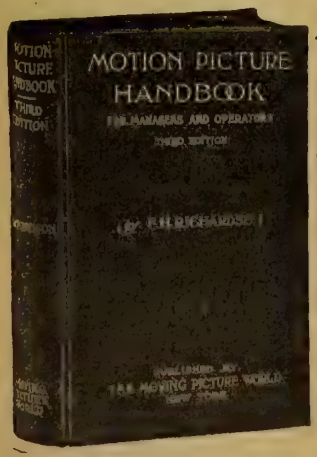

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